

The Cultural Adjustment in Suroboyoan Dubbed Version of American Series *Walker Texas Ranger*

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Abstract. This paper focused on the cultural adjustment(s) in dubbing of American film series into Suroboyoan (West Javanese). The concept of dubbing is similar to that of a speech translation of a movie over a film. Dubbing allows individuals to bring together two seemingly opposite or incompatible ideologies without conflating them. It also leaves space of noticeable incompleteness and therefore a space for subjectivity. [1]. The translator, therefore, must be aware of the culture of both the source language and the target language. At the same time, she/he must consider the equivalence and the meaning implied in each part of the text. This study used a descriptive qualitative approach, which employed analysing documents as the primary data collection and analysis method. The object of the study consisted of several series of Walker Texas Ranger in dubbed and transcript versions. Both the translation products and the original dialogues were taken into account in the scope of work. The writer then analysed the cultural adjustment(s) made by the translator in the process of translation, particularly in the case of localisation.

Keywords: *cultural adjustment, Suroboyoan, dubbed version, localisation, Walker Texas Ranger*

INTRODUCTION

Dubbing, together with subtitling, is one of the most widely spread AVT practices. They are two methods of language transfer in translating types of mass audiovisual communication such as film and television. In the process of both subtitling and dubbing there are more limited and bound other than translating any other forms of text like a novel, book, and other written texts. The decision as to which film translation mode to choose is not by chance. It derives from several factors, such as historical circumstances, traditions, techniques to which the audience is accustomed, the costs, and the position of both the target and the source

cultures in a national and international context. [2] – [3]. However, there is a fundamental difference between those two film translation modes. Subtitling as a transfer mode which consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards and the like), and the information that is contained on the soundtrack [4]. Dubbing, on the other hand, is the method in which the foreign dialogue is adjusted to the mouth and movements of the actor in the film, and its aim is seen as making the audience feel as if they were listening to actors actually speaking the target language [2].

According to Chaume, dubbing consists of replacing the original track of a film's (or any audiovisual text) in source language dialogues with another track on which translated dialogues that have been recorded in the target language [5]. The process of dubbing becomes complicated and challenging because the translators need to make sure the dubbed version dialogue is somewhat synchronised with the movement of the speakers' lips, gesture and other actions portrayed on screen. This fact is accordingly similar with the definition of dubbing stated by Díaz Cintas and Orero who proposed dubbing as a translation process that involves replacing the original soundtrack containing the actor's dialogue with a TL recording that reproduces the original message, ensuring that the TL sounds and the actor's lip movements are synchronised in such a way that target viewers are led to believe that the actors on screen are actually speaking their language [6]. Moreover, Luyken *et al.* stated that dubbing is a process which entails the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue. The goal of dubbing is to make the target dialogues look as if they are being uttered by the original actors so that viewers' enjoyment of foreign products will be enhanced [7].

However, two different cultural contexts can be distinguished through dubbing, as the usage of a target language ensures the signs of a source culture are perceived as useful information, rather than portions of the target culture. Dubbing can be considered as an effective tool for linguistic and culture transmission. With dubbing, one is not forced to become marginalised simply for not speaking a hegemonic language. The adaptation of translation for dubbing ensures everyone is able to grasp information about other cultures without any single one of them becoming dominant [8]. This notion is in line with the definition of dubbing proposed by Matamala who consider it as an inter-linguistic translation and intercultural adaptation method defending that the only aim of dubbing is to enable a foreign audience to understand an audiovisual work that has been created within a specific language and culture while keeping its original essence. This understanding can only be achieved by offering an audiovisual product in the target language that can be accepted by the audience as a credible illusion [9].

Furthermore, Antonini and Chiaro, cited in Lidia divided the cultural and linguistic features of an audiovisual text into four categories. The cultural and linguistic features that come to play when dealing with film translation are; (1) Culture-specific references, (2) Language-specific features, (3) Borderline features, and (3) Visual features [10]. Antonini and Chiaro have also identified ten areas in which what they have labelled lingua-cultural drops in translation. They are institutions, educational references, place names, units of measurement, monetary systems, national sports and pastimes, food and drink, holidays and festivities, celebrities and personalities [11]. Those terms are often localised in its dubbed version.

This study examines the localisation of Suroboyoan cultural phenomenon and the cultural adjustment made by the translator in Suroboyoan dubbed version of American series *Walker Texas Ranger*. American and Suroboyoan dialect are of course enormously different, not only in term of their linguistic pattern but also in their culture. Both have different expectation and standard, especially in relation to their custom and culture, about what kind of language habit they use in their conversation. Comparing those dialects, therefore, is an interesting field to be investigated.

METHOD

This study used descriptive qualitative approach as the result of this study were descriptions of the findings, and the data used were not in quantitative terms and in turn, it cannot be measured numerically or statistically. The source of data for this study was both the original transcript of American series *Walker Texas Ranger* episode 09, 10, and 11 and their dubbed version in Suroboyoan

dialect. The steps in the data collection consist of watching both versions of the movies and keeping a record of the cultural adjustment(s) made on Suroboyoan version. The data source in this study was repeatedly and carefully read to find out words, phrases, clauses, or sentences from both SL and TL dialogues that implied the cultural adjustment. By looking at two different sample sets the original dialogues in English and its Suroboyoan dubbed versions, the writers hope to be able to identify the cultural adjustment(s) issue from two different angles.

The data were then analysed by comparing the SL and its dubbed version. In analysing the data, the writers used content analysis. It refers to the process of organising information into categories related to the central questions of the research. In doing so, the writers categorised the data using the classification made by Antonioni and Chiaro (2005: 39) as stated in the theoretical framework.

RESULTS & DISCUSSION

There are some points that can be concluded from the study, and these findings can then be summarised to answer the specific research questions of this study. This study examines the localisation of Suroboyoan cultural phenomenon, and the cultural adjustment adapted for its localised version.

Proper and Characters' Name

In its dubbed version of the movie, the characters' names are usually changed to avoid controversial names (or have a different meaning in another culture). In doing so, the translator tries to adjust the culture of the target audiences. The purpose is merely to make the target audiences have a better understanding and relate to the character. That is why, often, the dub name becomes so heavily ingrained in the local culture that it is difficult to imagine anyone using the original names.

Table 1. The translation of the characters' name of the movie

Data	Source Language	Target Language
01	They came back but Travis ain't here	Arek-arek iku balek tapi gak ono Tupari
02	Jorge ain't coming	Jono rak sido mrene laan?
03	Jorge Veracruz is gonna be my best man	Jono Jayadi sing dadi wali nikahku
04	You remember Juanita Ortiz?	Eling Yuni Wati cak?
05	But I ain't want you anywhere near Mr. Kyle Ganz	Tapi aku gak gelem awakmu cidek karo lek Saeran

In dubbing process of this movie, the translator decided to localise some character's names. It can

be seen from the data in table 1. In localising the characters' name, the translator used the adaptation technique. This decision is merely to adjust the culture of the target language. The translator replaced the characters' names by references or names that sound more familiar in Surabaya culture. In data 01, the translator chose the name of 'Tupari' to replace 'Travis' because 'Tupari' is more acceptable in Surabaya culture than 'Travis'. The use of term 'arek-arek' to refer the pronoun 'they' rather than using standard Javanese 'wong-wong' showed the identity of Surabaya culture whose people are also known as 'arek Surabaya'.

The name localisations were also found in data 02, 03, 04, and 05. Due to the uncommon name like 'Jorge', 'Jorge Veracruz', 'Juanita Ortiz', and 'Mr. Kyle Ganz' for Surabaya people, the translator, therefore changes those names with the local ones. 'Jorge' in data 02 was adapted into 'Jono'. The adapted name 'Jono' is a Javanese name that also common in Surabaya. The use of this name also can be seen in data 03. 'Jorge Veracruz' was adapted into 'Jono Jayadi'. This name is also very common in Java. The purpose of the translator used 'Jono' and 'Jono Jayadi' is probably to produce more 'Javanese' dialogue in that movie. This localisation is merely to adjust the culture of the target audiences.

While 'Juanita Ortiz' in data 04 was adapted into 'Yuni Wati'. The Mexican name 'Juanita Ortiz' is probably not familiar for most Surabaya people. By localising that name into 'Yuni Wati', the translator intended to create more locale dialogue. For Javanese, including Surabaya people, the name of 'Yuni Wati' is very common to address the females since the name 'Wati' itself always represents the femaleness in Indonesian culture. Moreover, the addition of 'cak' in that dubbed version dialogue showed the identity of Surabaya culture. People in Surabaya often call a man who considered as a friend using 'cak' to show their friendship.

The dramatic localisation can be seen in data 05 where the translator replaced 'Mr. Kyle Ganz' with 'lek Saeran'. For Surabaya people, the name of 'Kyle Ganz' of course is not common. To make it sound like a local name, the translator changed this name with 'lek Saeran'. The decision of choosing this name, however, is fairly questioned since the address name 'Mr.' is usually translated into 'Pak' in Javanese. The translator probably intended to be more locale by using the word 'lek' instead of 'pak'.

Wholly, we might say that considering the characters of the films and the references of the names, in dubbed versions the translator had tried to consider the target culture while transferring one feature of the character although it might not be specified in the source text. The purpose of this

action is merely to adjust the culture of the target audiences.

Food and Drink

Table 2. The translation of food and drink

Data	Source Language	Target Language
06	You want some more wine?	Kon gelem ciu meneh gak?
07	Sorry, I only have spaghetti here	Sepurane cak, anane mung mie ayam nang kene
08	How about tomato soup , guys?	Piye nak sarapan soto lamongan , cak?

In its dubbing process, the name of food and drinks is localised based on the class of the food or drink itself. For example, in data 06, the translator adapted the word 'wine' with 'ciu' because both 'ciu' and 'wine' are categorised into alcoholic drinks. 'Ciu' is very popular in Surabaya as a local alcohol drink. By using that term, the translator intended to enable the target audience having a better understanding of the context of the dialogue.

The word 'spaghetti' in data 07 was localised into 'mie ayam'. Both are categorised into the noodle. Though 'spaghetti' is quite popular in Surabaya, the translator still localised that food and replaced it with 'mie ayam' since 'mie ayam' is commonly known as popular street food in Surabaya. Almost all Surabaya people know that food.

In Surabaya culture, 'tomato soup' in data 07 is not recognised as common menu. In its dubbed version, it was adapted into 'soto lamongan'. The translator used 'soto lamongan' as a substitute of 'tomato soup' because 'soto lamongan' is very popular in Surabaya. By using that term, the target audiences hopefully have better understanding of the message conveyed in the dialogue.

Those localisations were made by the translator with the purpose to adjust the culture of the target audiences.

Institution

FBI is known as an elite police team in the United States. Its members are known as having the special capability in solving big cases which are unsolved by other police departments. This judgement is also labelled to 'Brimob' in Indonesia. Brimob's components are also known as special personnel among the police departments. The equivalent of those terms, therefore, is quite reasonable. In data 09 and 11, the translator used 'Brimob' as the equivalence of 'FBI'.

While in data 10, the word 'senator' was replaced with 'DPR'. In Indonesia, 'DPR' is known

as the institution name of citizen representative council. Its meaning and function are approximately similar to 'senator' in the United States. Instead of using the word 'senator' in its dubbed version, the translator translated it into 'DPR'.

Table 3. The translation of the institution

Data	Source Language	Target Language
09	She really FBI?	Wedokan iku Brimob temen ta?
10	Why aren't you asking the senator?	Lapo kon gak takon DPR sisan?
11	I don't want to any rangers here. I want to FBI	Aku gak butuh polisi cak, iki kudu Brimob sing turun tangan

The word 'ranger' in data 11 is uncommonly heard and found in Surabaya. This word, therefore, was localised into 'polisi' in its dubbed version. The translator adapted those terms in order to adjust the culture of the target language.

Name of Place or City

Table 4. The translation of place and city

Data	Source Language	Target Language
12	Your meth factory in Fort Worth?	Pabrik narkoba mu nang Sidoarjo ta?
13	We're going to put Malloy in Federal tank at Fort Summer while they fight it out	Awake dewe jange gowo Parman numpak trek pemerintah digowo nang rutan Medaeng pas wonge podo ngrebutno Parman kudu nandi
14	He's not going to get out of Dallas	Gak ngara isok de'e kabur teko Banyuwangi
15	Is your girlfriend from Texas?	Gendakanmu arek Lamongan ta?

Similar to the characters' names, names of place or city are also often localised by the translator in movie's dubbed version. The aim is merely to enable the target audiences understanding and perceiving the messages conveyed in the source dialogues in their point of view. In data 12, we can see the use of the local name of city 'Sidoarjo' to replace 'Fort Worth'. Similarly, the localisation in the city name can be found in data 14 and 15. 'Dallas' is localised into 'Banyuwangi' in data 14. While in data 15, 'Texas' is replaced with 'Lamongan'. Those names of the city (i.e. *Sidoarjo*,

Banyuwangi and *Lamongan*) are familiar for Suroboyoan people.

In addition, the localisation of place name can be found in data 13. In the United States, 'Fort Summer' is known as the name of jail. It is replaced with 'Medaeng' in its dubbed version. 'Medaeng' is a popular name of jail in Surabaya. By localising the city and place name, the translator made his effort to adjust the culture of the target audiences.

Specific item (Idiomatic)

Table 5. The translation of specific item

Data	Source Language	Target Language
16	You know what my caseload looks like	Kon gak eroh ta kerjaanku numpuk koyok sampah nang Benowo

It should be emphasised the adaptation implied in this verse. The sentence 'Kon gak eroh ta kerjaanku numpuk koyok sampah nang Benowo?' is a substitution of the original expression 'You know what my caseload looks like?'. The expression showed the speaker's saturation facing his work. In Surabaya, 'Benowo' is known as a river name that is full of rubbish/trashes. The translator's decision to choose that word illustrated his effort to adjust the culture of the target audiences. By using that analogue, the target audiences are expected to have a better understanding of the concept conveyed in the dialogue.

CONCLUSION

Taking notice of the above data, the writers, therefore, would extract some relevant conclusions. First, in order to adjust the culture of the target audiences, the translator mostly used adaptation technique in translating some specific items from the American series *Walker Texas Ranger* in its Suroboyoan dubbed version. Second, the localisations were made in some specific terms categorised into culture-specific references such as characters' name, institution name, name of place and city, food and drink, and events. Some of the linguistic specific references, such as a form of the addressee and idiomatic item were also found in this study. The translator localised those specific terms in order to adjust the culture of the target audiences.

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