

CHAPTER 5

CONCLUSION

Based on all the analyses I examined in the previous chapter, this chapter concludes that this research aims to explore the subtitling strategies used in translating the dialogues of Quentin Tarantino's movie script *Once Upon a Time in Hollywood* (2019) from English to Indonesian language. A total of 69 dialogue instances are collected and analyzed from data from the movie's first half, with dialogues reflecting informal language, slang, idiom, and humor, particularly from the characters Rick Dalton and Cliff Booth.

Applying Gottlieb's (1992) subtitling strategies reveals the following distribution. There are 41 utterances of the paraphrase strategy making it the dominant subtitling strategy in analyzing the movie script *Once Upon a Time in Hollywood* (2019). This strategy is frequently used to ensure cultural and linguistic accuracy. Among these, there are 7 utterances of the expansion strategy, 1 utterance of the transfer strategy, 4 utterances of the imitation strategy, 5 utterances of the condensation strategy, 1 utterance of the decimation strategy, and 10 utterances of the deletion strategy. On the other hand, the resignation, dislocation, and transcription strategies are not utilized, indicating their irrelevance or inapplicability in this movie's translation due to the limitation of informal language, slang, idioms, and humor reflecting the cultural norms of the 1960s era.

This research's result shows that several translations have been conducted with the proper exact accuracy through the translator. Since the translator translated the utterances using literal terms while preserving the original text's structure, there is no further explanation or change to the text's structure. In summary, translating across languages is difficult without an understanding of both the language, cultural references, and idiomatic expressions. This will guarantee that the meanings of the source and target languages are approximately equivalent.

This research acknowledges its limitations, including focusing only on two characters and using specific subtitling strategies. Future studies could expand the scope by

analyzing additional characters, incorporating other subtitling frameworks, or exploring audience reception to subtitled content to gain deeper insights into subtitling practices.

This study recognizes its limitations, including focusing on just two characters, limited lengths, and dependence on certain subtitling strategies. Future research could possibly expand the focus by examining audience reactions to subtitled material, integrating other subtitling frameworks, or evaluating more characters and the of the movie script to gain a deeper understanding of subtitling strategies.

