



**SUBTITLING STRATEGIES IN OMETV:  
A CASE STUDY OF INDAH ASMIGIANTI**

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**ABSTRACT**

Subtitling strategies used by subtitlers in transferring the message of speaker's utterances from one language to another language in the audiovisual landscape. The purpose of this study is to explain the reasons for employing subtitling strategies in the subtitle of Indah Asmigiанти on OmeTV. It adopted a descriptive qualitative method. The study focuses on understanding the reasons behind the utilization of subtitling strategies in the subtitles of Indah Asmigiанти's YouTube channel. The data were taken from utterances of Indah Amigiанти and four strangers. The source of data was taken from Indah Asmigiанти's YouTube channel which was uploaded on January 02, 2023, with the title "Korean People Got Shocked When I Spoke Their Language" complete with its subtitle. The analysis of subtitling strategies in Indah Asmigiанти's conversations based on Dries's theory (1995), reveals that there were two main reasons behind the use of subtitles, namely traditions and the strategies accustomed for both the source and target viewers. Notably, historical circumstances did not emerge as a significant factor in this particular research. An intriguing discovery in this study was the influence of localization in the subtitling process. This newfound insight contributes to a deeper understanding of subtitling complexities, particularly as a form of cultural translation in the digital landscape.

**Keywords:** *Subtitles; Subtitling Strategies; Indah Asmigiанти; OmeTV; YouTube*

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**INTRODUCTION**

In today's modern world, technology facilitates global connections breaking down geographic barriers. The rapid growth of technology particularly the internet, has transformed communication. People of all ages now use the internet to

communicate and access information. Sukhemi (2022) highlights that communication has evolved to include video or audiovisual fields, enhancing the overall experience. Live video interactions, available on platforms like OmeTV, offer virtual face-to-face communication, showcasing the extensive reach and benefits of modern technology.

OmeTV is a popular video chat app connecting users randomly, fostering communication across diverse genders, cultures, and languages globally. Suryanto and Fitrawan (2023) highlight its widespread use, indicating its potential for multilingual communication. OmeTV is popular among the younger generation. One of the users is Indah Asmigianti from Bali-Indonesia, who communicates directly with strangers. She records and shares her conversation chat videos on YouTube, bridging the platforms and making the content accessible worldwide. Indah Asmigianti is a viral YouTuber who shows off her multilingual skills. It is unique because their interactions involve several languages such as English and Korean. This creates a language change. The challenge arise due to distinct communication structures, addressed by Indah through subtitles, akin to movie subtitles.

Subtitle is a crucial form of translation in movies, involving the conversion of content between languages. Gaemi and Benyamin (2010) define it as the practice of translating spoken messages in films into written text on the screen, emphasizing the need for meaningful and clear subtitles. Indah Asmigianti uses subtitling in OmeTV conversations on YouTube, addressing language differences by translating from English to Indonesian. This process requires careful attention to preserving the meaning across linguistic systems because when translating the language, the gap between languages will become bigger and increasingly challenging the interpretation. Gottlieb (1992) suggests subtitlers use strategies to translate spoken expressions in audiovisual content, aiming for a balance between source and target languages. Chang (2012) notes movies as visual multimedia and Indah Asmigianti employs diverse strategies to translate English conversational chats into Indonesian on her YouTube channel. However, challenges arise with instances of incomplete translations and discrepancies in word counts between source and target languages.

To increase the depth of understanding of the phenomena, this research follows in the footsteps of previous studies that have delved into subtitling strategies. One of the researches was conducted by Kholiq and Agustinne (2020). It aimed to identify the translation strategies utilized in the series' subtitles. The analysis in this study focused on the subtitling strategies applied in the web television series. The

results showed that six subtitling strategies were used, with transfer being the most frequently used strategy.

In regarding to the explanation above, the researcher's curiosity was aroused which encouraging an in-depth analysis of the reasons for using the subtitling strategy used by Indah Asmigianti. It aimed to explain the reasons for using subtitling strategies by Indah Asmigianti in OmeTV. The researcher used theory of the reason of subtitling strategy proposed by Dries (1995) namely historical circumstances, traditions and the strategies accustomed for both the source and target viewers. The researcher hopes that research will provide valuable insights into subtitling strategies for future research or subtitling projects.

## **METHODOLOGY**

The research utilized a qualitative descriptive methodology. According to Ary (2010), qualitative research involves exploring a problem and offering a comprehensive understanding of a central phenomenon. This research aims to explain the reasons for using the subtitle strategies applied by Indah Asmigianti on YouTube. Bogdan and Biklen (1998:5) said that the descriptive approach in this study involved collecting data in the form of words rather than numerical data. This research uses a descriptive qualitative method that focuses on data obtained from written or spoken words.

This study analyzed English utterances with Indonesian subtitles from YouTube videos featuring Indah Asmigianti and four strangers from different countries, including three boys from Korea and one girl from the Netherlands. The video, titled "Korean People Got Shocked When I Spoke Their Language," was published on January 02, 2023. The focus was on the English source language and Indonesian subtitles as the target language. Data collection involved observing and transcribing spoken English conversations and Indonesian subtitles from YouTube, applying Dries' theory (1995). The process included opening YouTube, searching for the video, downloading, watching, transcribing, and monitoring the spoken English and Indonesian subtitles displayed throughout the video.

## **FINDINGS AND DISCUSSIONS**

Dries (1995) suggested that the subtitling strategies in each country foster distinct traditions in the translation of movies. This means that subtitlers in each

country tend to follow certain strategies and styles, thus forming a different way of translation. The reasons for making subtitling strategies are influenced by language and culture, making the subtitling approach in each country recognizable and specific to its audience.

Subtitle strategies in this research were employed for specific reasons. Three primary factors guided the use of subtitling strategies: traditions, the strategies accustomed for both the source and target viewers, and historical circumstances based on the theory. However, based on the data, the researchers found a new reason, namely localization. It can be seen in Table.1 below.

Table 1. The Reasons of Subtiling Strategies

No	The Reasons of Subtitling Strategies	Percentages	
		Frequencies	(%)
1.	The strategy accustomed for both the source and target viewers	100	53
2.	Traditions	87	46
3.	Localization	2	1
4.	Historical circumstances	-	-
<b>Total</b>		189	100

In Table 1, it shown that the strategies accustomed for both the source and target viewers was the highest of all with 100 data (53%). It was followed by traditions which was found in 87 data (46%). After that, localization was 2 data (1%). Meanwhile, historical circumstances was not found. The discussion of the reasons as follows:

### **1. The strategy accustomed for both the source and target viewers.**

In translating subtitles involves maintaining the accuracy of the source language so that the subtitles are easy for viewers to read. The subtitler not only focuses on the grammatical aspects of the sentences but also delivery to convey them as closely as possible to the source language, ensuring the creation of subtitles that are easily readable for viewers.

#### **Sess. 4/ Data. 121/ G1**

SL: I'm just a little shocked.

TL: *Aku sedikit kaget aja.*

Based on the data, the source language **"I'm just a little shocked"** was translated into ***"Aku sedikit kaget aja"*** in the target language. Here, the subtitler adds the word ***"aja"*** to make the meaning in the target language is calmer, although there was the word ***"kaget"***. The subtitler uses this reason to make the viewers comprehend the message without changing the meaning itself.

#### **Sess. 4/ Data. 115/ G1**

SL: Oh, you're recording right now?

TL: *Oh, km lagi ngerekam?*

In this instance, the subtitler condensed the expression of the source language **"Oh, you're recording right now?"** was transforming it into ***"Oh, km lagi ngerekam?"*** in the target language. In this case, the subtitler makes it to simplify the wording while retaining the essence of the original message. The subtitler chose a more concise form in the target language, ensuring that the main message which revolves around the act of recording, remains intact. Here involves maintaining clarity and brevity in the translation, aligning with the viewer's ability to quickly grasp the information presented on the screen.

#### **Sess. 3/ Data. 87/ B3**

SL: I love your personality.

TL: *Aku suka kepribadianmu.*

According to the provided data, the source language **"I love your personality"** was translated into ***"Aku suka kepribadianmu"*** in the subtitles of the target language. This strategy involves maintaining the same equivalence level without introducing any modification or explanation in the target language. The context of the conversation suggests that a stranger expressed admiration for Indah's personality, specifically her welcoming and likable attitude during the interaction. The subtitler chose the transfer a message to ensure that the meaning of the source language were accurately conveyed in the target language, providing the audience with a faithful representation of the original conversation.

## 2. Traditions

Traditions arise when the grammatical structures of the source language lack a direct counterpart in the target language. An example is the position of the clause "replaying thanking" in Indonesian, which is not common in English sentences. In this case, subtitling strategies are employed due to differences in linguistic systems between the source and target languages. The translator utilizes this strategy to make the target language culturally appropriate in the traditions of the region.

### Seuss. 1/ Data. 174/ G1

SL: You're welcome.

TL: *Sama-sama.*

From the data above, the source language "You're welcome" was translated in target language "*sama-sama*" a more accurately translation would be "*terimakasih kembali.*" In this context, the subtitler chose the translation "*sama-sama*" to align with the traditions or customs of specific regional areas.

### Sess. 2/ Data. 34/ B2

SL: I don't know.

TL: *Entahlah kenapa.*

In the data 34, the source language "I don't know" was translated into "*Entahlah kenapa*" in the target language. In this case, the subtitler translates the word "*Entahlah*" to answer "ignorance."

### Sess. 1/ Data. 24/ B1

SL: I think you don't understand.

TL: *Tapi sepertinya km enggak bakal ngerti.*

From the data 24, in the source language "I think you don't understand" was translated into "*tapi sepertinya km enggak bakal ngerti*" in the target language. This case, the subtitler should have translated "don't understand" in the target language as "*tidak mengerti*" but the subtitler employs an informal expression "*enggak bakalan mengerti.*" Here, the subtitler uses informal language so that the subtitle or meaning is closer to the audience.

This reflects a deliberate strategy to align with the audience's language preferences. The use of colloquial language contributes to cultural appropriateness, ensuring the subtitle is not only linguistically accurate but also captures the natural conversational style, enhancing the viewer's connection with the content and adhering to the traditions of the region.

### 3. Localization

Localization is the process of adapting language to suit the needs and preferences of users in a region. In subtitling, Localization not only translates words from the source language to the target language but also adapts to the local cultural and language context. This reason can be found in slang language. Slang Language is informal communication used among friends or specific social groups, slang consists of words or phrases deviating from formal language. Here, the subtitler strives to ensure that the translation is not only linguistically accurate but also follows local culture and understanding.

#### **Sess. 4/ Data. 142/ G1**

SL: Yah... see this is the connection.

TL: *Koneksi kampret* :(

In this data 142, the source language "**yah... see this is the connection**" was translated into "*koneksi kampret*" in the target language. The word "*kampret*" in Indonesia means "*kelalawar*". Here, the subtitler introduced the word "*kampret*," a slang term in Indonesian equivalent to the English word "bat," to express their anger when they feel annoyed about something. In this situation, Indah is disappointed due to a bad connection.

This addition not only ensures linguistic accuracy but also aligns with local cultural expressions, providing a more authentic and relatable translation for the Indonesian audience. The subtitler's choice to include slang reflects the commitment to effective localization, capturing not just the literal meaning but also the cultural nuances inherent in informal expressions.

#### **Sess. 4/ Data. 142/ G1**

SL: let's go, come on, bring it on, it is okay.

TL: *Ayo gas enggak apa.*

From this data, the source language "**let's go, come on, bring it on, it is okay.**" was translated into "*ayo gas enggak apa.*" in the target language. The subtitler translated the word "**come on**" in the source language into the meaning of "*gas*" in the target language. Subtitlers use slang in the target language to suit the local understanding or target audience.

The present study showed that the process of translating subtitles, it's not just about focusing on the grammatical structure of sentences but also considering the use of formal or informal language. Translators need to understand the context to choose

the right words and style. This is in line with Pasaribu (2022) states that subtitler uses the reasons when translating subtitles into formal language, such as in the movie.

They look at the traditions, the strategy accustomed for both the source and target viewers, and localization to keep the cultural context intact. Subtitlers use these reasons to make sure the subtitles are just right for the audience. This way, the translation feels familiar to the viewers. They also pay attention to how people talk in both the original and translated languages, making sure the subtitles fit well with what the audience is used to. The aim is to create subtitles that not only say the right words but also feel right in the cultural and linguistic context, making the viewing experience more enjoyable.

## **CONCLUSION**

From the data analyzed, it could be concluded that there were two reasons applied in subtitling strategies for the Indah Asmigianti subtitle, namely: traditions, it is when the grammatical structures of the source language do not exist in the target language literally, the subtitler employs subtitling strategies to make the target language in tradition acceptable in specific regional areas. The strategy accustomed for both the source and target viewers, the subtitler translated the subtitles of Indah Asmigianti with the strangers are not only focused on the grammatical structure of the sentences but also aim to closely match the utterances to the target language, ensuring the creation of subtitles that are well-crafted and easily readable for viewers, according to the subtitlers' perspective. And then, a new finding namely localization. The subtitler adapts a local language to ensure the translation in the subtitles can be understood by the target audience.

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