

**FIGURATIVE LANGUAGE SUBTITLING AS FOUND IN FILM  
“SWEENEY TODD THE DEMON BARBER OF FLEET STREET”**

**THESIS**

**Submitted in Partial Fulfillment of the Requirements**

**for Degree of *Sarjana Humaniora***



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*Assalamu 'alaikum wa rahmatullahi wa barakatuh*

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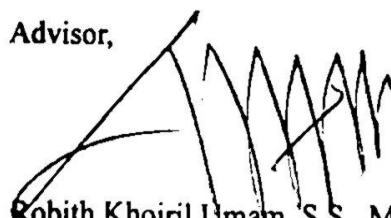
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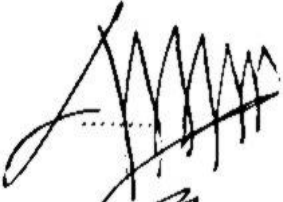



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## RATIFICATION

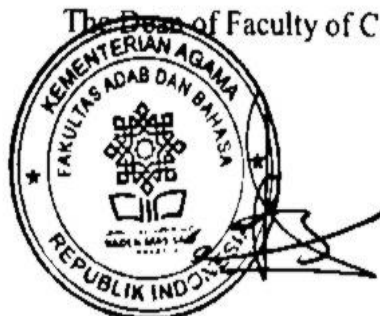
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## **DEDICATION**

The thesis is dedicated to:

1. Myself
2. My beloved parents Mr. Salahuddin and Mrs. Halma
3. My beloved family
4. My beloved friends
5. All lectures English Letters Department
6. My Almamater UIN Raden Mas Said Surakarta

## MOTTO

*Kualle tallanga natualia. Sekali layar  
terkembang pantang biduk ke pantai*

- Bugis Makassar

it's fine to fake it until you make it, until you do, until it true

- Aidil Gufran

When you sincerely accept all the disappointments of life, then  
Allah will pay in full with thousands of goodness.

- Ali bin Abi Talib.

## PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled "**FIGURATIVE LANGUAGE SUBTITLING AS FOUND IN FILM "SWEENEY TODD THE DEMON BARBER OF FLEET STREET"** is my own original work. To the best of my knowledge and belief the thesis contains no material previously published or written by another person except where due references are made.

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The researcher realizes that this thesis is still far from being perfect. The researcher hopes that this thesis is useful for the researcher in particular and readers in general.

Sukoharjo, December 13<sup>th</sup> 2023

The Researcher,



Aidil Gufran

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## ABSTRACT

Aidil Gufran. 2023 *Figurative Language Subtitling as Found in Film "Sweeney Todd The Demon Barber of Fleet Street"*. Thesis. English Literature Study Program. Faculty of Culture and Language.

Advisors : Robith Khoiril Umam, S.S., M. Hum

Key words : *Figurative Language, Subtitling Strategies, Sweeney Todd movies*

In this era, foreign films are in great demand by all circles, one of which is the 2007 American musical thriller film *Sweeney Todd "The Demon Barber of Fleet Street"* directed by Tim Burton. This study aims to analyze the types of figurative language found in *Sweeney Todd* and to analyze the subtitling strategies used by the translator to translate the dialogue in the film. It should be remembered that not all figurative language must be translated to maintain the meaning and message implied in the figurative language.

The researcher uses Herbert L. Colston's (2015) theory to determine the type of figurative language that will be used in the dialog of *Sweeney Todd "The Demon Barber of Fleet Street"*. There are eleven types of figurative language from Herbert L. Colston, namely Metaphor, Simile, Symbol, Personification, Synecdoche, Metonymy, Paradox, Hyperbole, Irony, Allusion and Dead Metaphor. After determining the types of figurative language, the researcher then analyzes what translation strategies are used by the translator to translate the dialogue using Gottlib's theory (1992). Gottlieb's subtitling strategies are Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, Decimation, Deletion and Resignation as a tool to help the researcher answer each problem formulation.

This research uses a qualitative descriptive method, because in this research the data is in the form of text, numbers, and images containing dialog from the film *Sweeney Todd*. The data and data sources in this research are *Sweeney Todd* movie dialog documents. To analyze the data, this research uses domain analysis, taxonomy analysis, component analysis, and then cultural themes.

The researcher found 60 data from the dialog of the film *Sweeney Todd*, the first is the type of figurative language by Herbert L. Colston (2015). From the 60 data analysis that has been done, the researcher only found nine of eleven types of figurative language used in *Sweeney Todd*'s dialog, namely Metaphor as much as 5 data, Simile 2 data, Symbol 7 data, Personification 10 data, Synecdoche 1 data, Paradox 9 data, Hyperbole 19 data, Irony 3 data and Allusion 4 data and did not find the use of Metonymy and Dead Metaphor in *Sweeney Todd*'s movie dialog. The most dominant one is Hyperbole. The researcher also analyzed the substitution strategy by using Gottlieb's theory (1992). The researcher found 60 data. The researcher only used four of the 10 strategies, namely: Expansion, Transfer, Paraphrase and Condensation, and did not find the use of strategies Imitation, Transcription, Deletion, Decimation, Deletion and Resignation. The most dominant ones used are Transfer.

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## LIST OF ABBREVIATION

ST	: Source Language	EX	Expansion
TL	: Target Language	PR	Paraphrase
Datum	: Data Number	TF	Transfer
ME	: Metaphor	IM	Imitation
SM	: Simile	TR	Transcription
SY	: Symbol	DI	Dislocation
PN	: Personification	CO	Condensation
SN	: Synecdoche	DC	Decimation
MN	: Metonymy	DE	Deletion
PR	: Paradox	RE	Resignation
HY	: Hyperbole		
IR	: Irony		
AL	: Allusion		
DM	: Dead Metaphor		

# CHAPTER I

## INTRODUCTION

### **A. Research Background**

The movie as part of mass media is very complex in nature. Films that consist of audio and visual have the ability to influence the emotions of the audience from the visual images. The existence of movies is certainly inseparable from the development of technology and science so that it can produce a great achievement in visual language in the art of film. With the audio-visual art possessed by the film and its ability to capture the surrounding reality, of course the film becomes an alternative platform to convey a message to the audience. According to the Oxford Learner's Pocket dictionary, movie roll of thin plastic used in photography (Oxford Dictionary)

The theory of film is often equated with the approach of film aesthetics. Even though both have different areas of approach, where film theory shows approaches that are sometimes contextual, such as; linguistics, psychoanalysis, political economy, ideological theories, iconology studies to gender studies. Meanwhile, film aesthetics has one main approach that considers that the most appropriate way to understand film is through the film itself. However, this seems to suggest that film aesthetics makes "cinema culture" provoke a chauvinistic attitude at the heart of its theory, by making a postulate that film theory can only be born from the film itself or analysing the film as a text. Meanwhile, theories that come from outside or are exterior in nature are only



capable of being second-tier explanations and explaining insubstantial aspects of the film. adopt a largely sceptical position over claims for the redemptive powers of science, reason and rationality, and the work of Lukacs, Bazin, Krakauer and Grierson emerged in response to what was perceived to be the overarching hegemony of what Weber had earlier referred to as 'instrumental rationality' Held (1980).

Many young people nowadays enjoy romance films. The audience in a romance film is frequently flattered by dialogue that is so sweet and delicate. In the film *Sweeney Todd*, for example, the audience is given with beautiful language and is dominated by figurative terms. As a result, this study focuses on figurative language translation in the context of cinema translation, analysing the translation actions in the film "*Sweeney Todd: The Demon Barber of Fleet Street*." The film is noted for its rich and evocative vocabulary, which incorporates a range of metaphorical terms, and was directed by Tim Burton and based on Stephen Sondheim's Broadway musical. The translation of these terms is not only a difficult language endeavor, but also a creative one that influences the audience's perception.

While seeing the film *Sweeney Todd: "The Demon Barber of Fleet Street"* depicts the story of a guy who is falsely accused of a horrible crime by a lawyer who likes his wife. His story begins after Benjamin is released from prison and vows vengeance on the lawyer who has stolen all of his happiness in the past. To conceal his previous identity, he began his new life as a barber.

This piques my interest in discussing the film because it has metaphorical language throughout, with figurative phrases appearing in every dialogue. Singing language dominates the dialogue in this film. In each scene, the audience are made to feel the intricacies of the dialogue.

Translation studies have grown in popularity in recent years as societies have become increasingly globalized and interconnected via various types of media and communication. There are very few films that do not have subtitles. Because young people and even grownups enjoy westerners' films of various kinds. That is why subtitles are critical in assisting regular people in understanding the plot of films that use a foreign language, notably English. The translation of figurative language presents distinct obstacles for translators among the numerous components of translation. Figurative language, such as metaphors, similes, idiomatic idioms, and cultural references, is critical in communicating the source text's depth and nuance of meaning.

To improve their translation skills, translators must create translation products. Texts cannot always be accurately translated unless the context is understood. To find matching words in the target language, a translator who translates about a foreign culture must be conversant with the non-lexical language used by that group. As a result, students must master both good and correct translation strategies as translators. (Molina & Albir, 2002) define translation strategy as a technique used by the translator to overcome

problems that develop throughout the translation process with specific goals or considerations, which can be conscious or unconscious, verbal or nonverbal.

It is important to understand the challenges and strategies used by translators when dealing with figurative language in film translation, as it highlights the intricacies of intercultural communication and the preservation of artistic and cultural elements in audiovisual media. *"Sweeney Todd"* provides an excellent case study due to its complex source text, which combines elements of dark comedy, tragedy, and musical theatre, making it a fertile ground for studying figurative language translation.

Figurative language is a method of communicating thoughts, feelings, or concepts through the non-literal or imaginative use of words. Instead of directly expressing something, figurative language uses similarities, associations, or other strategies to produce vivid imagery, evoke emotion, or provide depth of meaning to a statement. In literature, poetry, rhetoric, and everyday language, figurative language is often used to make writing or speech more interesting and expressive. therefore, figurative language in the film *Sweeney Todd* to make the audience interested and flattered by the figurative language used by each character in the dialog.

Herbert L. Colston (2015) state that figurative language contains of language production, comprehension, structure, underpinning, and change, for figurative and indirect but additionally all language, need to align with current understandings of not only human cognitive phenomena but also social,

emotional, motivational, physical, and other human and animal. The figurative language is found in communication so that the information or message conveyed can be received by the recipient properly, connect and minimize misunderstanding.

However, the research must remember that not all figurative language can be translated to maintain the message conveyed by each character. In translation there is a factor that allows the translator to keep using the source language including, Cultural Sensitivity, Linguistic Style, Character Voice, Maintain Pacing, Localization. Figurative language often relies on cultural references, idioms, and nuances that may not have direct equivalents in another language. Here's how context influences the translation of figurative language, Cultural Nuances, Idiomatic Expressions, Connotation and Tone, Literary and Historical References. Every type of figurative language has a function. For example, figurative language is used to inform someone. This sentence is the emotional state of Sweeney Todd who seems to tell that he is feeling deep loss and despair.

SL: There's a hole in the world like a **big black hole**

TL: *Ada sebuah lubang di dunia ini seperti lubang hitam yang besar*

The words "**big black hole**" actually refers to the world which in figurative language is part of a Simile. Simile is figurative language that involves a direct comparison between two different use like or as, seemingly unrelated things in order to highlight similarities or create a vivid image in the

mind of the reader or listener. Majdi (2009) mentions that this method is considered a fairly simple technique to prevent clashes between figurative forms by maintaining the original structure, especially if the target text does not give an emotional impression. In the example uses subtitling strategies type transfer because the translator maintains the structure of the original text. Transfer there is no added explanation or modifying of view because the subtitle translates the dialogue by literal word. Also, the usage of this strategy maintains the structure of the original text, Gottlieb type of subtitling strategies (1992).

In addition to determining the metaphorical language in *Sweeny Todd*, the translators analyse the film's translation and then describe Sweeny Todd translators' translation tactics in various storytelling platforms such as novel, play, and musical. The researcher should be able to explain the strategies used by the subtitle translator in this study to translate the language of the movie performers. Due to the varying cultures and usage of idiomatic terminology in each dialog, the translator faces a challenge in delivering each actor's message in a different language. Subtitling is a means of communicating in a foreign language by leveraging the target language's corresponding meaning. "The process and product of combining the power of calculation and verbal analysis with the human ability to analyse meaning and determine the appropriate form in another language" (Hatim & Mason, 2004). Based on this definition, it is

clear that translation is a specialized skill. It requires strategies and techniques to make it accurate and understandable.

*"Sweeney Todd"* is a film adaptation of a very famous musical. Analysing how musical elements, such as songs and staging, are adapted into film form can be a complex task. If the authors want to explore the musical aspects of the movie, such as musical composition, song lyrics, and the use of music in the narrative, then they may need to have a deeper understanding of music and musicals in general. The movie also has important visual elements. Observing how the director uses cinematography, lighting, and set arrangements to create an atmosphere that fits the story is a task that requires visual analysis skills. The analysis of characters in this movie may be difficult because the characters in *"Sweeney Todd"* have complex layers of emotions. Evaluating how these characters are developed and portrayed by the actors can be a tricky job.

Analysing the themes and meanings in the film can be a challenging task as the film tackles themes such as justice, revenge, and morality. The author needs to do a deep research and critical thinking to understand the message that the movie is trying to convey. The language used in this movie is idiomatic. So, the translator must really understand the message that the director wants to convey before confirming what method is used to create the subtitles in the movie.

## **B. Limitation of The Study**

This study focuses on figurative language and subtitling strategies obtained from the dialog of *Sweeney Todd: "The Demon Barber of Fleet Street"*. The researcher focuses on discussing the figurative language found in each character's dialog in *Sweeney Todd*, and examines the subtitling strategies used by translators to create subtitles in the film. The researcher only takes data that has figurative language elements in each dialog of *Sweeney Todd: "The Demon Barber of Fleet Street"* and determines the subtitling strategies used by the translator to create subtitles. The researcher only took data sources from each character in the movie *Sweeney Todd: "The Demon Barber of Fleet Street"*. And the researcher used data collection from subtitle documents taken from the dialog of the film. This research focuses on the use of figurative language theory and subtitling strategies to complete the research.

Herbert L. Colston (2015) state that figurative language contains of language production, comprehension, structure, underpinning, and change, for figurative and indirect but additionally all language, need to align with current understandings of not only human cognitive phenomena but also social, emotional, motivational, physical, and other human and animal. Figurative language is found in communication so that information or message expressed can be received by the recipient properly, connected and to minimize misunderstanding.

Gottlieb (1992), the goal of adequacy and even less equivalence is not always reached in any type of translation. To assess the quality of a specific subtitling, the rendering of each verbal film segment must be analysed with regard to stylistic and semantic value. Based on his experience as a television subtitle, he has devised ten strategies which are used by subtitles, including, Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, Decimation, Delection and Resignation.

Herbert L. Colston's theory of Figurative Language is suitable to help researchers to complete their research. Herbert explains that figurative language consists of language production, understanding, structure, basis and language change, figurative language is used in communication so that the information or message conveyed can be received by the recipient properly, connect and minimize misunderstanding. In the movie *Sweeney Todd*, each character often uses figurative language to convey the feelings he feels. And researchers use the theory of Gottlieb which explains about subtitling strategies. Gottlieb explains that in order to assess the quality of a particular subtitling, the translation of each verbal film segment should be analyzed with respect to stylistic and semantic values.

### **C. Problem Statement**

Based on the research background figurative language translation as found in film *Sweeney Todd: "The Demon Barber of Fleet Street"*, the following problem statements are purpose.



1. What are figurative languages found in film *Sweeny Todd “The Demon Barber of Fleet Street “?*
2. What are strategies employed by translator to translate the figurative language found in the film *Sweeney Todd: “The Demon Barber of Fleet Street “?*

#### **D. Research Objective**

Base on the problem statement figurative language Translation as found in film *Sweeney Todd: “The Demon Barber of Fleet Street”*, the research objective;

1. To describe the type of figurative language translation as found in film *Sweeny Todd: “The Demon Barber of Fleet Street”*
2. To describe of the strategies employed by translator to translate the figurative language translation as found in the film *Sweeney Todd: “The Demon Barber of Fleet Street “*

#### **E. Research Benefits**

This is expected that the study will be beneficial for:

##### a. Theoretical Benefits

This research can be a useful work and the research can be one of the important references by other researchers about similar themes or to contribute to other understandings.

##### b. Practical benefits

###### 1. Researcher

This research is expected to be an input in researching strategic subtitles from English to Indonesia and vice versa, in order to have better quality. the authors expect that when conducting translation analysis, translators must apply good techniques in the translation process. it is hoped that the implied message conveyed in a movie can be understood by the audience through the help of translators.

## 2. Movie lovers

The results of this study will also be taken into consideration for viewers of the film Sweeny Todd in interpreting the figurative language in the subtitles, so that they can understand the true meaning. with the right subtitles, the audience will also find it easier to understand the implied message in the film.

## 3. Cultural Adaptation

Figurative language often relies on cultural references and nuances that may not directly translate. Analysing how these cultural references are adapted can shed light on the cultural sensitivity and relevance of the translation.

## **F. Key Term**

### 1. Figurative Language

Herbert L. Colston (2015) state that figurative language contains of language production, comprehension, structure, underpinning, and change, for figurative and indirect but additionally all language, need to align with current understandings of not only human cognitive phenomena but also

social, emotional, motivational, physical, and other human and animal. Figurative language is found in communication so that information or message expressed can be received by the recipient properly, connected and to minimize misunderstanding. Every kind of figurative language has a function. They propose some kinds of figures, namely; simile, metaphor, personification, synecdoche, metonymy, hyperbole, irony, dead metaphor, allusion, paradox, and symbol.

## 2. Subtitling Strategies

Gottlieb (1992), the goal of adequacy and even less equivalence is not always reached in any type of translation. To assess the quality of a specific subtitling, the rendering of each verbal film segment must be analysed with regard to stylistic and semantic value.

## 3. Translation

As a general term translation is defined as an activity of transforming ideas in a form of written or spoken in source language (SL) into the target language (TL) Newmark (1988).

## 4. Technical Translation

Technical translation is primarily distinguished from other forms of translation by terminology, although terminology usually only makes up about 5-10% of a text. Its characteristics, its grammatical features (for English, passives, normalisations, third persons, empty verbs, present tenses) merge with other varieties of language. Its characteristic format (see Sager, Dung worth and McDonald, 1980 for an excellent review of

technical writing) is the technical report, but it also includes instructions, manuals, notices, publicity, which put more emphasis on forms of address and use of the second person.

## 5. Film

Film can refer to a variety of related topics, but in the context of entertainment and media, film is commonly used to refer to moving images or movies. Movies can be fiction or nonfiction, and they can be of various genres such as drama, comedy, action, horror, and documentaries. Movies have a high rate of information circulation and hence require specific protection Jang-Dong Hao (2021).

## 6. Sweeny Todd

Sweeney Todd is a character from the *movie "Sweeney Todd: The Demon Barber of Fleet Street"* directed by Tim Burton. Sigmund Freud's personality theory to analyse the elements of personality and the factors influencing personality in Sweeney Todd. The researcher found that the id, which has a desire to revenge and kill, is more dominant than the superego. The personal factors such as experience, love, and emotion have more influence on Todd's personality than situational factors such as social, psychosocial, and technology.

## CHAPTER II

### LITERATURE REVIEW

This chapter researches presents and discusses the literature review that used in figurative language translation as found in film *Sweeney Todd: "The Demon Barber of Fleet Street"*. Chapter included figurative language, Subtitling Strategies, translation, technical translation, film and Sweeny Todd.

#### A. Theoretical Review

##### 1. Figurative Language

Figurative language is one of the branches of literature. Judging from some theories that explain that language styles and speech are included in the category of literature. Sudirman (1990) writes that Stylistics is a science that investigates the use of language and language styles in literary works. In Lexicon Sastra, Yusuf (1995) writes that Stylistics is a science that investigates the language used in literary works, a combination of linguistics and literature. Figurative language is a specific literary device, which is usually used by writers to gain strength and freshness of expression in their literary works.

Figurative language refers to the use of words and expressions in a way that goes beyond their literal or plain meaning to create a more vivid, imaginative, or evocative effect. Figurative language involves the use of various rhetorical devices and techniques to convey ideas, emotions, or descriptions in a more colourful and impactful way. Figurative language is

often used in literature, poetry, speech, and everyday language to enhance communication and add depth to the message. Herbert L. Colston (2015)

Declare that figurative language includes language production, comprehension, structure, underpinning, and change. Not only figurative and indirect language, but also all language, must align with current understandings of not only human cognitive phenomena, but also social, emotional, motivational, physical, and other human and animal phenomena. Figurative language is used in communication to ensure that the information or message communicated is properly understood, related, and minimizes misunderstanding. Every type of metaphorical language serves a purpose. Type of figurative language;

#### 1) Metaphor

A metaphor is an implied comparison or expression used with a new meaning, omitting "like" or "as," based on its literal meaning and similarity to the new thing or situation to which it applies. An example of a popular metaphor is "Time is money." The statement compares time and money, and it does not literally mean that the amount of time you have equals the money that you have. Instead, it means that time is a valuable resource, and it should be used effectively to earn money.

Example: **Time is money**

#### 2) Simile

Simile is stated comparison of two similar things introduced by the words like or as. A simile is used with the aim of sparking an interesting connection in the reader's mind. An example of a simile is, "The cat sat in the chair like a king overlooking his kingdom." The cat's sitting posture is compared to that of a king who relaxes in a special chair that is reserved for him and not any other person in the kingdom.

Example: The cat sat in the chair **like a king overlooking** his kingdom.

### 3) Symbol

Symbol is a thing (could be an object, person, situation or action) which stands for something else more abstract. Symbols are often employed to convey complex ideas, emotions, or themes in a more condensed and evocative manner. They add depth and layers of meaning to literary works, allowing writers to communicate abstract concepts through tangible and concrete elements.

Example: Man with **a white heart**

### 4) Personification

Personification is the attribution of human characteristics to non-living objects. Using personification affects the way readers imagine things, and it sparks an interest in the subject. An example of personification is, "The sun greeted me when I woke up in the morning." The sun is a non-human object but has been given human

characteristics since greetings can only be performed by living creatures.

Example: **The sun greeted me** when I woke up in the morning

#### 5) Synecdoche

Synecdoche is a type of figurative language that uses one part to refer to the whole, or the whole to refer to the part. For example, a set of wheels can be used to refer to a vehicle and a suit to refer to a businessman. When referring to a car as a set of wheels, the wheels are only a part of the car and not the whole thing. Similarly, a typical businessman wears a suit alongside other accessories such as a watch and a briefcase.

Example: Bread can be used to refer to **food in general or money**

#### 6) Metonymy

Metonymy is an expression that describes one thing by using a term that is very similar to another term that is closely related to that thing. Metonymy is characterized by replacing the expression itself with a term or object that is closely affiliated with the word you have in mind. As opposed to metaphor, where there is an implied comparison between two unrelated things, metonymy involves a more direct and concrete connection between the term being replaced and the term it represents. It is a form of figurative language that relies on contextual or conceptual associations.



Example: I have breakfast with Indomie, **Indomie is one of the many brands of a noodle based fast food.**

7) Paradox

Paradox is a statement whose superficial or obvious meaning seems illogical and absurd, but which makes full sense upon closer examination. A paradox language that involves a statement or situation that seems contradictory, absurd, or self-defeating, but may actually reveal a deeper truth or insight. Paradoxes are often used to provoke thought, create rhetorical impact, or highlight the complexities of a situation. The famous paradoxical statement, “ This is the beginning of the end“ seems contradictory because the beginning and end are typically considered opposites. However, it suggests that the current situation marks the starting point of a significant decline or conclusion.

Example: **This is the beginning of the end**

8) Hyperbole

Hyperbole is an exaggeration that is created to emphasize a point or bring out a sense of humor. It is often used in everyday conversations without the speaker noticing it. The exaggeration is so outrageous that no one would believe that it is true. It is used to add depth and color to a statement. An example of hyperbole is, “I would die for you.” The sentence does not necessarily mean that one person is literally willing to die for the other, but it used to exaggerate the

amount of love that one person has for another person. Death is only used to show the extent of affection.

Example: **I would die for you**

#### 9) Irony

Irony is a figure of speech which contains a statement whose true meaning is the complete opposite of its stated or superficial. Irony is type of figurative language that involves a discrepancy between what is said and what is meant, what is expected and what actually occurs, or what appears to be true and what is actually true. It often adds depth and complexity to language, creating layers of meaning that can be humorous, satirical, or thought provoking.

Example: Your cake is so delicious that **I don't want to taste it again**

#### 10) Allusion

Allusions refer to famous places, events, or people. It is a number in the sense that it means more than the narrow sense, not the comparison in the strict. An allusion is a type of figurative language that involves a brief and indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance. Allusions are often used to enrich the meaning of a text, evoke emotions, or establish a connection between the writer and the audience. They assume that the audience shares a common cultural or literary background to understand the reference.

Example: I walk, **because I'm not Spiderman.**

#### 11) Dead Metaphor

A dead metaphor is a metaphor that has a figurative meaning but has lost that figurative meaning through endless use. A dead metaphor, also known as a frozen metaphor, is a type of figurative language that has become so common and widely used that its original metaphorical meaning is no longer immediately apparent to speakers. In other words, a dead metaphor has undergone semantic shift, and its figurative meaning has become conventionalized to the point where it is treated as if it were a literal, everyday expression. These metaphors have "died" in the sense that people no longer consciously recognize them as metaphorical.

Example: The ant came out of **the mouth of the bottle**

#### 2. Subtitling Strategies

Gottlieb (1992), the goal of adequacy and even less equivalence is not always reached in any type of translation. To assess the quality of a specific subtitling, the rendering of each verbal film segment must be analysed with regard to stylistic and semantic value. Based on his experience as a television subtitler, he has devised ten strategies which are used by subtitlers;

- a. Expansion is used when the SL (*Source Language*) requires an additional explanation in translation because of some cultural nuance not retrievable in TL (*Target Language*). Expansion refers to the

challenge of condensing spoken dialogue into concise subtitles. Languages vary in terms of the number of words or characters needed to convey a certain idea. Some languages may require more space or time to express the same content. Text expansion is a crucial consideration to ensure that subtitles are readable and don't appear on-screen for too short a time.

Example:

Source Language : So is this about you becoming a cop?

Target Language : *Jadi ini apa tentang keinginanmu untuk menjadi seorang polisi?*

- b. Paraphrase is used when the subtitle does not use the same syntactical rules in subtitling the dialogue. In other words, using this strategy, the subtitle changes the structures of the subtitle and makes it easier to understand and readable by the audience. Paraphrasing refers to the practice of rephrasing spoken dialogue to convey the intended meaning in a concise and comprehensible manner within the limitations of subtitle space and time. Subtitler often face the challenge of condensing the essence of spoken lines into brief, readable subtitles, taking into account the restrictions imposed by the screen size, reading speed, and the pace of the video content. Paraphrasing allows subtitlers to maintain clarity and convey the message effectively.

Example:

Source Language : Get out the way

Target Language : *Minggir*

- c. Transfer there is no added explanation or modifying of view because the subtitle translates the dialogue by literal word. Also, the usage of this strategy maintains the structure of the original text. transfer refers to the process of converting the spoken language of the source material (usually a film or video) into written subtitles in the target language. The goal is to transfer the meaning, nuances, and style of the original dialogue while accommodating the constraints imposed by the medium of subtitles.

Example:

Source Language : I cannot wait to visit the new restaurant  
downtown

Target Language : *Saya tidak sabar untuk mencoba  
restoran baru di pusat kota*

- d. Imitation is re-writing the word the original text. Imitation is usually used to deal with the name of person, place, names of magazine, journals, newspapers, and the titles of as yet untranslated literary works, name of company and institutions, and addresses. Imitation is not a commonly used term in the specific sense of a distinct subtitling technique or approach. However, I will provide information based on potential interpretations of the term in the context of subtitling:

Example:

Source Language: get eyes on the sniper?!

Target Language: *lihat sniper*.

- e. Transcription is used in those cases where a term is unusual even in the source text; for example, the use of a third language, or nonsense language. Transcription in subtitling refers to the process of converting spoken language in audiovisual content into written form. It involves creating a textual representation of the spoken words, which is then used as the basis for generating subtitles. The transcription process is a fundamental step in subtitling, and it serves as the foundation for accurately rendering the spoken content in a written format.

Example:

Source Language: Today we'll discuss da Vinci's Mona Lisa."

Target Language: Hari ini kita akan membahas **Mona Lisa karya da Vinci**.

- f. Dislocation is adopted when the original employs a special effect; for example, a silly song in cartoon film, where the translation of the effect is more important than the content. Dislocation in subtitling doesn't have a standard or widely recognized meaning. It's possible that the term is being used in a specific context or within a particular subtitling strategy that may not be universally acknowledged.

Example:

Source Language: Twinkle twinkle little star, how I wonder  
what you are

Target Language: *Kedip kedip bintang kecil, apa ya kamu  
sebenarnya"*

- g. Condensation is making the text brief to miss unnecessary utterance using the shorter utterance, but it does not lose the message. Sometimes the pragmatic effect can be lost by using condensation strategy. Therefore, the real aim of the text must be conveyed. Condensation typically refers to the process of condensing or shortening the spoken dialogue to fit the constraints of subtitle space and time. Subtitlers face the challenge of conveying the essence of the spoken words in a concise and readable manner within the limitations of the screen and the time available for subtitles to appear. Condensation is a key aspect of subtitling strategies to ensure that the subtitles are clear, readable, and synchronized with the audiovisual content.

Example:

Source Language: I just can't believe she would say  
something like that about me. I mean  
we've been friends for years

Target Language: *Tidak percaya dia mengatakan hal itu.  
Kami adalah teman lama.*

- h. Decimation is used to translate when the actors are quarreling with fast speaking. So, the translator is also condensing the utterance because the utterances have difficulty absorbing unstructured written text

quickly. Decimation refers to the reduction or destruction of a large proportion of something. If the term is being used in subtitling or any other context, it would likely imply a significant reduction in some aspect, such as the reduction of text, information, or content.

#### Example

Source Language : Oke I don't know if you are being  
sarcastic, but I am not. Right now, I am  
on a black big op.

Target Language : *Oke, aku harap bisa ngobrol denganmu.  
Tapi sekarang aku sedang beroperasi.*

- i. Deletion refers to the elimination of parts of a text. Delection does not have a widely recognized or standard meaning in the context of subtitling strategies or related fields. It's possible that the term may be used in a specific context, niche area, or within a certain organization or community.

#### Example

Source Language : Freeze! I said freeze!

Target Language : *Jangan bergerak!*

- j. Resignation is used to describe the strategy used when no translation solution can be found, and meaning cannot be avoided. In some situations, the translator faces a situation where he does not know the meaning of the actor's words or the source language. There are some



factors that cause this to happen, namely the customs, dialect and culture of the source language.

Example:

Source Language: Well, I didn't either.

Target Language: *Saya juga tidak.*

### 3. Technical Translation

Technical translation is a specialized field of translation that focuses on translating documents, texts, or content that contains technical and specialized terminology. It involves the conversion of material from one language to another while maintaining the accuracy, clarity, and integrity of the technical information and terminology. Technical translation is one part of specialised translation; institutional translation, the area of politics, commerce, finance, government. I take technical translation as potentially (but far from actually) non cultural, therefore 'universal'; the benefits of technology are not confined to one speech community. In principle, the terms should be translated; institutional translation is cultural (so in principle, the terms are transferred, plus or minus) unless concerned with international organisations. For this reason, in general, you translate **ILO** as *BIT* (F), *IAA* (G), but you transfer 'RSPCA' in official and formal contexts, but not in informal ones, where 'RSPCA' would become something like *briiischer Tierschuz-bund*, *society britannique pour la protection des animaux..*

Technical translation is primarily distinguished from other forms of translation by terminology, although terminology usually only makes up about 5-10% of a text. Its characteristics, its grammatical features (for English, passives, normalisations, third persons, empty verbs, present tenses) merge with other varieties of language. Its characteristic format (see Sager, Dungworth and McDonald, (1980) for an excellent review of technical writing) is the technical report, but it also includes instructions, manuals, notices, publicity, which put more emphasis on forms of address and use of the second person.

#### 4. Processing Subtitle

According to an alternative view, processing subtitles while watching a program should not be particularly taxing from a cognitive point of view, because reading and visual processing are highly efficient and partly automatized cognitive activities LaBerge & Samuels (1974). Moreover, according to some scholars Yewdale & Gielen (1992), their coordination within a coherent and redundant informational context does not appear to pose major problems and seems to be based on smart strategies for attention allocation and information integration. If this is the case, no trade off between text processing and image processing should be observed, and participants should reach relatively good levels of performance in both subtitle and scene recognition tasks. Additionally, individual variations might emerge, with participants who are more proficient in subtitle

processing being also more proficient in image processing, due to individual differences in attentional resources or executive control.

## 5. Translation

Based on Nida and Taber (in Tanjung, 2018) definition, translation related to reproduce the closest equivalent of the source language message as natural as possible. According to that, translation needs to be sure to transfer the meaning and message of the source language. The meaning and message need to have high equivalency with the source language or in other words it just look like what is written in the source language. Related to the field, translation is a study in comparative linguistics of 1 linguistics which mainly is about the aspect of semantics Newmark (1988).

Since translation is about semantics, it is haved relation in meaning. The meaning here is the meaning in the surface. There is this so-called process, Newmark (2001) gives some procedures in translation. The first thing to do is choosing a method of approach. When translating a text, for example, the translator need to decide what approach he/she wants to use by considering the text and the meaning the writer wants to convey. The second procedure is in which level the translator wants to translate. There are four levels that likely occur. They are the SL (source language) text level, the referential level, the cohesive level, and the level of naturalness. The last procedure is revision procedure. This procedure is needed when the translator wants to check whether the translation is nearly as natural as possible with the source text or not.

## 6. Film

Susan Sontag on "Film and Theatre", Movies are images (usually photographs) that move, to be sure. But the distinctive unit of films is not the image but the principle of connection between the images, the relation of a "shot"-to the one that preceded it and the one that comes after. There is no peculiarly "cinematic" as opposed to "theatrical" mode of linking images. Film narration has a "syntax," composed of the rhythm of associations and disjunctions. As Cocteau has written, "My primary concern in a film is to prevent the images from flowing, to oppose them to each other, to anchor them and join them without destroying their relief." (But does such a conception of film syntax entail, as Cocteau thinks, our disavowal of movies as "mere entertainment instead of a vehicle for thought"?). A film is like a book, another portable art-object; making a film, like writing a book, means constructing an inanimate thing, every element of which is determinate. Indeed, in films, this determinacy has or can have a quasi-mathematical form, like music. (A shot lasts a certain number of seconds, a change of angle of so many degrees is required to "match" two shots.)

Given the total determinacy of the result on celluloid (whatever the extent of the director's conscious intervention), it was inevitable that some film directors would want to devise schemas to make their intentions more exact. Thus, it was neither perverse nor primitive of Busby Berkeley to have used only one camera to shoot the whole of each of his mammoth

dance numbers. Every "set-up" was designed to be shot from only one exactly calculated angle. Bresson, working on a far more self-conscious level of artistry, has declared that, for him, the director's task is to find the single correct way of doing each shot. An image cannot be justified in itself, according to Bresson, it has an exactly specifiable relation to the temporally adjacent images, which relation constitutes its "meaning."

## 7. Sweeny Todd

Craig M. (2014) writes on "Sweeney Todd: Hypersexuality, Intermobility, and Adaptation. *Sweeney Todd "The Demon Barber of Fleet Street"* is an excellent case study for considering this vast theoretical territory. Tim Burton's 2007 film adaptation of Stephen Sondheim's 1979 musical thriller is the most recent in a lengthy line of adaptations dating back to the penny-dreadful *String of Pearls'* 1846 release. Although various adaptations appeared in the century following its initial publication, Sondheim based his musical on a 1973 adaption by British dramatist Christopher Bond. Sondheim wrote his version with the score designed to behave like a horror film and filled it with other cinematic elements. Banfield, J. (1993).

The most recent adaptation of the original material is Tim Burton's (2007) cinematic adaptation of Stephen Sondheim's (1979) musical thriller *Sweeney Todd, the Demon Barber of Fleet Street*. Sondheim wrote his version with the score designed to behave like a horror film and filled it

with other cinematic elements. New adaptations (hypertexts) can be effectively analyzed in connection to their parent material (hypo texts) through the process of hypersexuality, without becoming bogged down in fidelity difficulties. Intermobility examines the link and interplay between two (or more) art forms in a specific text. In this paper, I investigate the hypertextual relationship between Sondheim's score (hypotext) and Burton's film (hypertext) by focusing on the intermedial characteristics of each text.

## **B. Previous Studies**

For this research, the researcher used several previous studies. This aims to prove the truth and authenticity of the data written by the researcher. This study used three previous studies, namely:

The first animated film *Coco* by Hafid P, Ika Oktaria C (2022) contains figurative language. Figurative language uses words or expressions that have a different meaning from the literal interpretation. Figurative language cannot be interpreted literally because it uses analogies to give a special meaning or effect. In translating, the translator not only transfers the meaning from the source language to the target language, but also the language style. This research focuses on analyzing the quality of figurative language translation in the movie *Coco*. There are several figurative language translations featured in this animated movie. The object of research is limited to assessing the quality of figurative language translation in terms of accuracy and acceptability. The

difference between my research and Hafip P and Octaria C is that, my research discuss figurative language found in each character's dialogue in Sweeney Todd and analyze the subtitling strategies used by translators to translate Sweeney Todd.

Rahman, (2018) Metaphorical language, or commonly called figurative language, is a unique language style and is often used by authors to create poetic elements in their work. Arabic has various kinds of figurative language, such as *tashbih*, *isti'arah*, *majaz mursal*, *kinayah*, *tajsid*, *tibaq*, *jinas*, and *mathal*. This research chooses three types of figurative language to discuss, namely *tashbih*, *isti'arah* and *mathal*. These three types of figurative language are always on the tongue of Arabic speakers and always at the tip of the pen of Arabic writers. Therefore, in the translation of figurative language, the chosen match between words from two languages representing two different cultures must be scrutinized and studied. This is to ensure that the beauty of the original work remains in the translation and at the same time ensure that the translation does not lose the uniqueness of the original work. The use of literal translation strategy, interpretation translation strategy, and substitution strategy successfully transferred the message in the source dialog. The difference between my research and Rahman is that, my research discuss figurative language found in each character's dialogue in Sweeney Todd and analyze the subtitling strategies used by translators to translate Sweeney Todd.

Zamzani, Aisya Novita S (2019) the purpose of this study is to find the translation techniques used in translating greeting words. The study of translation techniques is a common study in the field of translation research. According to Hatim and Mason (1997), translation is the process of conveying communication from different cultural and linguistic backgrounds by paying attention to the purpose of communication to the target readers. However, the translation of honorifics is not common. The translation of honorifics is done, for example, like the research conducted by Sukaesih, Nababan, Santosa, and Djatmika (2019) which deals with the translation techniques of honorific markers. In their study, the most widely used translation technique was variation. This is different from our findings, which are dominated by literal translation. Literal translation is only a few and the number is much different from the variation technique. The difference between my research and Zamzani, Aisya Novita S is that, my research discuss figurative language found in each character's dialogue in Sweeney Todd and analyze the subtitling strategies used by translators to translate Sweeney Todd.

Endang D H (2015) explains that the subtitling strategies applied in the translation of Romeo and Juliet are expansion, paraphrase, transfer, imitation, condensation, decimation, deletion, taming, and resignation. Among these strategies, condensation is Endang Dwi Hastuti's most dominant one due to the limited space and time of subtitling, because subtitling must be economical in translation. The accuracy of subtitling in Romeo and Juliet



depends on the context surrounding the text, both situational context and cultural context. There are three components or variables that comprise the situational context, namely: field, mode/channel, and tenor. This means that the translator must have cross-cultural understanding in order to transfer the message from the source language into the target text properly. The difference between my research and Zamzani, Aisya Novita S is that, my research discuss figurative language found in each character's dialogue in Sweeney Todd and analyze the subtitling strategies used by translators to translate Sweeney Todd.

Fatma B S (2020) This case study aims to showcase the use and abuse of subtitling strategies and their impact on the subtitled product. In interlanguage subtitling, depending on the category of taboo words and expressions, some taboos have been translated successfully and explicitly in the target Arabic, while others are subject to linguistic, translation and technical limitations restrictions. Mistakes in handling dubbing strategies, deleting, adjusting, or mistranslating taboos will only change the semantic meaning of the Arabic subtitles, distorting the message and causing a loss of intent in the target language. Overall, this study requires more further research in other linguistic and audiovisual contexts such as Arabic-English film subtitling, voiceover, and across other pairs to compare findings and further explore the process of taboo subtitling. The difference between my research and Fatma is that, my research discuss figurative language found in

each character's dialogue in Sweeney Todd and analyze the subtitling strategies used by translators to translate Sweeney Todd.

## **CHAPTER III**

### **RESEARCH METHOD**

This chapter researches presents and discusses the research methodology used in conducting the research Figurative Language Translation as found in Film *Sweeny Todd “The Demon Barber of Fleet Street”*. This research included research design, data and source of the data, research instrument, data collection techniques, data validation techniques and data analysis technique.

#### **A. Research Design**

Research design refers to the overall plan or structure that guides a research study. It outlines the approach, methods, and procedures that will be used to collect and analyse data to answer a specific research question or test a hypothesis. A well-designed research study is essential for ensuring that the results are valid, reliable, and can be generalized to a broader population. The definition of research design is proposed by scholars. As stated by Creswell (2009), research design is defined as a procedure or strategy that used while conducting a research that will reach out the board assumption of collecting data and the analysis to the detailed methods. Moreover, Ary et al. (2010) state that research design is a plan prepared by the researcher in order to gain more understanding related to some phenomena in its context. There are three types of research design proposed by Creswell (2008), namely: qualitative, quantitative, mixed-methods. The research design used in this research is descriptive qualitative research.

Mason & Bramble (2000), qualitative research used to describe situation, events, or phenomena that already happen. Moreover, Fraenkel, Wallen, & Hyun (2006) propose that descriptive method is a method used in order to analyse, classify and explain certain phenomenon through various techniques, survey, interview, questionnaire and test. In this research used qualitative descriptive to solve or to help researcher clearly the research. This type of research design is chosen because this present study required a concrete evidence of the strategy used for translating subtitle of Figurative Language act Translation as found Film Sweeny Todd. This type of research design is suitable for the research because this research focuses on In this study the researcher focuses on analysing of figurative language ac translation from film sweeny Todd. This study uses the text of the translation by using a subtitle as a data source. Accordingly, it is considered accurate to use qualitative research design in order to gain the data related to this present study.

## **B. Data and Data Sources**

The object of research is the subject from which data can be obtained (Arikunto, 1998). The object of this research is figurative language found in every dialog by the characters in *Sweeney Todd "The Demon Barber of Fleet Street"*. In this study, the researcher uses subtitle documents to examine what subtitling strategies are used by translators to translate Sweeney Todd. Figurative language used in the movie Sweeney Todd is not easy to understand. The subject of this research is to identify and

describe the types of figurative language and subtitling strategies used in the translation of *Sweeney Todd "The Demon Barber of Fleet Street"*. The purpose of this study is to show the types of figurative language and subtitling strategies used in the translation of *Sweeney Todd "The Demon Barber of Fleet Street"*.

The source of data used in researching figurative language translation as found in the film *Sweeney Todd "The demon Barber of Fleet Street"* is sourced from every character dialog in the *Sweeney Todd* Film. In this study, the researcher uses figurative language found in every dialog by the characters in the film *Sweeney Todd* which is the object of his research.

### **C. Research Instruments**

Research instruments are tools used to collect, measure, and analyse data related to the research interests of researchers. Based on this research, the main research instrument is the researcher herself. It is line with statement from Bogdan and Biklen (1982) that qualitative research has natural setting as the direct source of data where the researcher becomes the key instrument. The researcher is the main research instrument because she is the one who can lead the process from the raw data collected to the conclusions she makes. The researcher takes a role as the designer, data collector, data analyst, data interpreter, and the reporter of the research findings Moleong (2001).

Furthermore, Ary et al. (2010) also propose that there are instruments that can be used in collecting the data that commonly used in the qualitative research design; they are (a) observation, (b) interview guide, (c) questionnaire, and (d) content or document. Content or document, According to Ary (2010), content or document refers as a wide range of written, physical, and visual materials that applied by the researcher to gain understanding of the phenomenon under study. The materials that analysed can be in a form of textbooks, speeches, television programs, newspaper, advertisements, musical compositions, web pages, transcript, or non-written record such as photographs, videotapes, computer files, and audiotapes. Furthermore, the document used in this research is the transcript of subtitle.

#### **D. Data Collection Techniques**

There are various methods of data collection in qualitative research, including observations, textual or visual analysis (from books or videos), and interviews (individual or group). A variety of collecting data techniques is used by qualitative researcher to answer the research questions. Therefore, in this research, the researcher apply two data collections : observation and documentation. According to Yin (2016), “observing” can bean invaluable way of collecting data because what you see with your owneyes and perceive with your own senses is not filtered by what others might have (self-) reported to you or what the author of some document might have seen. Based on qualitative research,

researchers use documentation techniques to obtain data. Researchers collected data using dialog and subtitle. Then divided into several parts as follows:

1. Collecting the dialog and subtitling Strategies of film Sweeny Todd “The Demon Barber of Fleet Street”.

Collecting data refers to the process of gathering information, facts, or observations for analysis, interpretation, and decision-making. It is a fundamental step in research, analysis, and various fields where information is needed to understand a phenomenon, answer questions, or make informed decisions. The data collected can take various forms, including numerical values, textual information, images, or other types of measurements.

2. Selecting the data from the source text and the target.

This involves choosing specific variables, observations, or records from a dataset that are relevant to a particular analysis or research question. The selection process is driven by the need to focus on specific aspects of the data.

## **E. Data Validation Techniques**

Data validation is an examination step to ensure that the data meets the established criteria. This aims to ensure that the data entered into the data base is known and the source and accuracy of the data can be known.

According to Mathison in Ghrayeb (2011), the concept of triangulation is carried out through four different processes: a) data triangulation including time, space, and person; b) investigator triangulation; c) theory triangulation; and d) methodological triangulation. In this research, the researcher focuses in methodological triangulation to address a phenomenon. The method that used is apply three data collection: observation (watching the films), documentation (documenting the dialogues), and recording (screenshotting the scenes).

Safeguarding validity in data is an obligation for researchers, because this will determine the truth of the results of the research. Therefore to maintain the validity of the data, researchers use a classification method that is very easy but useful. Data analysis is a process of finding and arranging the data systematically in order to enhance the researcher's understanding related to the research and be able to present the result (Ary 2010). There are three methods used to check the validity of data that is reliability, validity, and generalizability, Chreswell (2000). In this study, researchers use validation techniques to ensure the validity of the data. In addition, researchers asked one of expert, who comprehended about translation and figurative language, to act as a validator of their research data, provided they caught the following criteria:

1. The validator must be expert in translation.



2. The validator understands about figurative language, especially figurative language used by researchers.
2. Validators understand translation strategies, especially the particular used by researchers

## **F. Data Analysis Technique**

Spradley's Analysis Model known as Ethnographic Analysis was used to analyse the data. Ethnographic analysis contains four qualitative data analysis techniques. The four techniques are domain analysis, taxonomy analysis, componential analysis, and theme analysis. while the sections are as follows;

- a. Domain analysis is the first type of ethnographic analysis to be taken in the analysis sequence. In this form, the analysis involves searching for larger units of knowledge. of units of cultural knowledge called domains. The purpose of domain analysis is to is to understand the domain better. In this analysis, domain analysis domain analysis is applied to categorize the violated utterances based on the segments in the utterances.
- b. Taxonomic analysis is the second step in the ethnographic analysis ethnographic analysis process. Taxonomy is a classification system that inventories domains into flowcharts or other pictorial representations to help researchers understand the relationships

between domains. In this study, taxonomy analysis was used to classify the data and apply data coding based on the classification.

*Table. 3.1 Figurative Language*

No	Subtitle		Figurative Language										
	SL	TL	M E	S M	S Y	P N	S N	M N	P R	H Y	I R	A L	D M

*Table. 3.2 Subtitling Strategies*

No	Subtitle		Subtitling Strategies									
	SL	TL	EX	PR	TF	IM	TR	DI	CO	DC	DE	RE

c. According to Spradley componential analysis is "a systematic search for attributes (components of meaning) associated with cultural symbols." After the researcher finds the results of the types of maxims violated and the strategies used to violate the maxims, componential analysis is used to summarize the results.

*Table. 3.3 Componential Table*

NO	Type of Figurative Language	Subtitling Strategies									
		EX	PR	TF	IM	TR	DI	CO	DC	DE	RE

d. Cultural Theme Analysis The last step in the ethnographic sequence is cultural analysis. Cultural analysis is done by developing themes that go beyond an inventory of domains to find conceptual themes that members of the community use to connect the domains (Spradley, 1979). In this study, cultural theme analysis is used to draw conclusions regarding the relationship between maxim violation strategies and the eclectic approach.

## CHAPTER IV

### FINDINGS AND DISCUSSIONS

In this chapter, the researcher focuses on finding and explaining the figurative language and subtitling strategies found in the dialog of each character in the film *Sweeney Todd "The Demon Barber of Fleet Street"*. The researcher is tasked to answer two questions in the problem formulation, the first is to find out what figurative language is found in *Sweeney Todd "The Demon Barber of Fleet Street"* by using the theory of Herbert L. Colston (2015). The second is to explain what subtitling strategies are used by the translator in translating the dialog of *Sweeney Todd "The Demon Barber of Fleet Street"* using Gottlieb's (1992) theory.

#### A. Finding

##### 1. Figurative Language in Film Sweeney Todd “The Demon Barber of Fleet Street”

The findings are to classify the data of figurative language contained in the dialog of the film *Sweeney Todd "The Demon Barber of Fleet Street"*, using the theory of Herbert L. Colston (2015). The first objective of this study is to find out what figurative language is used in the dialog of Sweeney Todd, so that researchers can explain what types of figurative language are in Sweeney Todd and what the function of figurative language is in Sweeney Todd.

The second is to analyze the subtitling strategies used in translating the dialogue of Sweeney Todd's characters by using subtitle documents

that have idiomatic language, using the theory of Gottlieb (1992) which divides subtitling strategies into 10 parts. The aim is to explain the subtitling strategies used by the translators so that they can translate exactly what each character in *Sweeney Todd* wants to convey. The following are some explanations about the results of data findings from the dialog that has figurative language contained in the *film Sweeney Todd "The Demon Barber of Fleet Street"*.

Table 4.1 : Findings of Figurative Language

NO	FIGURATIVE LANGUAGE	TOTAL
1	Metaphor	4
2	Simile	3
3	Symbol	7
4	Personification	10
5	Synecdoche	1
6	Metonymy	-
7	Paradox	9
8	Hyperbole	19
9	Irony	3
10	Allusion	4
11	Dead Metaphor	-
Total		60

The film adaptation of *Sweeney Todd "The Demon Barber of Fleet Street"* by Tim Burton excellently captures the spirit of Stephen Sondheim's musical, bringing the story's dark wit and lyricism to life on screen. A key directorial move that allowed Burton to recreate the tone and style of the musical was to retain its figurative language in the film's translation from stage to screen. Sweeney Todd's dialogue contains many Hyperbole, Personification and other figurative language devices that could easily be lost in translation if not handled with care. But Burton and screenwriter John Logan prove that they are skilled translators, finding cinematic equivalents for Sondheim's literary talents.

In this research, the researcher uses the dialog in each character in Sweeney Todd to see what figurative language is used in the dialog of Sweeney Todd. the researcher takes data in all the dialog in each character that uses figurative language. Sweeney Todd's dialog is as much a part of its power as its melody, and Burton's translation captures not only its literal meaning, but also its literary essence. The actors' delivery style communicates metaphor, irony, and other types of idiosyncratic language that make Sondheim's lyrics a great storytelling tool. The source of data in this study is a document of dialog subtitles of each character that uses figurative language when communicating.

This discussion is about nine types of figurative language contained in the dialog of the film *Sweeney Todd "The Demon Barber*

of *Fleet Street*", namely Metaphor, Simile, Symbol, Personification, Synecdoche, Paradox, Hyperbole, Irony, Allusion, Herbert L. Colston (2015). The researchers not found that figurative language Metonymy and Dead Metaphor in the dialog film *Sweeney Todd*. The most dominant data figurative language that research found in dialog film *Sweeney Todd* is Hyperbole. This section will discuss the type of figurative language from the data found in the dialog of *Sweeney Todd*. From each figurative language data used in this research, examples will be included that are taken from the data directly and followed by an explanation of why the data is included in the figurative language section. The following is an explanation of the type of figurative language found by the researcher.

#### 1. Metaphor

A metaphor is a comparison or implied expression used with a new meaning, omitting the word "like" or "as", based on its literal meaning and similarity to the new thing or situation being used. A metaphor only makes sense if the similarity between two things is obvious or if one understands the connection. There are 4 metaphor data in the dialog of *Sweeney Todd "The Demon Barber of Fleet Street"*. The Explanation in the following example:

Datum 1

15/00:21:07,350 --> 00:21:13,022

SL: **At last, my arm** is complete again

**At last**, is returning to Mr. **knife**, before Mr. Todd got his knife, Mr. Todd's arm was lacking because his “knife” was a complement to every activity Mr. Todd did where, Mr. Todd was a barber. Before Mr. Todd was imprisoned, he was known as a very good barber in the city of London and his daily life was accompanied by his knife. Mr. Todd was therefore very happy when he got his knife back and felt that his arm was complete again.

Datum 2

31/00:04:39,994 --> 00:04:42,048

SL : And its morals aren't worth what a pig

## 2. Simile

Simile is stated comparison of two similar things introduced by the words like or as. A simile is used with the aim of sparking an interesting connection in the reader's mind. A simile is used with the aim of sparking an interesting connection in the reader's mind. In general, a simile type of figurative language used to explain the resemblance of two object. There are 3 data of simile in the dialog film Sweeney Todd "The Demon Barber of Fleet Street. The explanation the following example:

Datum 1

3/00:04:57,093 --> 00:05:01,215



SL : For the **cruelty of men** is as **wondrous as Peru**

This simile directly compares "**cruelty**" to something "**as amazing as Peru.**" Similes use the word "like" or "as" to make a comparison between two things. So, it's saying that human cruelty is as amazing as the land of Peru, which would have sounded exotic and incredible to people at the time. The reference to Peru is used figuratively. Rather than literally talking about the country, it symbolizes something awesome and almost unbelievable. Thus, it exaggerates how shocking/cruel the human atrocities are.

Datum 2

1/00:08:02,472 --> 00:08:04,016

SL : There's a hole in the world like a great black pit

### 3. Symbol

Symbol is a thing (could be an object, person, situation or action) which stands for something else more abstract. Symbols are often employed to convey complex ideas, emotions, or themes in a more condensed and evocative manner. They add depth and layers of meaning to literary works, allowing writers to communicate abstract concepts through tangible and concrete elements. A symbol is a visible object or action that suggests some additional meaning in addition to its own. There are 7 data of symbol in the dialog film *Sweeney Todd "The Demon Barber of Fleet Street*. The explanation the following example:

Datum 1

25/00:04:46,034 --> 00:04:47,840

SL: At the top of the hole sit **the privileged few**

"**The privileged few**" does not literally mean there are only a few privileged people. Rather, it denotes an elite, upper class, or minority of people who have significant advantages in society. The phrase reduces the entire group to just "**the privileged few**" their privilege and exclusivity being important characteristics that represent them as a whole. So, by using the phrase "**privileged few**", the character conjures up a larger set of associations and meanings associated with wealth, status, exclusivity, and power dynamics through just a few words. This makes it an effective use of metonymy to communicate more than just the literal meaning.

Datum 2

8/00:20:32,243 --> 00:20:45,448

SL: you shall drip **rubies**, You'll soon drip precious rubies...

leave me

In the dialog compares blood to rubies. Todd spoke of the blood that would be shed from his victims' throats as if it were shining red gemstones flowing out of them. The reference to

"dripping" evokes vivid images of thick, red blood slowly falling from fresh wounds, accumulating like rubies in a heap. Rubies symbolize wealth and prosperity. By associating the victim's blood with rubies, Sweeney Todd suggests that the murder will bring him wealth in a figurative sense - his long-awaited revenge. The detailed metaphor reflects Sweeney Todd's deranged mental state - he literally sees rubies and wealth coming from slitting throats.

#### 4. Personification

Personification is the attribution of human characteristics to non-living objects. Using personification affects the way readers imagine things, and it sparks an interest in the subject. Personification is the process of imbuing inanimate object, animals or ideas with human characteristic. This can a significant impact on how the reader perceives events. There are 10 data of personification in the dialog film *Sweeney Todd "The Demon Barber of Fleet Street"*. The explanation the following example:

Datum 1

5/00:18:17,458 --> 00:18:21,839

SL: See how **they glisten**

The dialog "See how they glisten" is an example of personification because it attributes human qualities to non-human

objects. Specifically, the dialogue suggests that the objects "**they**" is returned to **the flowers** in the vast meadow.. By saying **they glisten** it gives the objects human-like consciousness and vitality. This imagines that they can reflect light and shine brightly like human eyes when they are filled with emotion. Thus, by associating this very human action with non-human objects, the text personifies the objects. in other words, "**See how they glisten**" contains personification because it uses the human action of sparkling to describe non-human objects as if they are alive and have human abilities. This brings the image to life in an imaginative way.

Datum 2

26/01:02:16,736 --> 01:02:19,899

SL: And the **vermin of the world** Inhabit it

Specifically, "**vermin**" refers to insects, or other pests that the majority of people find disgusting or undesirable. By referring to a group of people as the "**vermin of the world**", it relegates those people to the status of pests - implying that they are disgusting, worthless, and unwanted in society. So the term "**vermin**" doesn't literally mean the people in question are actual insects or rodents. Using "**vermin**" to summarize an entire group of people is an example of synecdoche because it allows one key aspect (their

supposed vermin-like lowliness) to represent the full meaning of them.

## 5. Synecdoche

Synecdoche is a type of figurative language that uses one part to refer to the whole, or the whole to refer to the part. synecdoche a small portion of something is used in place of the whole object or concept. Synecdoche is a literary device in which a part of something is used to represent the whole, or the whole is used to represent a part. Synecdoche allows writers and speakers to be more concise, but still imply greater meaning. There are 1 data of synecdoche in the dialog film *Sweeney Todd "The Demon Barber of Fleet Street"*. The explanation the following example:

Datum 1

36/00:14:33,944 --> 00:14:36,507

SL : *And everyone thought it so droll.*

In particular, "**everyone**" is a synecdoche here. It does not literally mean that everyone finds something silly or funny. Rather, "everyone" represents a large group or majority of people. So, by saying "everyone thinks it's so silly," the sentence is using the term as a representation of a wider group of people who find something funny or entertaining. This gives the impression that something is widely considered funny, even though it may not be

considered funny by everyone. Therefore, using "**everyone**" in a generalized and exaggerated way to refer to a large group of people who find something funny is an example of synecdoche.

## 6. Paradox

Paradox is a statement whose superficial or obvious meaning seems illogical and absurd, but which makes full sense upon closer examination. A paradox language that involves a statement or situation that seems contradictory, absurd, or self-defeating, but may actually reveal a deeper truth or insight. Paradoxes are often used to provoke thought, create rhetorical impact, or highlight the complexities of a situation. There are 9 data of paradox in the dialog film *Sweeney Todd "The Demon Barber of Fleet Street"*. The explanation the following example:

Datum 1

59/01:25:52,095 --> 01:25:54,313

SL: **Life is for the alive**, my dear

Seen from the context of the text **Life is for the alive**, the data is not included in the figurative language of paradox. However, when viewed in depth and the meaning conveyed in the text is a paradox. **live** is a journey that must be traveled by humans in the world. In the data, researchers explain that live is a challenge that humans must go through to survive, as if humans will be faced

with difficult conditions that make their lives end. Mrs. Lovett uses this phrase to motivate Todd to embrace life again instead of fixating on revenge. The line symbolically shows that finding new purpose and joy can revive someone who is technically alive but spiritually and emotionally dead

Datum 2

39/00:05:30,834 --> 00:05:33,085

SL: My mind is **far from easy**

In the dialog fragment, "**far from easy**" indicates that the speaker's mind is currently in a state that is not easy or relaxed. However, the full phrase "My mind is far from easy" implies the opposite - that the speaker is actually saying that their mind is uneasy or troubled. If taken literally, "**far from easy**" would indicate an undisturbed state. But in this context, the character wants to communicate the opposite idea. So, there is a contradiction between the literal meaning and the intended meaning in this phrase. By saying their minds are "**far from easy**", the speaker is essentially saying that their minds are not at ease, just in an indirect and paradoxical way. This hints at a deeper meaning than simply stating " **My mind is far from easy** ".

## 7. Hyperbole

Hyperbole is an exaggeration that is created to emphasize a point or bring out a sense of humor. It is often used in everyday conversations without the speaker noticing it. The exaggeration is so outrageous that no one would believe that it is true. It is used to add depth and color to a statement. Hyperbole is a word a sentence that contains exaggeration. The sentence is not the literal conveyed and it aims to emphasize something to make it exaggerate or overstatement. There are 19 data of hyperbole in the dialog film *Sweeney Todd "The Demon Barber of Fleet Street*. The explanation the following example:

Datum 1

53/01:42:05,083 --> 01:42:09,597

SL: **Evil is here**, sir. **The stink of evil**, from below, from her!

In the dialog, the character saying "**evil is here**" and there is a "**stink**" is exaggerating the situation. literal evil and the stink most likely do not exist in the true sense. Referring to the "**stink**" and describing it as coming from "**below**" heightens the drama through descriptive language. But real evil does not have a physical smell that comes from somewhere. The repetition of the word "**evil**" emphasizes the idea in an exaggerated way. Labeling something as "**evil**" outright is overkill in most real situations. So this dialogue takes the perceived negative qualities



of the target "**her**" and exaggerates them to the extreme by presenting them in sensationalized terms like "**evil**" and the associated "**stink**".

Datum 2

38/00:06:39,413 --> 00:06:42,800

SL: **A pious vulture of the law**

The "**pious vulture**" alludes to the common cultural and literary depiction of the vulture as a scavenger associated with greed. It capitalizes on people's common metaphorical association of vultures as animals that cynically capitalize on misfortune. This implies that the person is exploiting or taking advantage of the misfortune of others under the guise of piety and law. This reference invites the reader to make connections between the unethical attributes of vultures and those criticized here.

Datum 3

12/01:14:09,710 --> 01:14:19,379

SL: I am in **the dark beside you**, buried **sweetly** in your  
yellow hair

This dialogue illustrates the abstract concept of "**I am in the dark**" by giving it the human ability to be "**beside you**".

Darkness itself cannot literally be beside someone, so connecting the human act of being beside someone with darkness personifies it. This dialogue also personifies the speaker's presence as being "**buried**" in the person's hair. Since only concrete physical objects can literally be buried in something, to imagine one's presence or essence as something buried is to give it a human quality. Referring to the hair as "**your yellow hair**" personalizes the hair, giving it an association with a specific person rather than just an object. This also contributes to personification.

#### 8. Irony

Irony is a figure of speech which contains a statement whose true meaning is the complete opposite of its stated or superficial. Irony is type of figurative language that involves a discrepancy between what is said and what is meant, what is expected and what actually occurs, or what appears to be true and what is actually true. It often adds depth and complexity to language, creating layers of meaning that can be humorous, satirical, or thought provoking. There are 3 data of Irony in the dialog film *Sweeney Todd "The Demon Barber of Fleet Street"*. The explanation the following example:

Datum 1

21/00:47:17,137 --> 00:47:20,163

SL: And how could I **ever forget you**, Mr. Barker?

In the dialogue, the speaker uses a rhetorical question, pretending to be curious about how they could possibly forget someone named Mr. Barker. However, the question implies the opposite meaning, that the speaker has actually forgotten who Mr. Barker is or considers him completely unmemorable. Asking "**how could I possibly forget you**" when the speaker has clearly forgotten Mr. Barker creates a contradiction between the literal question and the intended meaning behind it. This contradiction highlights the irony in the way the question is phrased. If taken literally, the speaker is asking how it is possible to forget Mr. Barker, when in fact they have already forgotten him.

Datum 2

27/00:46:39,524 --> 00:46:41,865

SL: **Like to see** a man with a **healthy appetite**

In the dialog compares a healthy appetite to something positive but not stated. Forming a simile around the subjective phrase "**Like to see**" emphasizes that this is Lovett's personal opinion of what is interesting or admirable. "**Healthy appetite**" indirectly alludes to Sweeney Todd's appetite for revenge. Lovett seems to find his desire for revenge attractive. Structuring this

simile as a general statement about appetite, Mrs. Lovett sees his appetite for revenge as a sign of strength and vigor.

## 9. Allusions

Allusion refer to famous places, events, or people. It is a number in the sense that it means more than the narrow sense, not the comparison in the strict. An allusion is a type of figurative language that involves a brief and indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance. Allusions are often used to enrich the meaning of a text, evoke emotions, or establish a connection between the writer and the audience. They assume that the audience shares a common cultural or literary background to understand the reference. There are 4 data of allusion in the dialog film *Sweeney Todd "The Demon Barber of Fleet Street"*. The explanation the following example:

Datum 1

30/00:04:42,083 --> 00:04:44,658

TL : And it **goes by the name of London**

The "**it**" that "**goes by the name of London**" is not referring literally to the city of London. If taken literally, the sentence doesn't make logical sense London is always called London. Rather, "**London**" is being used here as an allusion. It references the well-known city, but symbolically stands in for something else. So the "**it**" that's being given the name "**London**" alludes to

something else the speaker wants to compare to the famous city. This allows London's attributes say, its large size, cultural centrality, etc. - to take on symbolic meaning for whatever "it" refers to.

In this research, the researcher only took some data to explain why the dialog contains figurative language. The researcher takes one or three examples of data from each type of figurative language found in the dialog of *Sweeney Todd "The Demon Barber of Fleet Street"* and then explains them. To answer the second problem statement, the researcher will explain the subtitling strategies used by the translator to translate the dialog of *Sweeney Todd* movie. and the data source that will be analyzed by the researcher is the dialog of *Sweeney Todd* movie that contains figurative language.

## **2. Subtitling Strategies By Translator to Translate Figurative Language in Film Sweeney Todd “The Demon Barber of Fleet Street”**

In this discussion, the researcher discusses four subtitling strategies used to translate figurative language in the dialog of *Sweeney Todd "The Demon Barber of Fleet Street"*, namely Expansion, Paraphrase, Transfer, and Condensation (Gottlieb 1992). All of the data found by the researcher, the researcher could not find the use of Imitation, Transcription, Dislocation, Decimation, Deletion and Resignation

subtitling strategy used by translators to translate. Therefore, the researcher will only explain the four subtitling strategies used in translating figurative language in Sweeney Todd's dialogs because the researcher did not find Imitation, Transcription, Dislocation, Decimation, Deletion and Resignation subtitling strategies. The researcher will also include examples taken from the data that has been found by the researcher and also followed by an explanation of why these strategies can be included in the subtitling strategies used by the researcher. The following is an explanation and analysis of the four subtitling strategies found in this study.

*Table 4.2 : Findings of Subtitling Strategies*

NO	SUBTITLING STRATEGIES	TOTAL
1	Expansion	6
2	Paraphrase	22
3	Transfer	31
4	Imitation	-
5	Transcription	-
6	Dislocation	-
7	Condensation	1
8	Decimation	-
9	Deletion	-
10	Resignation	-
Total		60

## 1. Expansion

Expansion is used when the SL (Source Language) requires an additional explanation in translation because of some cultural nuance not retrievable in TL (Target Language). Expansion refers to the challenge of condensing spoken dialogue into concise subtitles. Languages vary in terms of the number of words or characters needed to convey a certain idea. Some languages may require more space or time to express the same content. Text expansion is a crucial consideration to ensure that subtitles are readable and don't appear on-screen for too short a time. There are 6 data Expansion in the dialog of *Sweeney Todd "The Demon Barber of Fleet Street"* which are used by the translator to translate the figurative language in the dialog, the explanation is as follows:

Datum 1

13/00:30:09,845 --> 00:30:13,372

SL: He's here every Thursday. Italian. All the rage he is

TL: *Dia ada di sini setiap hari Kamis. Orang Italia. Semua itu  
semacam kegemarannya*

Translate the word "here" into "di sini" to make the meaning clearer in Indonesian. Adding the word "orang" before "Italy" to make it clear that what is meant is nationality or ethnicity. In English this is already implicit. Translating the

phrase "*all the rage he is*" literally to "*Semua itu semacam kegemarannya*" to convey the meaning that he is very popular/popular. So overall the research tried to maintain the original meaning while making it more explicit and clear in the Indonesian translation. This strategy is useful when the context of the conversation is not so clear and the focus is on the semantic accuracy of the translation.

Datum 2

25/00:04:10,818 --> 00:04:13,460

SL : At the top of the hole sit the privileged few

TL : *Dibagian atas lubang itu, duduk beberapa hal yang diistimewakan*

"The privileged few" translates to "*beberapa hal yang diistimekan*". This translation uses an expansion strategy to add more context and explanation. The translator chooses not to translate some directly, but rather characterizes it as "the privileged few". The word "*sit*" is omitted in the translation. This contraction strategy streamlines the sentence by removing unnecessary verbal phrases. "*Lubang*" is used rather than a more literal word like "*Celah*". This is an example of cultural filtering - choosing a word that is more common in the target language.



## 2. Paraphrase

Paraphrase is used when the subtitle does not use the same syntactical rules in subtitling the dialogue. In other words, using this strategy, the subtitle changes the structures of the subtitle and makes it easier to understand and readable by the audience. Paraphrasing refers to the practice of rephrasing spoken dialogue to convey the intended meaning in a concise and comprehensible manner within the limitations of subtitle space and time. Subtitler often face the challenge of condensing the essence of spoken lines into brief, readable subtitles, taking into account the restrictions imposed by the screen size, reading speed, and the pace of the video content. Paraphrasing allows subtitlers to maintain clarity and convey the message effectively. There are 22 data Paraphrase in the dialog of *Sweeney Todd "The Demon Barber of Fleet Street"* which are used by the translator to translate the figurative language in the dialog, the explanation is as follows:

Datum 1

24/00:30:14,249 --> 00:30:16,581

SL: Life has been kind to you.

TL: *Kehidupan sudah begitu baik padamu*

"Life has been kind to you" is paraphrased as "***Kehidupan sudah begitu baik padamu***" to sound more natural in

Indonesian, while conveying the meaning that the speaker feels that life has treated the interlocutor well. For the sentence's meaning that the interlocutor is still lucky to be young is better conveyed to the Indonesian audience. Overall, good paraphrasing is done to make the subtitles more communicative in Indonesian, adapting to the culture and way of thinking of the target audience.

Datum 2

23/00:54:34,679 --> 00:54:36,270

SL : You're barking mad! Killing a man wot done you no harm!

TL : ***Kau sudah gila.** Apa membunuh orang tidak membahayakan dirimu sendiri?*

"Barking mad" is an English idiom conveying madness/insanity. The translator paraphrased this by using "**sudah gila**" which plainly means "already crazy" in Indonesian. "Wot done you no harm" features very colloquial English. The translator simplified the message by paraphrasing it as "***membunuh orang***" (killing a person) without referring to specific harm. The second sentence was also paraphrased to focus on the danger that murder poses to oneself, moving away from the original reference to lack of harm. This furthers the point in a logical way in Indonesian

### 3. Transfer

Transfer there is no added explanation or modifying of view because the subtitle translates the dialogue by literal word. Also, the usage of this strategy maintains the structure of the original text. transfer refers to the process of converting the spoken language of the source material (usually a film or video) into written subtitles in the target language. The goal is to transfer the meaning, nuances, and style of the original dialogue while accommodating the constraints imposed by the medium of subtitles. There are 31 data Transfer in the dialog of *Sweeney Todd "The Demon Barber of Fleet Street"* which are used by the translator to translate the figurative language in the dialog, the explanation is as follows:

Datum 1

33/00:03:54,771 --> 00:03:59,299

SL: Like the Dardanelles to the mountains of Peru

TL: *Dari Dardanella hingga kepegunungan di Peru*

Distinctive names such as "*Dardanelles*" are retained as they are when transferred to Indonesian subtitles. They are not translated into Indonesian because they are unique names of geographical regions. The phrase "the mountains of Peru" was translated literally to "*kepegunungan di Peru*" so that the Indonesian audience would still understand the reference to the

mountains in the country of Peru. Overall, the translator chose to transfer common/universal elements such as geographical names and literal translations of descriptive phrases to remain accurate and easy for Indonesian audiences to understand.

Datum 2

46/00:19:33,309 --> 00:19:36,073

SL: You there, my friend, come, let me hold you.

TL: *Kau disana, temanku - Ayo, biarkan aku memelukmu*

In the dialogue, Mr. Todd is talking to his knife, which is an inanimate object. Mr. Todd is calling his knife as seen from the words "You there, my friend" and the translator means "***Kau disana, temanku***", as if the knife can respond to Mr. Todd's words. Transcription translates something with visual events that happen around it that are assisted by the speaker's voice. Mr. Todd's words "come, let me hold you." translated into "***Ayo, biarkan aku memelukmu***" really convinced the translator to use transcription strategies to translate the event. The translator translates with the help of visuals and events that occur in the dialog.

Datum 3

9/00:25:28,964 --> 00:25:35,062

SL: Happily I was mistaken, Johanna!

TL: *Untungnya aku salah, Johanna*

The SL sentence is "Happily I was mistaken, Johanna!". While TL is " *Untungnya aku salah, Johanna* ". The translation is shorter and more concise than the original English sentence. The word "happily" is not translated literally. The translator chooses to condense the meaning of "*Untungnya*" into the word "fortunately" which directly conveys the core meaning more concisely. Thus, the translator performs condensation to maintain the cohesiveness and naturalness of the Indonesian translation.

#### 4. Condensation

Condensation is making the text brief to miss unnecessary utterance using the shorter utterance, but it does not lose the message. Sometimes the pragmatic effect can be lost by using condensation strategy. Therefore, the real aim of the text must be conveyed. Condensation typically refers to the process of condensing or shortening the spoken dialogue to fit the constraints of subtitle space and time. Subtitlers face the challenge of conveying the essence of the spoken words in a concise and readable manner within the limitations of the screen and the time available for subtitles to appear. Condensation is a key aspect of

subtitling strategies to ensure that the subtitles are clear, readable, and synchronized with the audiovisual content. There are 1 data Condensation in the dialog of *Sweeney Todd "The Demon Barber of Fleet Street"* which are used by the translator to translate the figurative language in the dialog, the explanation is as follows:

Datum 1

18/00:42:51,706 --> 00:42:56,370

SL: Gillyflowers, maybe, 'stead of daisies...I don't know, though...

TL:  *mungkin bisa Menggantikan bunga aster Meskipun aku tidak tahu,*

The omission of the translation of **flowers** in the subtitle is Condensation to make the text brief and shorter utterance but it does not lost the message. The phrase " *Meskipun aku tidak tahu* " in the Indonesian translation is placed at the end of the sentence, unlike its position in the English sentence which is in the middle. The insertion of the phrase at the end makes the Indonesian sentence structure more natural, in accordance with Indonesian patterns and grammar. Thus, the translator dislocates or moves the position of the phrase in order to adjust the target sentence structure to sound more natural according to Indonesian rules. Condensation in subtitling is making the text brief to miss unnecessary.

## **B. Discussions**

Figurative language is an infrastructure that helps poets to create imagination from experiences, fantasies, ideas, and provide strong visual images in the minds of readers. In this study, one of the focuses is to analyze the figurative language used by the characters in the dialogue of the film *Sweeney Todd "The Demon Barber of Fleet Street"*, so the researcher uses the theory of figurative language from Herbert L. Colston (2015) which consists of 11 strategies. And in this research, the researcher found all eleven types of figurative in the dialog of Sweeney Todd. So that in this discussion the researcher will discuss the type of figurative language found.

Subtitling strategies are strategies used by translators to translate a subtitle from the source language into the target text with good and correct translation procedures. To find the subtitling strategies in the dialogues of *Sweeney Todd's "The Demon Barber of Fleet Street"*, the researcher analyzes the subtitling strategies from the type of figurative language found in Sweeney Todd's dialogues by using Gottlieb's theory (1992). In Gottlieb's theory (1992), there are ten subtitling strategies, Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, Decimation, Deletion and Resignation. However, the researcher did not find the use of Imitation, Transcription, Dislocation, Decimation, Deletion and Resignation strategies used by the translator in translating the subtitles

of Sweeney Todd. The most dominant subtitling strategies in this research are Transfer with 31 data.

The purpose of this study is to find out what figurative language is contained in the dialog of Sweeney Todd and what subtitling strategies are used by the translator in translating the figurative language. The researcher conducted this study in order to explain in detail the types of figurative language and the subtitling strategies that affect the structure of figurative language in the dialog Tim Borton so as to convey the meaning of the dialog. The six types of figurative language from Herbert L. Colston and Renninger that have been found in this study, the researcher will discuss them starting see the table Componential.



*Table 4.3 : Findings of Componential*

No	Type of Figurative Language	Subtitling Strategies									
		EX	PR	TF	IM	TR	DI	C O	DC	DE	RE
1	Metaphor		1	3							
2	Simile		2	1							
3	Symbol	1	2	4							
4	Personification	1	5	3					1		
5	Synecdoche			1							
6	Metonymy										
7	Paradox	2	1	6							
8	Hyperbole	3	7	9							
9	Irony	2		1							
10	Allusion		2	2							
11	Dead Metaphor										

From the table Componential, Metaphor were translated using Transfer, there are 3 data and 1 data using Paraphrase. It can be seen that the dominant strategy to translate Metaphor in dialog film Sweeney Todd is Transfer. To translate Simile translator use Paraphrase that 2 data and use Transfer that 1 data. And symbol were translated using Transfer there are 4 data, 2 data using Paraphrase and 1 data using Expansion. So the most dominant to translate Symbol is Transfer. Personification were

translated using Transfer, there are 4 data, 1 data using Expansion and 2 data using Paraphrase. It can be seen that the dominant strategy is Transfer. Synecdoche the research just found 1 data and translate use Transfer strategies.

And the next is Paradox were translated using Transfer, there are 6 data, 2 data using Expansion, 1 data using Paraphrase. It can be seen that the dominant strategy to translate paradox is Transfer. And the next is Hyperbole were translated using Transfer, there are 9 data, 7 data using Paraphrase, 3 data using Expansion. It can be seen that the dominant strategy is Transfer. In type of figurative language Irony the research just found 2 strategies that translator use to translate the dialog the first is Expansion using 2 data and transfer using 1 data. And the last is Allusion were translated Transfer and Paraphrase each gets 2 data.

The researcher will only summarize all types of subtitling strategies that have not been explained in the previous paragraph, because the researcher only found some of the subtitling strategies used by translators in translating the dialogue of Sweeney Todd. The several types of figurative language, the most dominant ones used by translators in translating figurative language dialog is Transfer. The researcher concludes that the types of subtitling strategies often used by translators in translating figurative language in Sweeney Todd movie dialog is Transfer that 30 data.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

This chapter will explain all the conclusions obtained in the research of figurative language subtitle translation as found in the film Sweeney Todd "The Demon Barber of Fleet Street" obtained in the dialog of the film Sweeney Todd. In this chapter, the researcher will also give suggestions to translators, film researchers and especially to English literature students.

#### A. Conclusion

Based on the findings and discussion in the previous chapter, it can be concluded that there are 60 data found in Figurative Language. Herbert L. Colston's theory shows that there are 11 strategies used in analyzing figurative language, namely Metaphor, Simile, Symbol, Personification, Synecdoche, Metonymy, Paradox, Hyperbole, Irony, Allusion, and Dead Metaphor. However, in this study, there are two types of figurative language that not found by the researcher in the use of Metonymy and Dead Metaphor. The most dominant figurative language in this study is Hyperbole with 19 data. However, the use of Personification and Paradox figurative language is also often used by every character in the dialog of Sweeney Todd with a total of 19 data.

In analyzing the subtitling strategies that contain figurative language in the dialogue of Sweeney Todd, it has been explained by using ten subtitling strategies popularized by Gottlieb. The ten subtitling strategies are Expansion,

Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, Decimation, Deletion and Resignation. However, the researcher did not find the use of subtitling strategies Imitation, Transcription, Dislocation, Decimation, Deletion and Resignation used by the translator. The most dominant subtitling strategies in this study is Transfer with 31 data. However, the use of subtitle strategies Paraphrase is also often used by translators with a total of 22 data.

The translation strategy used by the translator in the dialogue of Sweeney Todd "The Demon Barber of Fleet Street" on the Figurative Language contained in the film, in this study it can be concluded that the translator often uses subtitle Transfer strategy by translating there is no added explanation or modifying of view because the subtitle translates the dialogue by literal word. And sometimes the translator uses the Paraphrase subtitle strategy by translating the source language literally without losing its meaning so that the audience can easily understand the contest dialog in Sweeney Todd. Therefore, it can be concluded that the translator uses subtitle strategies that can help the audience in understanding the message conveyed by each character in the movie "*Sweeney Todd: The Demon Barber of Fleet Street.*" This can be proven by a total of 53 valid data that show the analysis results in translating more dominantly using Transfer and Paraphrase subtitling strategies.

## **B. Suggestions**

The following are some suggestions that may be useful for others who want to conduct research on figurative language translation subtitles as found in movies.

### **1. For Translators**

Translating a film is the most sensitive and important thing because a film is a collection of scenes and has dialog that is important to understand the storyline in the film. Therefore, to translate a movie must have qualified skills in order to translate clearly in each sentence. So that researchers can more easily understand the dialogue of the translation and researchers are also easier to analyze the strategies used in translating.

### **2. For those who want to research figurative language in film dialogue and who want to analyze subtitling strategies.**

Translating movies is something that has been done by many translators, but there are still not many who discuss the meaning conveyed in the dialog. In addition, this study examines what figurative language and subtitling strategies are used in translating movies, especially figurative language from Herbert L. Colston's theory, as well as Gottlieb's subtitling strategies. The difficulty usually experienced by researchers is in finding previous research because there are still few who use this theory to analyze films. Therefore, if

you want to research and analyze movie dialogue subtitles, you need extra effort and hard work to get satisfactory results.

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## APPENDICES

### VALIDATOR

The thesis data titled **"Figurative Language Translation Subtitle as Found in Film Sweeney Todd "The Demon Barber of Fleet Street"** has been validated by Fatkhuna'imah Rhina Z., M.Hum. in:

Day : Thursday

Date : December 14<sup>th</sup>, 2023

Sukoharjo, December 14<sup>th</sup> 2023

Validator,



Fatkhuna'imah Rhina Z., M.Hum.

Appendices 1.2 Data Validation Figurative Language

No	Source Language	Target Language	Type of Figurative Language	Explanation
1	There's a <b>hole in the world like a great black pit</b>	Ada lubang di dunia ini, sebuah lubang hitam yang besar	Simile	Comparing similar things to emphasize the point. <b>Hole</b> comparing a <b>great black pit</b>
2	Making mock of <b>the vermin in the lower zoo</b>	Membuat tiruan dari hama yang lebih rendah dikebun binatang	Personification	using human traits to animals is one of the figurative language of personification, animals that have been known as mindless creatures as if they have human-like traits.
3	For the <b>cruelty of men</b> is as <b>wondrous as Peru</b>	Untuk kekejaman seorang pria seperti Peru yang mengagumkan	Simile	Comparing similar things to emphasize the point. <b>Cruelty of men</b> comparing <b>wondrous as Peru</b>
4	Even harder than <b>the worst pies</b> in London	Inilah kue pie yang terburuk Di London	Allusion	It's a cake that is known by many for its delicious taste and likability, but in the researcher's data it is portrayed as something that is frowned upon in the city of London.
5	See how <b>they glisten</b>	Lihat bagaimana mereka berkilau	Personification	An inanimate object that is described as having human-like properties, namely glisten, <b>they</b> is returned to <b>the flowers</b> in the vast meadow.
6	<b>You've been locked out of sight</b> all these years Like me, my friend.	Kau telah terkunci dan tak terlihat selama bertahun-tahun Sama seperti diriku, temanku	Simile	<b>you</b> is returning to mr. <b>knife</b> . Todd who was compared to Mr. Todd's confined self for several years.
7	You there, my friend, come, let me hold you.	Kau disana, temanku, Ayo, biarkan aku memelukmu	Symbol	<b>you</b> is returning to Mr. <b>knife</b> , which is symbol as a living object that can respond to the words

				of Mr. Todd that he has missed for several years.
8	you shall <b>drip rubies</b> , You'll soon drip precious rubies...	Kemegahanmu tak pernah, Bermimpi untuk semua harimu, Akan menjadi milikmu	Symbol	" <b>Rubies</b> " symbolically represent blood. Rubies are a red gemstone, so describing " <b>dripping rubies</b> " creates a symbolic image of dripping blood.
9	<b>Happily</b> I was mistaken, Johanna!	Untungnya aku salah, Johanna	Paradox	<b>Happy</b> is known as something pleasant but in the dialogue it is described as something <b>sad</b> , where happy is a mistake that has just been realized, it is the figurative language of paradox.
10	I have them all here... Drawings of them.	Aku punya semuanya di sini. Gambar dari mereka.	Hyperbole	It likely exaggerates the literal number of drawings the speaker has. Saying " <b>I have them all</b> " implies an extensive, even complete collection of drawings, taken to an extreme.
11	Do they think that <b>walls can hide you</b> ?	Apa mereka pikir tembok bisa menyembunyikanmu?	Personification	<b>Walls</b> are described as being able to " <b>hide</b> " someone. Hiding is an ability that requires human intelligence and intent.
12	I am in the dark beside you, buried sweetly in your yellow hair	Aku akan ada disampingmu dalam kegelapan, Terkubur manis dirambut kuningmu	Hyperbole	" <b>In the dark</b> " beside someone suggests being in a pitch black or fully dark environment. This is likely exaggerating to emphasize feeling completely enveloped, surrounded by, or lost in the intimacy of the moment.
13	He's here every Thursday.	Dia ada di sini setiap hari Kamis. Orang	Irony	Italians were sometimes viewed as outsiders in

	Italian. <b>All the rage</b> he is	Italia. Semua itu semacam kegemarannya.		English society. So calling attention to his ethnic background undercuts the idea that he's genuinely popular.
14	Gentlemen, you are about to see something rot rose from the dead! On the top of my head	Tuan-Tuan, Anda akan melihat sesuatu yang bangkit diantara orang mati! Di atas kepalaku!	Hyperbole	"rot rose from the dead" is an impossible exaggeration. Things that are rotted or dead do not literally rise up. This hyperbolic phrase creates imaginative imagery and heightens the anticipation.
15	At last, my arm is complete again	Akhirnya, lengan saya lengkap kembali	Metaphor	<b>At last</b> , is returning to Mr. <b>knife</b> , before Mr. Todd got his knife, Mr. Todd's arm felt lacking because his knife was a complement to every activity Mr. Todd did where Mr. Todd was a barber.
16	<b>Suppose it's just me gentle heart</b> , but I do hate to see a boy treated like that.	Seandainya saja aku punya hati yang lembut, Tapi aku benci melihat anak-anak diperlakukan seperti itu.	Paradox	There is a disconnect between labeling oneself as gentle while admitting to feelings of hatred. This makes the statement paradox.
17	You are a paragon of integrity.	Anda adalah teladan yang memiliki integritas.	Hyperbole	
18	flowers-Maybe daisies-To brighten up the room.	Mungkin bunga aster untuk menerangi ruangan ini	Personification	The flowers are described as being able to " <b>brighten up</b> " a room. In literal terms, only humans have the ability to purposefully brighten a mood or environment. Flowers don't have agency or intent.

19	Don't you think some flowers, pretty daisies, might relieve the gloom?	Bukankah bunga-bunga Aster itu sangat indah Mungkin bisa mengurangi kegelapan?	Personification	The flowers are suggested to be able to " <b>relieve the gloom</b> ", implying they can consciously and actively improve a mood. Flowers do not have agency or awareness to impact emotional states
20	You'll have her back before the day is out.	Kau bisa memiliki anakmu Kembali sebelum hari ini berakhir.	Hyperbole	
21	And how could I ever forget you, Mr. Barker?	Dan bagaimana mungkin Aku bisa melupakanmu, Tuan Barker	Irony	
22	You might say you was an inspiration to me	Kau bisa mengatakan, kalau kaulah inspirasiku.	Metaphor	Calling someone an inspiration metaphorically equates their role to that of a implying they are the source of creativity, passion, or ambition.
23	You're barking mad! Killing a man wot done you no harm!	Kau sudah gila. Apa membunuh orang tidak membahayakan dirimu sendiri?	Hyperbole	
24	Life has been kind to you. Y.	Kehidupan sudah begitu baik padamu	Personification	" <b>Kind</b> " is a human quality that involves compassion, understanding, and caring. Associating kindness with "life" personification it as a human trait that exists in that life.
25	At the top of the hole sit the privileged few	Dibagian atas lubang itu, duduk beberapa hal yang diistimewakan	Symbol	

26	And the vermin of the world Inhabit it	Dan hama menghuni dunia itu	Personification	Stating the vermin " <b>inhabit</b> " the world implies they have ownership, property rights, or a sense of belonging there. In reality, vermin simply exist in environments, without higher reasoning about inhabiting.
27	Like to see a man with a healthy appetite	Aku suka melihat seorang anak laki-laki dengan nafsu makan yang sehat.	Irony	
28	the <b>geishas</b> of Japan... the concubines of Siam,	Para geisha Jepang. Para selir dari Siam.	Allusion	<b>Geishas</b> are a traditional Japanese female entertainment profession known for performing arts and entertaining wealthy male clients.
29	So soft, So young, So lost,	Dan dia cantik, Dan dia berbudi luhur, Dan dia begitu Lugu	Paradox	The repetition of " <b>So</b> " links these disparate concepts tightly together in a sequence, emphasizing the paradox.
30	And it goes by the name of London	Lalu dia pergi dengan nama London	Allusion	
31	And its morals aren't worth what a pig could spit	Dan moral menjadi tidak layak daripada seekor babi yang meludah	Metaphor	The text states morals "aren't worth what a pig could spit", directly comparing the value of morals to pig spit.
32	And its morals aren't worth what a pig could spit	Dan moral menjadi tidak layak daripada seekor babi yang meludah	Hyperbole	

33	Like the Dardanelles to the mountains of Peru	Dari Dardanella hingga kepegunungan di Peru	Allusion	The Dardanelles is a narrow strait near Turkey, while the mountains of Peru refer to the Andes range in South America.
34	Beg your indulgence Anthony...	Aku meminta kesenanganmu Anthony...	Hyperbole	
35	removed the barber from his plate	Menghapuskan tukang cukur itu dari piringnya	Symbol	Literally "removing the barber from his plate" would just mean taking the tools off the tray. However, it implies more than just this physical action.
36	And everyone thought it so droll.	Dan semua orang berpikir dia begitu lucu	Synecdoche	" <b>Everyone</b> " is used to refer to a whole group of people. But "everyone" doesn't likely mean literally all people. It's representing a specific audience as if it were everyone.
37	A pious <b>vulture</b> of the law	Sebuah burung bangkai yang dimuliakan oleh hukum	Hyperbole	<b>Vultures</b> are predatory scavenger birds associated with death and greed. Calling someone a " <b>vulture</b> " is an extreme characterization. Combining " <b>vulture</b> " with " <b>pious</b> " creates an unlikely, contradictory image, vultures are not morally upstanding. This hyperbolizes the questionable ethics.
38	A <b>pious</b> vulture of the law	Sebuah burung bangkai yang dimuliakan oleh	Paradox	It " <b>pious</b> " which means virtuous, devout, or moral with " <b>vulture</b> " -

		hukum		scavenging birds often associated with death and greed. Piety, righteousness and morality are contradictory to the predatory, opportunistic implications of being a vulture.
39	My mind is <b>far from easy</b>	Pikiranku jauh dari mudah.	Paradox	Something <b>far from easy</b> implies difficulty, complexity, distress. But an easy mind means calmness, simplicity, peace. This contradicts - a mind cannot logically be uneasy or troubled while also at ease.
40	streets I feel shadows	Aku merasa ada bayangan di mana-mana.	Hyperbole	
41	I'd be lost on the ocean still...	itu berarti aku tersesat dilautan.	Hyperbole	"lost on the ocean" evokes an extreme, exaggerated scenario of being alone and disoriented in a vast, open sea. In reality, the speaker is likely not literally lost at sea
42	Sat up there and sobbed by the hour, Poor fool.	Duduk disana dan terisak berjam-jam, Hakim bodoh yang malang	Hyperbole	
43	And yet appropriate as always Well, it does seem a waste	Tampak benar-benar memalukan	Paradox	Calling something a "waste" directly contradicts the initial claim that it is "appropriate". These are opposing descriptions, creating a paradoxical tension.



44	a woman alone with limited wind	Seorang wanita sendirian! Dengan angin yang terbatas	Hyperbole	
45	a proper artist with a knife, but they transported him for life.	Seorang seniman yang terlihat cocok dengan pisaunya, Tetapi mereka memindahkannya untuk kehidupannya	Hyperbole	a proper artist" in relation to using a knife exaggerates their skills and elevates knife use to an art form. In literal terms, knife use is a practical skill, not an artistic talent.
46	You there, my friend, come, let me hold you.	Kau disana, temanku - Ayo, biarkan aku memelukmu	Symbol	
47	How is it you sing anything? How is it you sing?	Bagaimana caramu menyanyikan sesuatu? Bagaimana caramu bernyanyi?	Personification	The repetition "How is it you sing anything? How is it you sing?" confers singing an identity as a singer who consciously makes choices about what and how to sing.
48	My cage has many rooms, damask and dark.	Kandangku memiliki banyak kamar Kain sutera dan gelap	Paradox	
49	My cage has many rooms, damask and dark.	Kandangku memiliki banyak kamar Kain sutera dan gelap	Hyperbole	Stating the cage has "many rooms" is an exaggeration that contradicts the confined nature of a cage. Cages would not have multiple rooms.
50	I am in the dark beside you, buried sweetly in your yellow hair.	Aku akan ada disampingmu dalam kegelapan, terkubur manis dirambut kuningmu	Symbol	
51	Do they think that walls can hide you?	Apa mereka pikir tembok bisa menyembunyikanmu?	Personification	

52	May <b>the good Lord smile</b> on you	Semoga Tuhan tersenyum baik pada Anda.	Personification	The " <b>good Lord</b> " refers to God, a divine spiritual entity. Describing God as able to " <b>smile</b> " personifies him with a human physical capacity for facial expressions.
53	Evil is here, sir. The stink of evil, from below, from her!	Iblis ada disini, Tuan. Bau kejahatan, dari bawah, dari dia!	Hyperbole	
54	But there's no one comes in even to inhale-	Tapi tidak ada satupun yang datang bahkan untuk menarik napas	Hyperbole	
55	how he smiles in the light.	Bagaimana cara dia tersenyum dalam cahaya	Hyperbole	Using " <b>how</b> " to describe the smile implies it is distinct or remarkable in some way, exceeding a normal smile. Specifying the <b>smile is in the light</b> also dramatizes the image, suggesting an eerie, unnatural contrast or glow.
56	At last my arm is complete again.	Akhirnya, tanganku telah lengkap.	Hyperbole	
57	Satisfied enough to dream you	Cukup puas untuk memimpikanmu	Paradox	"To dream you" suggests longing, desire, and dissatisfaction, since dreaming of something hints you don't have it in realit
58	You are a paragon of integrity.	Anda adalah teladan yang memiliki integritas	Metaphor	

59	Life is for the alive, my dear	Kehidupan adalah untuk bertahan hidup,sayang.	Paradox	The definitive tone of the statement contrasts the ambiguity of who exactly the "alive" are, and life's resistance to such absolutist definitions.
60	And the vermin of the world Inhabit it	Dan hama menghuni dunia itu	Symbol	Vermin refers to animals/insects viewed as disgusting, unwanted pests that damage and contaminate. The term carries very negative connotations

### Appendices 1.3 Data Validation Subtitling Strategies

No	Source Language	Target Language	Subtitling Strategies	Explanation
1	There's a hole in the world like a great black pit	Ada lubang di dunia ini, sebuah lubang hitam yang besar	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move.
2	Making mock of the vermin in the lower zoo	Membuat tiruan dari hama yang lebih rendah dikebun binatang	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
3	For the cruelty of men is as wondrous as Peru	Untuk kekejaman seorang pria seperti Peru yang mengagumkan	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
4	Even harder than the worst pies in London	Inilah kue pie yang terburuk Di London	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
5	See how they glisten	Lihat bagaimana mereka berkilau	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move.
6	You've been locked out of sight all these years Like me, my friend.	Kau telah terkunci dan tak terlihat selama bertahun-tahun Sama seperti diriku, temanku	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move.
7	You there, my friend, come, let me hold you.	Kau disana, temanku, Ayo, biarkan aku memelukmu	Transfer	The translator translated the data use word to word that the subject, predicate and object in

				subtitle did not move
8	you shall drip rubies, You'll soon drip precious rubies...	kau seperti tetesan rubi, Kau akan segera menjadi tetesan yang berharga	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
9	Happily I was mistaken, Johanna!	Untungnya aku salah, Johanna	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
10	I have them all here... Drawings of them.	Aku punya semuanya di sini. Gambar dari mereka.	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
11	Do they think that walls can hide you?	Apa mereka pikir tembok bisa menyembunyikanmu?	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
12	I am in the dark beside you, buried sweetly in your yellow hair	Aku akan ada disampingmu dalam kegelapan, Terkubur manis dirambut kuningmu	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
13	He's here every Thursday. Italian. All the rage he is	Dia ada di sini setiap hari Kamis. Orang Italia. Semua itu <b>semacam kegemarannya.</b>	Expansion	The translator added an explanation to help the audience understand the subtitle, <i>semacam kegemarannya</i> of word is expansion.
14	Gentlemen, you are about to see something rot rose from the dead! On the top of my head	Tuan-Tuan, Anda akan melihat sesuatu yang bangkit diantara orang mati! Di atas kepalaku!	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move

15	At last, my arm is complete again	Akhirnya, lengan saya lengkap kembali	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
16	Suppose it's just me gentle heart, but I do hate to see a boy treated like that.	Seandainya saja aku punya hati yang lembut, Tapi aku benci melihat anak-anak diperlakukan seperti itu.	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
17	You are a paragon of integrity.	Anda adalah teladan yang memiliki integritas.	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
18	flowers-Maybe daisies-To brighten up the room.	Mungkin bunga aster untuk menerangi ruangan ini	Condensation	The omission of the translation of <b>flowers</b> in the subtitle is Condensation to make the text brief and shorter utterance but it does not lost the message.
19	Don't you think some flowers, pretty daisies, might relieve the gloom?	Bukankah bunga-bunga Aster itu sangat indah Mungkin bisa mengurangi kegelapan?	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
20	You'll have her back before the day is out.	Kau bisa memiliki anakmu Kembali sebelum hari ini berakhir.	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
21	And how could I ever forget you, Mr. Barker?	Dan bagaimana mungkin Aku bisa melupakanmu, Tuan Barker	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move

22	You might say you was an inspiration to me	Kau bisa mengatakan, kalau kaulah inspirasiku.	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
23	You're barking mad! Killing a man wot done you no harm!	Kau sudah gila. Apa membunuh orang tidak membahayakan dirimu sendiri?	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
24	Life has been kind to you. You	Kehidupan sudah begitu baik padamu	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
25	At the top of the hole sit the privileged few	Dibagian atas lubang itu, duduk beberapa hal yang diistimewakan	Expansion	The addition of some words in the subtitles shows that the translator uses expansion, because many words are added to add some explanation to the source language.
26	And the vermin of the world Inhabit it	Dan hama menghuni dunia itu	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
27	Like to see a man with a healthy appetite	Aku suka melihat seorang anak laki-laki dengan nafsu makan yang sehat.	Expansion	
28	the geishas of Japan... the concubines of Siam,	Para geisha Jepang. Para selir dari Siam.	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move

29	So soft, So young, So lost,	Dan dia cantik, Dan dia berbudi luhur, Dan dia begitu Lugu	Expansion	
30	And it goes by the name of London	Lalu dia pergi dengan nama London	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
31	And its morals aren't worth what a pig could spit	Dan moral menjadi tidak layak daripada seekor babi yang meludah	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
32	And its morals aren't worth what a pig could spit	Dan moral menjadi tidak layak daripada seekor babi yang meludah	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
33	From the Dardanelles to the mountains of Peru	Dari Dardanella hingga kepegunungan di Peru	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
34	Beg your indulgence Anthony...	Aku meminta kesenanganmu Anthony...	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
35	removed the barber from his plate	Menghapuskan tukang cukur itu dari piringnya	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
36	And everyone thought it so droll.	Dan semua orang berpikir dia begitu lucu	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move



37	A pious vulture of the law	Sebuah burung bangkai yang dimuliakan oleh hukum	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
38	I've sailed the world, seen its wonders...	Saya telah mengarungi dunia, melihat keajaibannya...	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
39	My mind is far from easy	Pikiranku jauh dari mudah.	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
40	streets I feel shadows	Aku merasa ada bayangan di mana-mana.	Expansion	
41	I'd be lost on the ocean still...	itu berarti aku tersesat dilautan.	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
42	Sat up there and sobbed by the hour, Poor fool.	Duduk disana dan terisak berjam-jam, Hakim bodoh yang malang	Expansion	
43	And yet appropriate as always Well, it does seem a waste	Tampak benar-benar memalukan	Paraphrase	
44	a woman alone with limited wind	Seorang wanita sendirian! Dengan angin yang terbatas	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
45	a proper artist with a knife, but they transported him for life.	Seorang seniman yang terlihat cocok dengan pisaunya, Tetapi mereka	Expansion	

		memindahkannya untuk kehidupannya		
46	You there, my friend, come, let me hold you.	Kau disana, temanku - Ayo, biarkan aku memelukmu	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
47	How is it you sing anything?	Bagaimana caramu menyanyikan sesuatu?	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
48	My cage has many rooms, damask and dark.	Kandangku memiliki banyak kamar Kain sutera dan gelap	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
49	My cage has many rooms, damask and dark.	Kandangku memiliki banyak kamar Kain sutera dan gelap	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
50	I am in the dark beside you, buried sweetly in your yellow hair.	Aku akan ada disampingmu dalam kegelapan, terkubur manis dirambut kuningmu	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
51	Do they think that walls can hide you?	Apa mereka pikir tembok bisa menyembunyikanmu?	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
52	May the good Lord smile on you	Semoga Tuhan tersenyum baik pada Anda.	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
53	Evil is here, sir. The stink of evil,	Iblis ada disini, Tuan. Bau kejahatan, dari	Transfer	The translator translated the data use word to

	from below, from her!	bawah, dari dia!		word that the subject, predicate and object in subtitle did not move
54	But there's no one comes in even to inhale-	Tapi tidak ada satupun yang datang bahkan untuk menarik napas	Paraphrase	The translator translated the data literally without considering the Subject, Predicate and Object but the meaning of the source language remains the same.
55	how he smiles in the light.	Bagaimana dia tersenyum dalam cahaya	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
56	At last my arm is complete again.	Akhirnya, tanganku telah lengkap.	Paraphrase	
57	Satisfied enough to dream you	Cukup puas untuk memimpikanmu	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
58	You are a paragon of integrity.	Anda adalah teladan yang memiliki integritas	Transfer	The translator translated the data use word to word that the subject, predicate and object in subtitle did not move
59	Life is for the alive, my dear	Kehidupan adalah untuk bertahan hidup, sayang.	Expansion	
60	And the vemin of the world inhebit it	Dan hama menghuni dunia itu	Paraphrase	

Appendices 1.4 : Data of Componential Table

No	Type of Figurative Language	Subtitling Strategies									
		EX	PR	TF	IM	TR	DI	CO	DC	DE	RE
1	Metaphor		1	3							
2	Simile		2	1							
3	Symbol	1	2	4							
4	Personification	1	5	3					1		
5	Synecdoche			1							
6	Metonymy										
7	Paradox	2	1	6							
8	Hyperbole	3	7	9							
9	Irony	2		1							
10	Allusion		2	2							
11	Dead Metaphor										

