| RESEARCH ARTICLE

Paraphrase Strategy in Audiovisual Translation: A Multimodal Approach of English Indonesian Subtitles

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| ABSTRACT

In audiovisual translation, the multimodality of audiovisual textual content is each a project and a useful resource for subtitlers. This paper illustrates how multimodes provide facts that help subtitlers gain a better understanding of meaning-making practices so that it will impact them to make decision-making in translating a sure verbal textual content. Subtitlers may also restate the texts based on the multi-modes as visible on the visual frames. Subtitlers ought to don't forget the distribution and integration of multi-mode meanings, which will create complete equivalence between the supply and target texts. Paraphrasing is restating or writing the which means of the other's thoughts. In paraphrasing, there are numerous techniques, such as alternating a word from one part of speech to another, alternate numbers and possibilities to special bureaucracy, trading word order, using special definition systems, using exceptional attribution signals, alternating the sentence structure and using one of a kind connecting phrases, and lots of extras. The target of this have look was to discover a way to use paraphrasing techniques within the film The Greatest Showman through audiovisual translation the use of a multimodal approach in English with Indonesian subtitles. For the functions of this observation, researchers used descriptive analytical studies, particularly qualitative and quantitative methods. The data used is a random sampling technique that was explored descriptively. Excerpts of visual frames in this paper are taken from the English film The Greatest Showman (musical drama, 2017).

1. Introduction

Enjoying good movies has become a necessity nowadays; seeing the movies is one of the things that is inherent in society. The public continues to look for good films. Even now, foreign films are in great demand. To watch films from abroad, of course, there are language differences. In Indonesia, most foreign films have subtitles, and some are dubbed. The translation of the subtitles in the scene must be integrated with a verbal speech by the translator to fulfil the integrity of the equal relationship between the source text and the target text. What is presented in pictures and sounds has implied and explicit meanings.

Discussing film subtitles is an interesting phenomenon in audio-visual translation in Indonesia. This is because most films in Indonesia have subtitles. Cintas (2003) states that subtitles are one of the modes in translation that have experienced the greatest growth. Moreover, subtitles are visuals that involve written text superimposed onto a screen (Baker & Malmkjær, 1998). Text dialogue or on-screen narration has a big role in attracting large audiences, not only for movies but also for video games, documentaries, and television programs.

Text dialogue or on-screen narration has a big role in attracting large audiences, not only for movies but also for video games, documentaries, and television programs. The audience will better understand the meaning of the text and images displayed based on the narration from the translator displayed on the screen. This proves that when languages differ in different cultures, translation

is able to bridge the differences between the two languages. The growth of audiovisual translation is inevitable. The translation of subtitles in a film must be integrated with a verbal speech by the translator combined with attractive images and layouts. Subtitle translation involves a multiplicity of semiotic modes which give shape to the film-text and the subtitled film-text (Chuang, 2006). The modes found in the scene must be integrated with a verbal speech by the translator to fulfil the integrity of the equal relationship between the source text and the target text. Discourses that emerge with an interesting combination of images, colours and layouts are studied in the Multimodal Discourse Analysis. Multimodal phenomena are all semiotic sources used to describe resources (modes), such as; language, images, music, cues, and designs that integrate all sensory modalities, such as; visual, auditory, tactile, olfactory, taste, and kinesthetic in the text; multimodal, discourse, and events. O'Halloram (2011: 121) views that multimodal discourse analysis is a new paradigm in discourse studies for studying language in combination with other resources, such as; pictures, scientific symbolism, signs, actions, music, and sounds. Multimodal can also be said as a technical term that aims to show that in the process of meaning, humans make use of a variety of semiotics (Iedema, 2003).

Multimodality is a term used to refer to the way people communicate using different modes at the same time (Kress & van Leeuwen, 1996), which is defined as the use of several semiotic modes in product design, or semiotic events simultaneously, and in a certain fashion- these modes are combined with strengthening, complement, or exist in a particular arrangement (Kress and van Leeuwen, 2001).

Kres and Leeuwen (2011) state that in the multimodality analysis process, a social semiotics approach is used. Social semiotics has two aspects, namely: material means and resource facilities. Material means are used for representation, while resources (mode) are used to create text, signs or meanings. In the process of making meaning, these two social semiotic aspects are interconnected.

A multimodality text contains a certain composition. This composition connects the text with the meaning of representation and interactive meaning. Kress and Leeuwen (2006) state that there are three principles of multimodal text composition, namely: information value, salience, and framing. (a) Information value shows that in the multimodal text, there is information value that can be seen from various zones, namely: left and right, top and bottom, center and margin. (b) Salince shows that in the multimodal text, there is an important meaning or the prioritization of certain elements as characteristics, for example prioritization of the foreground, background, relative size, contrast in coloring, differences in image sharpness and color, and so on. (d) Framing shows the framing as a sign of breaking and connecting image elements and marking parts that contain certain meanings. Chuang (2010) develops four theoretical points about mode and multimodality: (1) Different modes have different meaning potentials and materiality, which are not always available to or overly comprehended by the audience. (2) All modes have specific social evaluations and demands, so meaning potentials of modes depends on the practical requirements of different communities and on different social contexts. (3) All modes produce meanings through their intersection with each other and their interweaving in the communicative context. (4) All modes are shaped, created, and transformed in response to the need for social semiotic processes, so they are not static but fluid.

The aim of this study is to investigate the paraphrase techniques in the translation of The Greatest Showman that is employed by the translator and how multi-modes provide information to the translator in rendering the message to the target viewers. It is hoped that the findings will give a contribution to the theories of audio-visual translation especially subtitles.

2. Literature Review
2.1 Translation Definition
The translation is replacing a written message and or statement in one language with the same message and or statement in another language. However, scientific studies on translation show that it is a more complex procedure. Catford (1995, p. 20) said in his book, "the definition of translation is as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) ". Similarly, Larson (1995) stated that "Translation consists of transferring the meaning of the source language into the receptor language." According to Newmark (2001) ", Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language." Furthermore, Venuti (2000, p. 468) stated that "Translation is reducing the word and supplying another set of differences of the foreign text, basically domestic, drawn from the receiving language and culture". In contrast, Mona Baker (1992, p. 180) proposed that translation is creating the target text from an angle similar to that of the source text. In short, translation is a process of analysis, interpretation, and creation that replaces one set of linguistic sources and values for any other."

In short, translation is the process of transferring meaning from one language to another language.

2.2 Paraphrase

A paraphrase is a restatement or rewording of a paragraph or text so that it will borrow, clarify, or make bigger on facts without plagiarizing. Paraphrasing is a critical tool to apply whilst writing studies papers, essays, and pieces of journalism. "Paraphrase" is explanatory translation; the paraphrasing method is used to clear up the unequal problems at the word level.

A paraphrase commonly explains or clarifies the text this is being paraphrased. A paraphrase does not need to accompany a direct quotation. The paraphrase typically serves to put the source's statement into perspective or to clarify the context in which it appeared. A paraphrase is typically more detailed than a summary.

2.3 Mona Baker Paraphrase Strategies

2.3.1 Related words

"Translation by paraphrase using a related word" can be used under two conditions: (1) when the concept expressed by the source item is lexicalized in the target language but in a different form; (2) when the frequency with which a certain form is used in the source text is significantly higher than would be natural in the target language.

2.3.2 Unrelated words

Unrelated words is if the concept expressed by the source item is not lexicalized at all in the target language, the paraphrase strategy can still be used in some contexts. Instead of a related word, the paraphrase may be based on modifying a superordinate or simply on unpacking the meaning of the source item, particularly if the item in question is semantically complex.

2.4 Film

The film is additionally referred to as a motion picture or movie, a series of still photographs on film, projected in rapid succession onto a screen by means of light. Due to the optical phenomenon known as persistence of vision, this gives the illusion of actual, smooth, and continuous movement.

The film is a remarkably effective medium in conveying drama and especially inside the evocation of emotion. The artwork of motion pictures is pretty complicated, requiring contributions from almost all the other arts in addition to endless technical capabilities (for example, in sound recording, photography, and optics). Emerging at the end of the 19th century, this new art form became one of the most popular and influential media of the 20th century and beyond.

As a business assignment, offering fictional narratives to large audiences in theatres, the film was quickly recognized as possibly the first certainly mass shape of entertainment. Without losing its extensive appeal, the medium additionally evolved as a means of artistic expression in such areas as acting, directing, screenwriting, cinematography, costume and set design, and music. The Greatest Showman, an American drama musical film that tells us about how the greatest show and such a phenomenon by P. T. Barnum (Hugh Jackman) in the nineteenth century. The genre of The Greatest Showman is drama musical. In this film, 70-80% have been told by songs. The Greatest Showman has so many moral values that we can get. For example, every single person has an equal right and status no matter the race, physic, etc. As a human, we can not forget good people around us to get satisfied in order to be loved by people because every single person has haters.

2.5 Dubbing

Dubbing is a post-production process where the original language of recording is swapped with audio in a different language and is then blended with the audio of the media to make it sound as natural as possible. It receives extra complex than that, but in a nutshell, that's what dubbing is.

2.6 Subtitling

Subtitling is one of the two most common modes of audiovisual translation. In general, subtitling is part of the multimedia localization process. This area of the translation industry is expanding tremendously, as audiovisual products are constantly being developed in different parts of the world. Subtitling strategies are classified into two levels, macro-strategies and micro-strategies. Macro strategies formulate the overall framework of the translation, while the micro strategies deal with individual translation problems on word and sentence levels (Schjoldages, 2008, p.89). Gottlieb (1992) proposes ten detailed subtitling strategies on the micro-level: (1) Extension (2) Paraphrase (3) Transfer (4) imitation (5) Transcription (6) Dislocation (7) Condensation (8) Decimation (9) Deletion (10) Resignation.

Gottlieb (2002) presents two general categories for subtitling: intralingual and interlingual subtitling. Intralingual subtitling deals with the production of subtitles that remain in the same language as the original and are used for the deaf or hard of hearing or for language learners. Gottlieb describes it as vertical, in the sense that it involves taking speech down in writing, changing mode but not language. Interlingual subtitling is the type of language transfer that (1) simultaneously presents the translated and the

original verbal elements and, at the same time, (2) transforms speech into writing. Interlingual subtitling can be defined as : 1. the rendering in a different language 2. of verbal messages 3. in filmic media, 4. in the shape of one or more lines of written text, 5. presented on the screen, 6. and in sync with the original verbal message. 24 From those definitions, we can conclude that subtitle can be defined as transcription of film or TV dialogue that is used to help the target audience in understanding a movie that appears continuously at the bottom of the screen.

2.7 Multimodality

A multi-modal text employs more than one "mode" to communicate meaning beyond the written word alone. According to the New London Group, these five modes are Linguistic/Alphabetic Mode: includes written and spoken words, word choice, vocabulary, grammar, structure, and organization of sentences and paragraphs, visual mode: includes images, video, color, visual layout, design, font, size, formatting, symbols, visual data (charts, graphs), animation (like gifs) aural mode: includes spoken words, sound, music, volume, rhythm, speed of delivery, pitch, tone, voice gestural mode: includes movement, speed, expression, body language, facial expression, physical proximity, interactions between people spatial mode: includes physical arrangement—spacing, position, organization, proximity, direction, and distance of elements in a text.

Iedema (2001, 2003) defines multimodality as the ways of highlighting the importance of figuring out semiotics other than language-in use, such as image, gesture, etc. Again, it is supplementary to Gee's (1999, 2011). The inclusion of the social semiotic analysis of multimodal discourse discusses language (talk), visuals, and sound to centralize a particular discourse as a reaction to a certain set of events to attempt the facilitation of the events (Kress & Leeuwen, 1996, 2001). Furthermore, Kress (2010) adds that image, writing, layout, music, gesture, speech, moving image, soundtrack, and 3D objects are modes that contribute to making meaning and, therefore, multimodality can tell the utilization of modes. Once, modes indicate a set of shaped and culturally given social semiotic resources for making meaning through representation and communication (ibid). Similarly, Gee (1999, 2011) points out that multimodality, which combines words and images as well as music, possibly appear in ads, music, videos and video games.

3. Methodology
3.1 Research Design

This study employs the qualitative method in the analysis of the translation techniques of utterances from English into Indonesian. The expressed content is analyzed in terms of the translation techniques used and how multi modes are integrated by the translator in rendering the message.

For the analysis, the data were collected from the utterances of The Greatest Showman (2017). From these utterances, the data analyzed amounted to 5,717 in the form of words, phrases, or clauses. After collecting the data,   the techniques of translation were identified using the translation technique categories.

3.2 Source of Data

For the analysis, the data were collected from The Greatest Showman (2017). The data are both verbal texts and non-verbal texts found in the movies. After collecting the data, the techniques of translation were identified using the translation strategy from Chesterman (2016). The multimodal approach is used to analyze the explicitation and addition techniques as the main topic in this paper.

3.3 Analyzing Data Techniques

For analysis, data were collected from The Greatest Showman (2017). The data is in the form of verbal text and nonverbal text contained in the film. The researcher collects the data by the following steps:

- The first stage is that the researcher collects data identification which is verbal text and nonverbal text and translated words in the film The Greatest Showman contained in the film.
- Second, the researcher typed the data in a table. Then, the researcher analyzed the data to investigate the translation strategy used by the translator by using Mona Baker's strategies.
- The third stage, the researcher observes & selects all translated phrases and sentences in the film The Greatest Showman. The researcher chose the data randomly, meaning that the researcher chose the first 25 data that appeared.
- The fourth stage is for researchers to analyze the study of translation techniques used by translators in translating the film The Greatest Showman.
- The fifth stage is the researcher makes a list of data.

4. Results and Discussion

The purpose of this study is to investigate the paraphrase techniques in the translation of The Greatest Showman that are employed by the translator and the approach used in translating from the source language (English) into the target language (Indonesian) and also how multimode provide information to the translator in rendering the message to the target viewers.

This paper focuses on translating English subtitles into Indonesian using a multimodes approach. This paper discusses only paraphrasing strategies found in The Greatest Showman.

The result of the present research showed that the translators of the film under the study had applied different techniques to transfer the expressions of the original movie. The film translators need to understand that translation techniques need to be redefined and reconfigured in a context where multiple modes of communication, such as writing, image, gesture, and music, occur simultaneously.

As communication becomes increasingly multimodal, the need to consider translation in a multimodal context is growing in importance. The most dominant technique used is distribution change. By implementing this technique, the translator used terms or expressions that are recognized (by the dictionary or the language used) as equivalents in the target language. The film translator translates verbal text and non-verbal text based on reconfiguration, where verbal communication is in harmony with non-verbal communication conveyed through body language, facial expressions and tone of voice. The film translator uses the distribution change technique; This means that the translator has transferred the dialogue to Indonesian in the most understandable and natural way.

The main focus of this study is on paraphrase strategy. The technique used can be using a synonym, changing the form of words, or changing the grammatical structure. By employing this technique, it means the translator adds words into the target text that are not found in the source text. The investigation revealed that there are Paraphrase 50 data, out of 700 data are translated using paraphrase strategy. The followings are the samples of the data which are translated using the paraphrase strategy under multimodal approach in The Greatest Showman. More samples cannot be presented here due to limited space.

The Greatest Showman
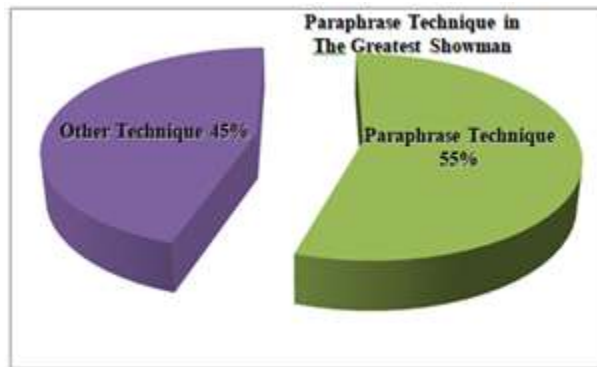There are 50 data out of 700 data that are translated using paraphrase (55%) in The Greatest Showman.

Figure 1. The Percentage of Paraphrase strategies in the Subtitle of The Greatest Showman.

The following is the sample of the data, which is translated using the paraphrase strategy and analyzed using the multimodal approach in The Greatest Showman. Taylor suggests that to analyze the multimodal data, Multimodal Transcription (MT) is employed. MT consists of a breakdown of a multimodal text into individual frames displayed in a table (of rows and columns) containing a minute description of the contents in terms of the visual image, the kinetic movement, and the soundtrack (Taylor, 2017). In this present study, the writer modifies MT by describing verbal texts (acoustic and visual) dan non-verbal texts (acoustic and visual) as proposed by Chiaro (2008) that should be taken into account by the translators in multimodal analysis (Chiaro, 2010).

Sample 1

Visual Frame	Text (Verbal / Nonverbal)			ST	TT
1:18:44/1:44/49	Verbal	Acoustic	**Voice :** Anne whisper to Mr. Carlyle	What if we ride the stars	Bagaimana kalau kita mengubah takdir
	Nonverbal	Visual	**Body Movement :** Anne hold Mr. Carlyle's hand and cry		

Figure 2: Multimodal transcription of sample 1

Sample 1 shows that the translator used the Paraphrase strategy by providing more same semantic component in translating the source text "What if we ride the star" into the target text "Bagaimana kalau kita mengubah takdir" To translate the phrase "ride the stars", the translator use paraphrase strategy. The stranslation become "mengubah takdir". Although the word "destiny" is not in the source language, the translator uses the word so that the viewer can understand the meaning of the source language.

The conversation takes place when Anne and Mr Carlyle are in the hospital. Anne was happy to see Mr Carlyle, who had just woken up from collapsing from an explosion at the circus building. Anna, who previously lacked self-confidence, was next to Mr. Carlyle, whispering, "What if we ride the star".The focus of this sentence is "What if we ride the star", which is translated into Indonesian "Bagaimana kalau kita mengubah takdir (Let's change destiny)."

The translator employs the paraphrase strategy in translating this utterance to render something abstract into the concrete, so the idiom "What if we ride the star" is translated into "Bagaimana kalau kita mengubah takdir (Let's change destiny)", which is more understandable to the target viewers. Non- verbal text that helps translators in making decisions in choosing the equivalent is the body movement of the woman.

The clause "What if we ride the star" if translated literally into Indonesian, would be "Bagaimana jika kita mengendarai bintang". This clause is certainly confusing to the target viewers. Using paraphrase technique, the translator renders the message into "Bagaimana kalau kita mengubah takdir (Let's change destiny)" in which "ride the stars" means " face and try to change destiny." This message is easily understood in the target language. Paraphrasing refers to presenting the situation from a different perspective. It should be noticed that the sentence is represented with a different perspective, but the meaning remains the same.

Nonverbal texts or modes that shape the context in this sample are: tears, smile, body movements, and voice tone.

Sample 2

Visual Frame	Text (Verbal / Nonverbal)			ST	TT
36:27/1:44/49	Verbal	Acoustic	**Voice :** Mr. Barnum ask to join his circus show	Teach me how to fill the eyebrow	Ajari aku cara mendekati orang kaya
	Nonverbal	Visual	**Facial expression :** Enthusiastic and reassuring expression		

Figure 3: Multimodal transcription of sample 2

In sample 2, the translator used the Paraphrase strategy by providing more same semantic component in translating the source text "Teach me how to fill the eyebrow" into the target text "Ajari aku cara mendekati orang kaya" To translate the phrase "to fill

the eyebrow", the translator use paraphrase strategy. The stranslation become "mendekati orang kaya". Although the word "rich" is not in the source language, the translator uses the word so that the viewer can understand the meaning of the source language.

The translator has integrated the non-verbal texts in the form of visual modes, such as Mr. Barnum ask to join his circus show, and so the translation becomes "Ajari aku cara mendekati orang kaya" (Teach me how to fill the eyebrow), not "Ajari aku bagaimana cara mengisi alis". It is shown that the translator employed the Paraphrase strategy by phrasing the phrase "to fill the eyebrow" into "mendekati orang kaya (to get close the abundant)". "mendekati orang kaya (to get close the abundant)". is chosen because the modes that accompanied the verbal texts showed. Mr Barnum is passionate about making his circus known to the world; he excitedly invites Mr Carlyle to work and asks him to teach him how to approach rich people and get them interested in his circus performances. The scene, sounds, and facial expression will form the context that the translator needs to consider. So in this context, the phrase "to fill the eyebrow" is not readable if it is translated into "mengisi alis (fill in eyebrows)". This is because the frame shows that Mr Barnum has a facial expression of hoping to join with the abundant.

In this sample, the nonverbal texts or modes that shape the context are body movement and facial expression. There is a changing of word order in order to translate a phrase that is suitable for the viewer.

5. Conclusion
To sum up, the study revealed that the translator of the film already took into account the multi modes in the decision-making to find the equivalence in the subtitles. The modes involved in the film text that affect the modulation technique are treated equally, such as body movements, gestures, facial expressions, scenes, and voice tones. In other words, the translator has considered the distribution and integration of the meanings of multi-modes in the modulation technique in order to create a kind of equivalent wholeness between the source and target texts. The modulation technique was chosen because the translator knows better about the accurate and understandable utterances by the target viewers.

The results of the study show that the translator already integrated all modes that appeared in the movie, and they are treated equally. In addition, the translator has considered the distribution and integration of the meanings of multimodes in order to create the wholeness between the source and target texts.

The paraphrase strategy has created the message of the films delivered in more comprehensible ways to the target viewers. The approach used in this study and its findings will give a contribution to a better understanding of subtitling practice. Hopefully, this study will inspire other researchers to do further research on how nonverbal texts contribute to the meaning-making of the subtitles.

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