

**TRANSLATION TECHNIQUES USED IN AUDIO-VISUAL TRANSLATION:  
SUBTITLING AND DUBBING—ORIGINAL SOUNDTRACK MOVIE IN *FROZEN 2:  
INTO THE UNKNOWN***

**A THESIS**

**Submitted as a Partial Fulfillment of the Requirements to Obtain the Degree of Sarjana  
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**Written by**

**PUTRI MELISA BR LUBIS**

**A1B219099**

**ENGLISH EDUCATION STUDY PROGRAM  
LANGUAGE AND LITERATURE DEPARTMENT  
FACULTY OF TEACHER TRAINING AND EDUCATION  
UNIVERSITAS JAMBI**

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## APPROVAL

This thesis entitled “**Translation Techniques Used in Audio-Visual Translation: Subtitling and Dubbing - Original Soundtrack Movie in *Frozen 2: Into the Unknown***” written by Putri Melisa Br Lubis, student's number A1B219099, has been corrected and approved to be tested in front of the board of examiners.

Jambi, January 11<sup>th</sup>, 2024

First Supervisor

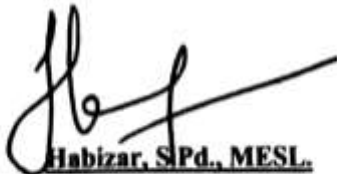


**Yulhenli Thabran, S.S., M.A.**

NIP. 197207031998021002

Jambi, January 11<sup>th</sup>, 2024

Second Supervisor



**Habizar, SPd., MESL.**

NIP. 198911202018031001

## LETTER OF RATIFICATION

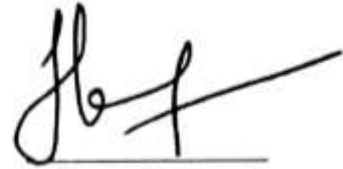
This thesis entitled “**Translation Techniques Used in Audio-Visual Translation: Subtitling and Dubbing - Original Soundtrack Movie in *Frozen 2: Into the Unknown***” written by Putri Melisa Br Lubis, student’s number A1B219099, has been defended in front of the board of examiners on November 23<sup>rd</sup>, 2023 and was declared acceptable.

### The Board of Examiners

1. Yulhenli Thabran, S.S., M.A. (Chair Person)  
NIP. 197207031998021002



2. Habizar, S.Pd., MESL. (Secretary)  
NIP. 198911202018031001



Jambi, January 11<sup>th</sup>, 2024

The Head of English Education  
Study Program



Dedy Kurniawan, S.S., M.A.  
NIP. 198004072006041001

## **DECLARATION OF ORIGINALITY**

I, Putri Melisa Br Lubis (A1B219099), hereby clarify that this thesis is my own work and has not been submitted in any forms for another degree or diploma at any universities or other institutes or tertiary educations. Information derived from the published and unpublished work of others has been acknowledged in the text and list of references are given in the bibliography.

Jambi, January 11<sup>th</sup>, 2024

Researcher



Putri Melisa Br Lubis

A1B219099

## MOTTO

*“But seek first the kingdom of God and His righteousness, and all these things  
will be added to you”*

-Matthew 6:33-

*“For surely there is a future, and your hope will not be cut off”*

-Proverbs 23:18-

*“But blessed is the one who trusts in the Lord, whose confidence is in him”*

-Jeremiah 17:7-

## **DEDICATION**

This thesis is dedicated to:

My beloved parents; Horas Lubis and Nursalam Sianturi

My lovely sister; Meri Palentin Lubis

My brothers; Doddy Vernandes Simarmata, Luis Pernando Lubis, and Ismael

Pernandes Lubis

## ABSTRACT

Lubis, Putri Melisa Br. 2023. *The Translation Techniques Used in Audio-Visual Translation: Subtitling and Dubbing - Original Soundtrack Movie in Frozen 2: Into the Unknown*. Thesis, English Education Study Program, Language and Literature Department, Faculty of Teacher Training and Education of Universitas Jambi in academic year 2022/2023. The first supervisor is Yulhenli Thabran, S.S., M.A. The second supervisor is Habizar, S.Pd., MESL.

The aims of this research were to determine the types and the most dominant translation technique used to translate the source language into the target language in subtitling and dubbing in OST *Frozen 2: Into the Unknown*. This research uses qualitative research design. The data was derived from the lyrics of Disney's "Into the Unknown" song. The subtitling version was taken from the *Frozen 2* movie. While the dubbing version comes from one of Indonesia's television networks, GTV. The researcher conducted this research by collecting, classifying, analyzing, and concluding the data. The results of this research showed that ten translation techniques by Molina and Albir (2002) were found in the subtitling version, are Adaptation (1 data), Amplification/Addition (1 data), Calque (4 data), Compensation (1 data), Established Equivalent (2 data), Linguistic Amplification (2 data), Literal Translation (7 data), Modulation (2 data), Reduction (9 data), and Transposition (3 data). Reduction technique is the most dominant translation technique in the subtitling version. It has the highest data frequency, 9 data. However, ten translation techniques by Molina and Albir (2002) were found in the dubbing version, those are Adaptation (1 data), Amplification/Addition (1 data), Calque (1 data), Compensation (1 data), Established Equivalent (1 data), Linguistic Amplification (2 data), Linguistic Compression (7 data), Literal Translation (1 data), Modulation (3 data), and Reduction (10 data). Reduction technique is the most dominant translation technique in the dubbing version. It has the highest data frequency, 10 data.

**Keywords:** Translation, Translation Techniques, Audio-visual Translation, Into the Unknown

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As a researcher, I got many benefits, help, support, advice, and guidance while finishing this thesis. So, I thank to:

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7. Last but not least, thanks to everyone who contributed to this thesis. Although their names are not mentioned in this acknowledgement, I would like to thank them for assisting in completing this thesis.

As a researcher, I am aware that there are still numerous flaws in the final project's preparation. As a result, I eagerly await constructive criticism and suggestions to improve this thesis. This thesis, hopefully, will make contributions that will benefit numerous parties.

Jambi, January 11<sup>th</sup>, 2024

Researcher



Putri Melisa Br Lubis

A1B219099

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# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Research

Language is a crucial component of communicating between individuals or groups. Language is used as a communication tool for expressing ideas or thoughts, which can be done verbally or nonverbally. Language can also accommodate thoughts and feelings, allowing speakers and speech partners to communicate more effectively. Language becomes an important component that serves as a guide in everyday behavior. The use of language is manifested in various media, such as words, pictures, or gestures in every country, race, and even tribe that has a different language. Because there are so many languages around the world, a translation process is required so that readers can understand the author's intent.

Translation activities can be found and done in everyday life. Many translation activities occur in our daily lives; for example, when we start to begin university, our friends on campus do not always come from the same area. Unknowingly, when communicating with friends who use a specific regional language, if one does not understand the regional language, the other person will help divert the message into a language everyone understands, namely Indonesian. This diversion is intended to assist the recipient in understanding the speaker's meaning.

Translation can be defined as a process of messages delivered in one language into other languages so the readers can understand the target language. Sometimes people can have difficulty comprehending the contents or meaning of

Western films that employ English. Thus, translation is required for the creation of movie subtitles. The translation is typically employed to convert written or spoken text resources into an equivalent target written text or language. Generally, translation seeks to find the equivalent meaning of the source language statement in the target language.

The translator can convey the SL (source language) text to the TL (target language) text by utilizing translation techniques to help the readers understand translation in the TL. Translation techniques transfer meaning from the SL to the TL based on a -unit (word, phrase, clause, or sentence) affecting the translation output. According to Molina and Albir (2002), translation techniques are the procedures used to examine and classify how translation is equal. However, the translation technique is utilized to transfer messages from the SL to the TL at the level of words, phrases, clauses, or sentences.

Translation is an important part of learning a foreign language. It has evolved into an essential component of maintaining good communication. Translation Studies (TS) has arisen as a research topic over the last two decades, during which screen translation has gradually emerged as a new area. The approach from the emerging Translation Studies field is called Audio-visual Translation (AVT). Chiaro (2009: 141) described that audio-visual translation is transferring written text from one language to another of the verbal components of audio-visual works and products. Bordwell & Thompson (1990: 409) said that in audio-visual translation (AVT), two major types exist: dubbing and subtitling.

Three previous studies are relevant to this study. The first study was conducted by Puspita (2012), entitled “Translation Techniques Used in Indonesian Subtitle Text of “Finding Nemo” Movie”. This research differs from Puspita’s (2012) research. In her research, the researcher only examined the subtitling version of the movie and did not examine the dubbing version. Meanwhile, the researcher examined both the subtitling and dubbing versions in this research. Another study conducted by Putri & Supardi (2018), entitled “Audio-Visual Translation: Subtitling and Dubbing Technique—Movie Soundtrack in Frozen: Let it Go”. This research differs from Putri and Supardi’s (2018) research. In their research, the literal translation technique is the most commonly used in the subtitling version, and the modulation technique is the most commonly used translation technique in the dubbing version.

Meanwhile, in this research, the reduction technique is the most commonly used translation technique in the subtitling and dubbing. The last study was conducted by Aulia & Nugroho (2022), entitled “Comparative Translation Analysis of Subtitle and Dubbing in “Raya and the Last Dragon”. This research differs from Aulia & and Nugroho ‘s (2022) research. In their research, the established equivalent technique is the most common translation technique used in subtitling and dubbing versions. Meanwhile, in this research, the reduction technique is the most common translation technique used in subtitling and dubbing versions.

From this research, the researcher hopes to provide knowledge regarding the translation techniques used in translating the source language into the target language in subtitling and dubbing. The researcher chose original soundtrack of the Frozen 2 movie “Into the Unknown” because this movie is highly popular. Into the

Unknown is a song recorded by American actress and singer-songwriter Idina Menzel and Norwegian singer-songwriter Aurora from the 2019 Disney film *Frozen II*, with music and lyrics composed by Kristen Anderson-Lopez and Robert Lopez. The song received Academy Award, Critics' Choice Movie Award, Golden Globe Award and Satellite Award nominations for Best Original Song.

Based on this background, the researcher was interested in identifying the translation techniques used to translate the SL (source language) into the TL (target language), as well as to determine the most dominant translation technique used to translate the source language into the target language in the form of subtitling and dubbing in OST *Frozen 2: Into the Unknown*. So, the researcher wanted to conduct the study entitled "Translation Techniques Used in Audio-Visual Translation: Subtitling and Dubbing—Original Soundtrack Movie in *Frozen 2: Into the Unknown*".

## 1.2 Research Questions

Based on the background of the research, there are two research questions, those are:

1. What types of translation techniques are employed in translating the source language into the target language in subtitling and dubbing in OST *Frozen 2: Into the Unknown*?"
2. What is the most common translation technique employed in translating the source language into the target language in subtitling and dubbing in OST *Frozen 2: Into the Unknown*?"



### **1.3 Objectives of the Research**

Based on the research questions, this research is aimed to:

1. Identify the translation technique used to translate the source language into the target language in subtitling and dubbing in OST *Frozen 2: Into the Unknown*.
2. Determine the most dominant translation technique used to translate the source language into the target language in subtitling and dubbing in OST *Frozen 2: Into the Unknown*.

### **1.4 Scope and Limitation of the Research**

This study focused on the translation techniques employed in translating the source language into the target language in subtitling and dubbing in OST *Frozen 2: Into the Unknown* using the Molina and Albir (2002) theory.

### **1.5 Significance of the Research**

The results of this research are expected to be a practical guidance to the translator to enhance their skills in audio-visual translation field, specifically subtitling and dubbing. The results of this research may also enrich the knowledge about audio-visual translation for students with a particular interest in this topic. In addition, hopefully, this research can be used as a reference for future researchers interested in this topic.

### **1.6 Definition of Key Terms**

In this subchapter, the researcher will explain some definitions related to this research, they are as follows:

## **Translation**

Translation is the process of translating words or text from one language (SL) to another (TL).

## **Translation Techniques**

A translation technique is a set of procedures for analyzing and categorizing how word equivalents in translated texts function.

## **Audio-visual Translation**

Audio-visual translation (AVT) is a process that transfers the equivalent meaning from the source language (SL) to the target language (TL) utilized in movies or audio devices.

## **Into the Unknown**

Into the Unknown is a song recorded by American actress and singer-songwriter Idina Menzel and Norwegian singer-songwriter Aurora from the 2019 Disney film Frozen II, with music and lyrics composed by Kristen Anderson-Lopez and Robert Lopez.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### 2.1 Translation

Translation is the process of interpreting a text's meaning and producing an equivalent translation product. In other words, translation is communicating the same message in a different language. The text to be translated is known as the source text (ST); the language into which it will be translated is known as the target language (TL), and the end product is known as the target text (TT).

Experts suggest numerous definitions of translation. The researcher discusses translation definitions in further detail in this section; some translation definitions may differ because numerous experts share their own thoughts or beliefs regarding translation definitions. In this section, the researcher intends to address the definition based on Newmark (1988), Catford (1965), Larson (1984), and Nida and Taber (1974).

Newmark (1988: 5) defines "Translation is rendering the meaning of a text into another language in the way that the author intended the text". Based on his definition of translation, we can conclude that Newmark regards a translation activity as a rendering activity that relates to the author's intention. It means when we translate a text, we should consider the writer's intention in the source text and choose the most equivalent words in the target language that can represent that message properly.

Newmark (1988) considers translation to be a craft/art in replacing the written message in one language (Source Language) with the same message in

another (Target Language). According to him, we should be able to develop a target text with a comparable message to the source text; it is suggested that we include a full explanation so the target readers may understand the message as what has been understood by the source text readers.

In another view, Catford (1965: 20) states that “Translation is the replacement of textual material in one language (Source Language) by equivalent textual material in another language (Target Language).” Based on his definition, we may conclude that a translator should be able to locate the most equivalent words to replace words from one language in another. The textual materials might include words, phrases, sentences, language style, and grammatical structures.

In addition, Larson (1984: 3), in Larson’s book *Meaning-Based Translation*, states that “Translation is transferring the meaning of the source language into the receptor language.” This is accomplished by using semantic structure to transition from the form of a first language to the form of a second language. According to her, when we speak of a language’s form, we refer to actual words, phrases, clauses, sentences, paragraphs, and so on that are spoken or written.

In the *Theory and Practice of Translation*, Nida and Taber (1974: 12) state that “Translation is rewriting of the message contained in the source language (SL) into the target language (TL) to find similarities.” Nida and Taber’s definition of translation is very similar to Catford’s. The key notion is that the translator can create a translation with a comparable message to the source text. Nida and Taber (1974) favor the term “receptor language”, which is referred to as “target language” by other translation experts.

Based on the definitions above, the researcher concludes that translation is the task of dealing with two distinct types of language. The first is the source language (SL), which is the language that will be translated, and the second is the target language (TL), which is the form of the language that will be translated. Translation is transferring meaning from a source language (SL) to a target language (TL). The key to translation is determining how to discover the equivalent meaning in the source language (SL) to the target language (TL). Several stages must be followed during the translation process, such as researching the source material, analyzing it, and reconstructing the meaning.

## **2.2 Translation Technique**

The translators may use a variety of translation techniques, the importance of which varies depending on the contextual factors of both the source language (SL) and the target language (TL). According to Molina and Albir (2002), translation techniques are the procedures used to examine and classify how translation is equal. However, the translation technique is the method utilized to transfer messages from the SL to the TL at the level of words, phrases, clauses, or sentences.

According to Molina and Albir (2002, pp. 509-511), there are eighteen types of translation techniques, which are as follows:

### **1. Adaptation**

*Adaptation* is a translation technique related to culture. This technique replaces the cultural elements that exist in a source text (SL) with the equivalent culture in the target text (TL). This can be done because the source language's

cultural aspects are not found in the target language or because the cultural elements in the source language are more familiar and can be easily accepted by the target readers. Here is an example of an adaptation technique:

SL: Oh yeah? You think they'd pick you over me?

TL: Masa? Mereka percaya dirimu dari pada aku?

Adaptation is to replace SL (source language) cultural element with one from the TL (target language). In the example above, the word "Oh yeah?" is replaced by using adaptation techniques by the translator in translating the sentences into "Masa?".

(Waldy Amaranda Maha, 2019)

## 2. Amplification (Addition)

*Amplification/Addition* is a translation technique that presents detailed information that is not listed in the SL. Amplification/Addition technique adds information that does not exist in the source sentence. Here is an example of an addition technique:

SL: It's a play date.

TL: Ini acara bermain bersama.

In the data example above, the translator added word 'bersama' in the TL to make the sentences more detail in give information to the readers.

(Waldy Amaranda Maha, 2019)

### 3. Borrowing

*Borrowing* is a translation technique that uses the same words as the source language. Borrowing technique is divided into two categories, these are pure borrowing and naturalized borrowing. Pure borrowing is borrowing that does not change anything from the SL. Meanwhile, Naturalized borrowing is the adoption of words and expressions that fit the spelling rules in TL.

Example of pure borrowing:

SL: Hot dogs are getting cold.

TL: *Hot dogs mu mulai dingin.*

In the example above, the word ‘*Hot dogs*’ is still familiar in TL (target language). The word does not translate into the food from America but translated it into the same word, that the translator uses borrowing words to make it easy for a reader to understand the words. Because the borrowing words are more common than in Indonesian words.

(Waldy Amaranda Maha, 2019)

Example of naturalized borrowing:

SL: That I had an overactive imagination.

TL: *Bahwa aku memiliki imajinasi yang berlebihan.*

In the example above, the word “imagination” is still familiar in TL (target language) that the translator uses borrowing words in order to make it easy for a

reader to understand the words. Borrowing words exist more than Indonesian words.

(Waldy Amaranda Maha, 2019)

#### 4. Calque

*Calque* is a literal translation of a word or phrase in translating the source language into the target language. Here is an example of the calque technique:

SL: For two ...?

TL: *Untuk dua ...?*

It is clear that those sentences are translate for word by word from English to Indonesian. Those techniques use Calque because the data (1) ‘For two...?’ is translate into ‘*Untuk dua..?*’ its translate word for word , For=*untuk* and two=*dua*.

(Waldy Amaranda Maha, 2019)

#### 5. Compensation

*Compensation* is a translation technique that presents information elements or the stylistic (style) influence of the SL elsewhere in the TL because it cannot be placed in the same position as in the SL. Here is an example of compensation techniques:

SL: Sandy Plankton from next door...

TL: *Sandy Plankton dari sebelah...*

The source text above is translated into the target text by using the compensation technique. For instance, the SL element of information “next door”



is translated into another element place “*sebelah*” because it cannot be reflected in the same place as in SL. The meaning in TL gets compensated because the word “*door*” is not translated.

(Meivita Ika Puspita, 2012)

## 6. Description

*Description* is a translation technique that replaces a term or expression with a description or explains it in more detail. This technique is used when a term in the source language does not have a term in the target language. Here is an example of description techniques:

SL: A dystopian world.

TL: *Dunia yang penuh ketakutan.*

In the example above, according to the concept and its name, the translator tries to describe the meaning of ‘dystopian world’, which in TL means a world full of fear.

(Annisa Aulia, and Raden Arief Nugroho, 2022)

## 7. Discursive Creation

*Discursive creation* is a translation technique used to translate the titles of works such as short stories, novels, and movies. The outcome of this technique is very unexpected or out of the box, for example:

SL: Eating out of the palm of my hand.

TL: *Mereka dalam kendaliku.*

In the example above, the sentences ‘eating out of the palm of my hand’ are not translated according to its original meaning, but translated to ‘*mereka dalam kendaliku*’. It is the creation from the translator that the sentences are not related to the SL. The SL that translates into TL is totally unpredictable; the translator correctly uses the techniques of discursive creation in translating the sentences.

(Waldy Amaranda Maha, 2019)

## **8. Established Equivalent**

*Established equivalent* is a translation technique that translates terms in the source language term already prevalent in the target language. The term in the source language is generally based on a dictionary or phrase daily. Here is an example of established equivalent techniques:

SL: Slow down Tim!

TL: *Pelan-pelan* Tim!

In the example above, the translator uses the technique of established equivalent to translate the sentences because the sentences from the SL is still sounds equivalent to the TL itself. The word “Slow down” is to ask to someone to make a slow speed; it is equivalent to the Indonesian word as “*Pelan-pelan*”.

(Waldy Amaranda Maha, 2019)

## **9. Generalization**

*Generalization* is a translation technique that usually refers to a specific term in SL, and then this term is neutralized in TL to achieve a similar understanding as ST. This technique is used when a term in the source language

refers to a specific section, which parallels in the target language that does not exist and refers to the same section. Here is an example of generalization techniques:

SL: Then, I shall cast upon Him a great curse.

TL: *Maka aku akan memberi dia kutukan.*

It is using a more general to translate English “Him” into “*Dia*”. It happens because no expression has the same meaning in Indonesian, so the translator translated it into more general.

(Waldy Amaranda Maha, 2019)

## 10. Linguistic Amplification

*Linguistic amplification* is the addition of linguistic elements to the target language. In fact, these linguistic elements do not exist in the source language. This technique is often used in interpreting and dubbing. Here is an example of linguistic amplification techniques:

SL: Of course, he will.

TL: *Tentu dia akan mengenalimu.*

In the example above, a linguistic element is added in the form of the word ‘*mengenalimu*’.

(Annisa Aulia, and Raden Arief Nugroho, 2022)

## 11. Linguistic Compression

Contrary to linguistic amplification, *linguistic compression* is the compaction of linguistic elements. This technique summarizes the meaning of the

language to make a translation more effective. This technique is often used in interpreting and subtitling. Here is an example of linguistic compression techniques:

SL: No, you're not.

TL: *Bukan.*

In the example above, the 'No, you're not' clause translates into '*Bukan*'. The translator does not translate that word by word but only focuses on one point of the sentences to make the readers easily understand.

(Waldy Amaranda Maha, 2019)

## 12. Literal Translation

*Literal translation* is a translation technique that transfers a phrase in SL word for word into TL, for example:

SL: Now, let's see if you can listen.

TL: *Sekarang, mari lihat jika kau dapat mendengar.*

Literal translation is the techniques that translate word by word based on the sentence's function and meaning. In the example above, the translator focuses on SL, which has the same form and structure to TL. In the example above, the SL 'Now, let's see if you can listen' translate to '*Sekarang, mari lihat jika kau dapat mendengar.*' That is evidence that the sentence uses literal translation because the translator translates the text word by word.

(Waldy Amaranda Maha, 2019)

### 13. Modulation

*Modulation* is a translation technique that replaces the focus, viewpoints, or cognitive aspects in SL, both lexically and structurally. It is a way used by translators to see the message of the source language from different angles. This strategy is used when a literal translation produces an unnatural translation, for example:

SL: Ha hahaha! Mind your distance, though.

TL: *Ha hahaha! Jaga jarakmu.*

The source text above is translated into the target text by using the modulation technique. The English expression “Mind your distance, though” refers to the speech explained in the previous utterance, which is why the TL states “Jaga jarakmu”. When the modulation technique is used, the translator catches the actor’s point of view.

(Meivita Ika Puspita, 2012)

### 14. Particularization

*Particularization* is a translation technique that uses more concrete and specific terms. This technique is the opposite of generalization. The translator uses general terms in the source language while translators transfer them to more specific terms. Here is an example of particularization techniques:

SL: She tries to start having Zumba **exercises** in every sunday morning.

TL: Dia mencoba untuk memulai **senam** Zumba setiap hari minggu pagi.

The word “exercise” has several meanings, but in this case, using the particularization translation technique, the word “exercises” has the meaning of “senam”.

## 15. Reduction

*Reduction* is a translation technique that compacts information contained in the source language into the target language. Compaction of information may not change the message in the source language text. Here is an example of reduction techniques:

SL: You want a piece of me?

TL: *Mau ribut?*

The source text above is translated into the target text using the reduction technique. The word “a piece of me” is not translated word for word; it is just translated into “ribut” because the translator wants to show its simplicity even though the real meaning is changed and can be understood easily.

(Meivita Ika Puspita, 2012)

## 16. Substitution

*Substitution* is a translation technique that replaces linguistic elements into paralinguistic (such as intonation and cues) or vice versa. For example, nodding head in Indonesia is translated as “Yes!”. Another example:

SL: Especially when I twirl them like this.

TL: *Khususnya saat aku begini.*

The source text above is translated into the target text by using the substitution technique. The English expression “especially when I twirl them like this” is suppressed into “*khususnya saat aku begini*”. The word twirl is translated into *begini*, which is an expression and gesture of the character who spins her body. Then, it is included into substitution and has a paralinguistic element that is gesture and expression.

(Meivita Ika Puspita, 2012)

## 17. Transposition

*Transposition* is a translation technique that replaces grammatical categories of source languages in the target language, such as changing words to phrases. This technique is usually used because of the grammatical differences between SL and TL. For example:

SL: The researcher also found the other communicative strategies that student used.

TL: *Peneliti juga menemukan strategi komunikasi lain.*

The example above shows the Transposition technique. The bold word “The researcher” in SL is translated into “*Peneliti*”. There is a unit shift (changing word class) the researcher found that there is a usage of transposition especially in a word he *researched* in the source language with its meaning as noun determiner+noun into a noun. However, in the target language it is changed into “*Peneliti*” as a without any meaning changing from the source language into target language. So in this case, the word class is shifted from verb into nounphrase.

(Ening Sofyati, 2019)

## 18. Variation

*Variation* is a translation technique that changes linguistic or paralinguistic elements that influence linguistic variations, such as changes in tone in the text, danger style, social dialect, and geographic dialect. Here is an example of variation techniques:

SL: Bye-bye, binturi.

TL: Dadah, binturi.

‘Bye-bye’ is generally translated as ‘sampai jumpa’ or ‘selamat tinggal’, but translators translate it into ‘*Dadah*’, which is an absorption word and an informal form of parting expressions in Indonesian.

(Annisa Aulia, and Raden Arief Nugroho, 2022)

### 2.3 Audio-visual Translation

Translation is an important part of learning a foreign language. It has evolved into an essential component of maintaining good communication. Translation Studies (TS) has arisen as a research topic over the last two decades, during which screen translation has gradually emerged as a new area. The approach from the emerging field of translation studies is called audio-visual translation (AVT). Chiaro (2009: 141) described Audio-visual Translation is transferring written text from one language to another language of the verbal components contained in Audio-visual works and products. It means that Audio-visual Translation (AVT) is a process that transfers the equivalent meaning from the



Source Language (SL) to the Target Language (TL) utilized in movies or audio devices.

Bordwell & Thompson (1990: 409) said that in Audio-visual Translation (AVT), two major types exist; dubbing and subtitling. Bordwell & Thompson (1990: 409) further stated that “dubbing as replacing part or all of the voices on the soundtrack to correct mistakes or re-record dialog.” What is intended dubbing is the technique of altering parts of the sound on the soundtrack to rectify errors or re-record the dialogue. Subtitling is a little different from the dubbing.

Meanwhile, Gambier (1993: 276) explored his definition of subtitling as follows: “Subtitling is one of two possible methods for providing the translation of movie dialogue, where the original dialogue soundtrack is left in place, and the translation is printed along the bottom of the movies.” In other words, subtitling is accomplished by translating the film’s dialogues and placing the printed translation at the bottom of the film. Similarly, as with dubbing, subtitling aims to assist audiences in enjoying the films.

Subtitles are typically only two lines long and positioned at the bottom of the screen so as not to distract viewers. In other words, subtitling can’t be more than two lines long. In addition, they are limited to 35 characters (Abdelaal, 2019). The time that shows on screen should correspond to the length of time the actors speak their lines. Another factor to consider is the audience’s reading pace (Puspitasari et al., 2020). The subtitle should not be removed untimely, as viewers would not have enough time to read properly. Dubbing also has similar issues with subtitles. Dubbing presents the main issue in terms of synchronization, which requires

ensuring that translated dialogue matches the original visual cast's lip and gesture timing. Phrases are adjusted to make them more consistent with the motions, albeit this does not always properly correlate to the original meaning (Chuang, 2006).

#### **2.4 *Into the Unknown Song***

Into the Unknown is a song recorded by American actress and singer-songwriter Idina Menzel and Norwegian singer-songwriter Aurora from the 2019 Disney film *Frozen II*, with music and lyrics composed by Kristen Anderson-Lopez and Robert Lopez. The song received an Academy Award, Critics' Choice Movie Award, Golden Globe Award, and Satellite Award nominations for Best Original Song.

Into the Unknown is a song Elsa sings about the voice she hears. Into the Unknown captures Elsa's inner turmoil over whether to leave her home, Arendelle, to track down the source of a mysterious voice she keeps hearing. The voice calls out to Elsa, and the song is about her back-and-forth battle to follow the voice as her powers grow or to continue to ignore it.

#### **2.5 *Previous Research***

Based on the literature review, three previous studies are relevant to this study. The first study was conducted by Puspita (2012) entitled *Translation Techniques Used in Indonesian Subtitle Text of "Finding Nemo" Movie*. This study aimed to find the translation techniques that the translator used to analyze in translating utterances in subtitle text. This research used a descriptive qualitative method to describe the translation techniques used in the subtitle text of the movie *Finding Nemo*. The techniques of collecting data were searching the script from the

internet, downloading the script from the internet, and segmenting the utterances produced by the characters. The researcher categorized the translation techniques based on Molina and Albir's (2002) theory. The finding of this research is that 610 utterances contain 10 techniques. They are 100 data using borrowing, 19 data using calque, 7 data using compensation, 13 data using discursive creation, 11 data using established equivalence, 3 data using linguistic compression, 408 data using literal translation, 3 data using modulation, 24 data using reduction, and 21 data using substitution. The most common translation technique used in translating utterances in subtitle text is the literal translation.

The second study was conducted by Putri & Supardi (2018) entitled *Audio-Visual Translation: Subtitling and Dubbing Technique - Movie Soundtrack in Frozen: Let it Go*. The data are analyzed qualitatively using Molina and Albir (2002) theory. The findings revealed that there are 11 translation techniques are applied in subtitled version such as addition (1 data), borrowing (2 data), calque (1 data), compensation (2 data), established equivalent (1 data), linguistic amplification (2 data), literal translation (15 data), modulation (2 data), particularization (2 data), reduction (5 data), and transposition (5 data). The eleven translation techniques that appear in the subtitle translation, the most dominant type of translation technique is literal translation. It has the highest frequency of the data, 15 data. Meanwhile, there are 9 translation techniques applied in dubbed version such as compensation (1 data), established equivalent (1 data), linguistic compression (5 data), literal translation (4 data), modulation (11 data), particularization (1 data), reduction (10 data), transposition (7 data), and deletion (2 data). Based on the nine translation techniques that appear in the dubbing

translation above, modulation is the most dominant type of translation technique. It has the highest frequency of the data, 11 data.

The third study was conducted by Aulia & Nugroho (2022) entitled *Comparative Translation Analysis of Subtitle and Dubbing in "Raya and the Last Dragon."* The objectives of this study are (1) to classify the translation techniques used between subtitles and dubbing (2) to identify the quality of the accuracy instrument between subtitles and dubbing (3) to compare the quality of the accuracy instrument that is more accurate to use. This study used a qualitative method with the following steps; (1) Classifying subtitle and dubbing data translation techniques based on Molina and Albir's (2002) classification. (2) Tabulating the comparison of translation techniques between subtitles and dubbing. (3) Identifying the translation quality of accuracy based on the theory of Nababan et al., (4) Drawing conclusions. As a result, there are 11 techniques used in translating subtitles using the techniques of amplification, borrowing, discursive creation, established equivalent, generalization, linguistic amplification, literal translation, modulation, reduction, transposition, and variation. Most of the subtitle data used the established equivalent technique. Meanwhile, there are 9 techniques used in the dubbing data such as amplification, borrowing, description, discursive creation, established equivalent, linguistic amplification, linguistic compression, transposition, and variation. The same as the subtitle, the most dominant technique used is established equivalent. For the assessment of the translation quality of accuracy from 32 total data, dubbing has a high accuracy score of 26 data (81.25%), less accurate as much as 5 data (15.62%), and inaccurate as much as 1 data (3.12%). While the subtitle accuracy scale is also high but not as high as dubbing, out of 32 total data, there are

21 data (65.62%), less accurate as much as 10 data (31.25%), and inaccurate as much as 1 data (3.12%). From these results, the researcher concluded that dubbing translation is more accurate, indicated by a high accuracy score, while subtitle translation is also considered accurate. However, there are still some translations that are considered less accurate.

## CHAPTER III

### RESEARCH METHODOLOGY

#### 3.1 Research Design

To conduct this research, the researcher used a qualitative research method. As stated by Bogdan and Biklen (1992, pp. 21-22), qualitative research is a research method that generates descriptive data in the form of speech or writing as well as the behaviour of the person being observed. Qualitative research refers to the method where the data is described and analyzed using words and sentences. The researcher qualitatively examines the translation technique because she does not utilize numbers to clarify the findings. The researcher conducted this research by collecting, classifying, analyzing the data, and then drawing conclusions based on interpretation after analyzing the data.

#### 3.2 Source of Data

The data was derived from the lyrics of Disney's "*Into the Unknown*" song, which was released in 2019 as part of the original soundtrack for the *Frozen 2* movie. Kristen Anderson-Lopez and Robert Lopez wrote the song, which Idina Menzel and Aurora performed. The subtitle is derived from the *movie Frozen 2*, which was translated by Pein Akatsuki. The dubbing is from one of Indonesia's television networks, GTV, which was performed by Mikha Sherly and Aurora.

#### 3.3 Techniques of Data Collection

In collecting the data, the researcher does the following ways:

1. Identifying translation techniques by reading each source language and target language of subtitling and dubbing several times.
2. Classifying the data into 18 techniques based on the Molina and Albir (2002) theory.
3. Analyzing the data and drawing the conclusion.

### **3.4 Techniques of Data Analysis**

Analyzing the data is conducted after all of the data is collected. The steps of analyzing data are presented in the following points:

1. The researcher identifies the translation techniques employed in subtitling and dubbing in the study variable.
2. The researcher classified the translation techniques according to Molina and Albir's (2002) theory.
3. The researcher then explained the application of translation techniques employed in subtitling and dubbing in the study variable.
4. The researcher also used a dictionary to analyze the data.
5. Draw conclusions based on the data analysis.

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSION

#### 4.1 Research Findings

This research addresses two research questions: the first question concerns the types of translation techniques used in translating the source language into the target language in subtitling and dubbing in OST *Frozen 2: Into the Unknown*, and the second question concerns the most translation techniques used in translating the source language into the target language in subtitling and dubbing in OST *Frozen 2: Into the Unknown*. After reading, categorising, and evaluating the data, this subchapter shall present the data findings to address both research questions. As a result, the findings for each research question will be presented in the subsections that follow:

##### 4.1.1 Translation Techniques

The first question concerns the translation techniques used in translating the source language into the target language in subtitling and dubbing in OST *Frozen 2: Into the Unknown*. After reading, categorizing, and evaluating the data, the researcher discovered thirty-two data in the subtitling version and twenty-eight data in the dubbing version from thirty-two lines of lyrics. As a result, the following sections will give the findings for each sort of translation technique:

**Table 4. 1 Translation Techniques in OST *Frozen 2: Into the Unknown***

No	Translation Techniques	Amount (Subtitling Version)	Amount (Dubbing Version)
1	Adaptation	1	1
2	Amplification/Addition	1	1



3	Borrowing	-	-
4	Calque	4	1
5	Compensation	1	1
6	Description	-	-
7	Discursive Creation	-	-
8	Established Equivalent	2	1
9	Generalization	-	-
10	Linguistic Amplification	2	2
11	Linguistic Compression	-	7
12	Literal Translation	7	1
13	Modulation	2	3
14	Particularization	-	-
15	Reduction	9	10
16	Substitution	-	-
17	Transposition	3	-
18	Variation	-	-
	TOTAL	32	28

#### 4.1.2 Most Translation Techniques

The second research question concerns the most dominant translation technique in translating the source language into the target language in subtitling and dubbing in OST *Frozen 2: Into the Unknown*. After reading, categorizing, and evaluating the data, the researcher discovered ten translation techniques in the subtitling version with thirty-two data and ten translation techniques in the dubbing version with twenty-eight data from thirty-two lines of lyrics. Table 4.1 shows that ten translation techniques by Molina and Albir (2002) were found in the subtitling version: 1 data from the adaptation technique, 1 data from the amplification/addition technique, 4 data from the calque technique, 1 data from the compensation technique, 2 data of established equivalent technique, 2 data of linguistic amplification, 7 data of literal translation, 2 data of modulation technique, 9 data of reduction technique, and 3 data of transposition technique. The most

dominant type of translation technique in the subtitling version is the reduction technique. It has the highest data frequency, 9 data. However, the researcher found ten translation techniques by Molina and Albir (2002) in the dubbing version: 1 data of adaptation technique, 1 data of amplification/addition technique, 1 data of calque technique, 1 data of compensation technique, 1 data of established equivalent technique, 2 data of linguistic amplification technique, 7 data of linguistic compression technique, 1 data of literal translation technique, 3 data of modulation technique, and 10 data of reduction technique. Based on the ten translation techniques used in the dubbing translation, the most dominant type of translation technique is the reduction technique. It has the highest data frequency, 10 data.

## **4.2 Discussion**

This subchapter will discuss the data based on the findings. As a result, the following sections will examine the findings for each research question based on the translation techniques discovered within the findings:

### **1. Adaptation**

One of the translation techniques discovered in the OST *Frozen 2: Into the Unknown* lyrics is an adaptation technique. In this translation technique, the translator replaces the cultural elements in a source text (SL) with the equivalent culture in the target text (TL). This can be done because the source language's cultural aspects are not found in the target language or because the cultural elements in the source language are more familiar and can be easily accepted by the target readers. The adaptation technique is applied in 1 data (subtitling version) and 1 data (dubbing version) of the 32 data examined. For example:

#### Example 1: Subtitling Version

SL: I should go about my day (Datum 5)

TL: *Aku harus melanjutkan hidupku* (Datum 5)

#### Example 2: Dubbing Version

SL: I should go about my day (Datum 5)

TL: *'Tuk melanjutkan hidupku* (Datum 5)

The source text above is translated using the adaptation technique. In datum 5, the word 'go about' is used to direct someone or something in a specified direction. The exclamation 'go about' changed into '*melanjutkan*' based on the cultural of TL because in Indonesia, the word '*melanjutkan*' is used to let or make someone introduce something that is going to say; the translator uses adaptation techniques when translating the word "go about" into "*melanjutkan*" because it happens based on the cultural from the TL itself and replace the SL. The data in the appendix is 5.

Adaptation translation techniques are employed in the examples above to adapt the translation results to the prevalent culture of the TL text. This strategy also prevents ambiguity from appearing in the translation results. As a result, translators can establish cultural counterparts for the message and meaning included in the SL.

## 2. Amplification (Addition)

Based on the findings, one of the translation techniques discovered in the OST *Frozen 2: Into the Unknown* lyrics is an amplification/addition technique. In

this translation technique, the translator adds information that does not exist in the source language. The amplification technique is applied in 1 data (subtitling version) and 1 data (dubbing version) of the 32 data examined. For example:

#### Example 1: Subtitling Version

SL: Can you feel me? Can you show me? (Datum 29)

TL: *Kau bisa merasakanku? Bisa kau tunjukkan padaku?* (Datum 29)

The source text above is translated using the amplification/addition technique. In the data above, the translator added the word '*pada*' in the TL to make the sentences more detailed and give readers information. The data in the appendix is 29.

#### Example 2: Dubbing Version

SL: I can hear you, but I won't (Datum 1)

TL: '*Ku mendengar...suaramu, Tapi kuanggap tak mendengar* (Datum 1)

The source text above is translated using the amplification/addition technique. In the data above, the translator adds the word '*suara*' to make the sentences in the TL more complete for the readers to understand the sentences themselves. The data in the appendix is 1.

Based on the examples of the amplification technique above, it can be stated that amplification techniques are employed to clarify SL statements that become less obvious when translated into TL. As a result, the translation will include words (for example, subject, object, predicate, or description) without altering the meaning of the SL sentence's message.

### 3. Calque

The findings revealed that a calque technique is one of the translation techniques discovered in the OST Frozen 2: Into the Unknown lyrics. In this translation technique, the translator translated the source text word by word. The calque technique is applied in 4 data (subtitling version) and 1 data (dubbing version) of the 32 data examined. For example:

#### Example 1: Subtitling Version

SL: As I feel my power grow (Datum 26)

TL: *Saat kurasakan kekuatanku tumbuh* (Datum 26)

The source text above is translated using the calque technique. It is clear that those sentences are translated word by word from English to Indonesian. The datum 26 uses the calque technique because the data above, ‘As I feel my power grow’ is translated into ‘*Saat kurasakan kekuatanku tumbuh*’, it’s translated word for word (As=*Saat*, I=*ku*, feel=*rasakan*, my power= *kekuatanku*, and grow=*tumbuh*). The data in the appendix is 26.

#### Example 2: Dubbing Version

SL: What do you want? (Datum 17)

TL: *Kau mau apa?* (Datum 17)

The source text above is translated using the calque technique. The translator used the calque technique to translate the sentence “What do you want?” into TL “*Kau mau apa?*”. The translator used the calque technique because it translates it word for word. The data in the appendix is 17.

#### 4. Compensation

Another translation technique discovered in the OST *Frozen 2: Into the Unknown* lyrics is a compensation technique. In this translation technique, the translator presents the information elements or the stylistic (style) influence of the SL elsewhere in the TL because it cannot be placed in the same position as in the SL. The compensation technique is applied in 1 data (subtitling version) and 1 data (dubbing version) of the 32 data examined. For example:

##### Example 1: Subtitling Version

SL: Don't you know there's part of me that longs go (Datum 27)

TL: *Tak tahukah kau ada bagian dalam diriku yang ingin pergi...* (Datum 27)

The source text above is translated into the target text by using compensation technique. Pada Bahasa sumber, terdapat kalimat “part of me that longs go” yang memiliki arti “bagian dari diriku yang rindu pergi”. Akan tetapi pada Bahasa sasaran, penerjemah menerjemahkan kalimat tersebut menjadi “*bagian dalam diriku yang ingin pergi*”. Hal ini dilakukan untuk mempertahankan elemen stilistika tanpa mengubah maksud dari ujaran pada kalimat Bsu. The data in the appendix is 27.

##### Example 2: Dubbing Version

SL: How do I follow you? (Datum 32)

TL: *Bagaimana menuju?* (Datum 32)

The source text above is translated into the target text using the compensation technique. For instance, the SL element of information “do I follow

you” is translated into another element, "*menuju*” because it cannot be reflected in the same place as in SL. The meaning in TL gets compensated because the word “you” is not translated. The data in the appendix is 32.

Based on the examples of using the compensation above, it is clear that this application focuses on how the translator strives to keep stylistic features without affecting the message’s content or the meaning of the SL sentence.

#### 5. Established Equivalent

The findings revealed that one of the translation techniques discovered in the OST *Frozen 2: Into the Unknown* lyrics is an established equivalent technique. In this translation technique, the translator translated the terms in the source language already prevalent in the target language. The term in the source language is generally based on a dictionary or phrase daily. The established equivalent technique is applied to 2 data (subtitling version) and 1 data (dubbing version) of the 32 data examined. For example:

##### Example 1: Subtitling Version

SL: I’m not where I’m meant to be? (Datum 24)

TL: *Aku tak berada ditempat yang seharusnya?* (Datum 24)

It is using a term or expression recognized by dictionaries or language in use of an equivalent in the TL. In datum 24 above, the translator uses established equivalents in translating the sentences; the purpose is to make the readers is easier to understand the source language. In SL, the sentence “I’m meant to be?” translate to “*ditempat yang seharusnya?*”. The data in the appendix is 24.

Example 2: Dubbing Version

SL: I'm afraid of what I'm risking if I follow you (Datum 15)

TL: '*Ku takut resiko mengikutimu* (Datum 15)

The translator uses established equivalent that using a term or expression recognized by dictionaries or language in use as an equivalent in TL. Then, in the datum above, the sentence 'I'm afraid of what I'm risking' translates into the Indonesian word '*Ku takut resiko*' in TL (target language). Thus, those indicate that the sentence uses an equivalent by the translator to make the readers easy to understand the sentences. The data in the appendix is 15.

## 6. Linguistic Amplification

Based on the findings, a linguistic amplification technique is one of the translation techniques discovered in the OST Frozen 2: Into the Unknown lyrics. The translator adds linguistic elements to the target language in this translation technique. These linguistic elements do not exist in the source language. The linguistic amplification technique is applied in 2 data (subtitling version) and 2 data (dubbing version) of the 32 data examined. For example:

Example 1: Subtitling Version

SL: Into the unknown (Datum 16)

TL: *Ke tempat tak dikenal* (Datum 16)

Example 2: Dubbing Version

SL: I'm sorry, secret siren, but I'm blocking out your calls (Datum 13)



TL: *Maafkan, naluriku, 'kututup panggilanmu* (Datum 13)

In the subtitling version, a linguistic element in the form of the word 'tempat' is added. The data in the appendix is 16. While the dubbing version contains the addition of the linguistic element 'ku'. The data in the appendix is 13. Both of the data show an additional linguistic element that aims to clarify the message so that it is easier to understand.

## 7. Linguistic Compression

One of the translation techniques discovered in the OST *Frozen 2: Into the Unknown* lyrics is a linguistic compression technique. This technique is contrary to linguistic amplification. In this translation technique, the translator condenses linguistic elements in the target language. In the OST *Frozen 2: Into the Unknown*, the translator only applied the linguistic compression techniques in the dubbing version, such as 7 out of the 32 data examined. For example:

Example: Dubbing Version

SL: Who's a little bit like me? (Datum 22)

TL: *Serupa denganku...?* (Datum 22)

Linguistic compression is to synthesize linguistic elements in the TL. In the datum 22, the sentence 'Who's a little bit like me?' is translated into '*Serupa denganku...?*'. The translator does not translate that word by word but only focuses on one point of the sentences to make the readers easily understand. The data in the appendix is 22.

Based on the example above, it is clear that the SL words “Who’s a little bit like me?” have been compressed to “*Serupa denganku...?*”. This is done to simplify and improve the translation outcomes, making them more effective and understandable to readers.

## 8. Literal Translation

Another translation technique discovered in the OST *Frozen 2: Into the Unknown* lyrics is literal. In this translation technique, the translator translates a word or an expression in word or an expression in word for word into TL. The literal translation technique is applied in 7 data (subtitling version) and 1 data (dubbing version) of the 32 data examined. For example:

### Example 1: Subtitling Version

SL: Don’t leave me alone (Datum 31)

TL: *Jangan tinggalkan aku sendiri* (Datum 31)

In datum 31, Literal translation also finds in the sentences that the translator just translates the sentences word by word based on the function and meaning in the sentences, the translator also focuses on SL, which has the same form and structure to TL. The sentences “Don’t leave me alone” translate to “*Jangan tinggalkan aku sendiri*”. That is evidence that the translator does not change any structure in the sentences but just uses does not change any structure in the sentences but just uses literal translation because the translator translates it word for word. The data in the appendix is 31.

### Example 2: Dubbing Version

SL: You're just ringing in my ear (Datum 9)

TL: *Kau hanyalah...dengungan ditelingaku* (Datum 9)

Literal translation is the techniques that translate word by word based on the sentence's function and meaning. In datum 9, the translator focuses on SL and has the same form and structure as TL. In datum 9, the SL 'You're just ringing in my ear' translates to '*Kau hanyalah...dengungan ditelingaku*' That is evidence that the sentence uses literal translation because the translator translates the text word by word. The data in the appendix is 9.

The literal translation technique is demonstrated in the examples above by translating word for word. If the structure and sentence patterns of the SL and SL are similar, this technique can be applied. Aside from that, this technique can be used when no stylistic features must be retained from the SL to the TL.

## 9. Modulation

One of the translation techniques discovered in the OST *Frozen 2: Into the Unknown* lyrics is a modulation technique. In this translation technique, the translator changes the focus, viewpoints, or cognitive aspects in SL, both lexically and structurally. It is a way used by translators to see the message of the source language from different angles. The modulation technique is applied in 2 data (subtitling version) and 3 data (dubbing version) of the 32 data examined. For example:

Example 1: Subtitling Version

SL: Which I wish would go away, oh, oh-oh (Datum 7)

TL: *Yang kuharap bisa hilang, ooh* (Datum 7)

The datum 7 shows a change in the point of view of the SL structure in the TL. There is a semantic shift but the meaning does not change. If translated literally according to the SL structure, it would be “*akan pergi*”, but the translator changed the structure to “*bisa hilang*”. Generally, the translator uses this technique to make the translation more natural. The data in the appendix is 7.

Example 2: Dubbing Version

SL: I’m spoken for, I fear (Datum 11)

TL: *Sepertinya ‘kutakut* (Datum 11)

The datum 11 above is translated into the target text by using the modulation technique. The sentence, “I’m spoken for” refers to the speech explained in the previous utterance, which is why the TL states “*Sepertinya*”. When the modulation technique is used, the translator catches the actor’s point of view. The data in the appendix is 11.

## 10. Reduction

Another translation technique discovered in the OST *Frozen 2: Into the Unknown* lyrics is a reduction technique. In this translation technique, the translator uses the target language by pressing or compressing the source language information in the target language. The reduction technique is applied in 9 data (subtitling version) and 10 data (dubbing version) of the 32 data examined. For example:

Example 1: Subtitling Version

SL: I'm sorry, secret siren, but I'm blocking out your calls (Datum 13)

TL: *Maafkan aku, suara rahasia, Tapi ku tutup panggilanmu* (Datum 13)

The datum above is translated into the target text using the reduction technique. The sentence, "I'm sorry, secret siren, but I'm blocking out your calls" is suppressed into "*Maafkan aku, suara rahasia, Tapi ku tutup panggilanmu*". The word "blocking out" is not translated by word for word. It is just translated into "*tutup*" because the translator wants to show its simplicity even when the real meaning is changed and can be understood easily. The data in the appendix is 13.

Example 2: Dubbing Version

SL: And ignore your whispers (Datum 6)

TL: *Abaikan bisikan* (Datum 6)

The datum above shows a reduction in some elements of the SL; 'And' is not translated into TL. Reduction sometimes makes the message of SL less clear in the TL. The data in the appendix is 6.

Reduction techniques are used to condense information by deleting words whose meanings are already inferred in the series of translated sentences, as seen in the examples above. This is done in order to generate more effective translated sentences.

## 11. Transposition

Based on the findings, a transposition technique is one of the translation techniques discovered in the OST Frozen 2: Into the Unknown lyrics. In this translation technique, the translator changes the grammatical categories of source

languages in the target language, such as changing words into phrases. In the OST *Frozen 2: Into the Unknown*, the translator only applied the transposition techniques in the subtitling version, such as 3 out of the 32 data examined. For example:

Example: Subtitling Version

SL: There's a thousand reasons (Datum 4)

TL: *Ada ribuan alasan* (Datum 4)

The datum 4 above used the transposition technique. The transposition technique is applied in this datum because a thousand as SL, which is singular, is translated into *banyak*, which can be categorized as plural in the TL. If this data is translated using literal translation, the TL will become *ada seribu alasan*. The data in the appendix is 4.

Based on the example above, the transposition technique is used to translate SL sentences with a different grammatical structure than the SL grammar. This technique is used to reorganize the grammatical structure in order to provide an understandable translation.

## CHAPTER V

### CONCLUSION AND SUGGESTIONS

#### 5.1 Conclusion

The researcher draws conclusions about translation techniques in subtitling and dubbing based on the data that has been analyzed. Translating movies or subtitling and dubbing is not the same as intertextual translation. This is due to technical considerations such as tone, space, and timing. The translator must adhere to the regulations of subtitling and dubbing with a correct translation. This includes removing, adding, and changing the text structures in the TL to achieve good quality in film translation.

In the subtitling version of the Original Soundtrack Movie (OST) *Frozen 2: Into the Unknown*, ten translation techniques are employed. The ten translation techniques include 1 data of adaptation technique, 1 data of amplification/addition technique, 4 data of calque technique, 1 data of compensation technique, 2 data of established equivalent technique, 2 data of linguistic amplification, 7 data of literal translation, 2 data of modulation technique, 9 data of reduction technique, and 3 data of transposition technique. The most dominant type of translation technique in the subtitling version is the reduction technique. It has the highest data frequency, 9 data.

However, the dubbing translation employs ten translation techniques, including 1 data of adaptation technique, 1 data of amplification/addition technique, 1 data of calque technique, 1 data of compensation technique, 1 data of established equivalent technique, 2 data of linguistic amplification technique, 7 data of

linguistic compression technique, 1 data of literal translation technique, 3 data of modulation technique, and 10 data of reduction technique. Based on the ten translation techniques used in the dubbing translation, the most dominant type of translation technique is the reduction technique. It has the highest data frequency, 10 data. Through the reduction technique, some of the elements of the SL are reduced. This technique is also known as deletion, omission, or subtraction because it suppresses SL information in the TL.

## **5.2 Suggestions**

After conducting this research on the translation technique of subtitling and dubbing of the Original Soundtrack Movie (OST) *Frozen 2: Into the Unknown*, the researcher would like to give some suggestions as follows:

1. For the translator this thesis is expected to be a practical guide to for translator to enhance their skills in the audio-visual translation field, specifically subtitling and dubbing.
2. For the students, this study is expected to be useful to other students at different universities, particularly in understanding translation techniques and audio-visual translation. The researcher advises students to learn more about translation techniques and audio-visual translation in order to increase their knowledge and understanding.
3. For other researchers, the researcher suggests that they learn more about translation techniques and do a deeper analysis of subtitling and dubbing (Audio-visual translation) to determine meaning equivalency.



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## APPENDIX

No	Lyrics		Translation Techniques
1	SL	I can <u>hear you</u> , but I won't	
	TL (Sub)	<i>Aku bisa <u>mendengarmu</u>, Tapi aku tak mau</i>	Literal Translation
	TL (Dub)	<i>'Ku <u>mendengar...suaramu</u>, Tapi kuanggap tak mendengar</i>	Amplification
2	SL	Some look for trouble	
	TL (Sub)	<i>Ada yang mencari masalah</i>	Transposition
	TL (Dub)	-	
3	SL	<u>While</u> others don't	
	TL (Sub)	<i>Yang lainnya tidak</i>	Reduction
	TL (Dub)	-	
4	SL	There's <u>a thousand</u> reasons	
	TL (Sub)	<i>Ada <u>ribuan</u> alasan</i>	Transposition
	TL (Dub)	<i><u>Banyak</u> alasan</i>	Reduction
5	SL	I should <u>go about</u> my day	
	TL (Sub)	<i>Aku harus <u>melanjutkan</u> hidupku</i>	Adaptation
	TL (Dub)	<i>'Tuk <u>melanjutkan</u> hidupku</i>	Adaptation
6	SL	And ignore your whispers	
	TL (Sub)	<i>Dan mengabaikan bisikanmu</i>	Literal Translation
	TL (Dub)	<i>Abaikan bisikan</i>	Reduction
7	SL	Which I wish <u>would go away</u> , oh, oh	
	TL (Sub)	<i>Yang kuharap <u>bisa hilang</u>, ooh</i>	Modulation
	TL (Dub)	<i>Yang kuharap <u>segera hilang</u>, ooh</i>	Modulation
8	SL	You're not <u>a voice</u>	
	TL (Sub)	<i>Kau bukan <u>suara</u></i>	Transposition
	TL (Dub)	-	

9	SL	You're just ringing in my ear	
	TL (Sub)	<i>Kau hanya dengungan di telingaku</i>	Literal Translation
	TL (Dub)	<i>Kau hanyalah... dengungan ditelingaku</i>	Literal Translation
10	SL	And if I heard you, which I don't	
	TL (Sub)	<i>Dan jika kudengar dirimu, Padahal tidak</i>	Reduction
	TL (Dub)	<i>Jika 'kudengar, Padahal tidak</i>	Reduction
11	SL	<u>I'm spoken for</u> , I fear	
	TL (Sub)	<u>Aku membicarakan ketakutanku</u>	Established Equivalent
	TL (Dub)	<u>Sepertinya 'kutakut</u>	Modulation
12	SL	Everyone I've ever loved is here within these walls	
	TL (Sub)	<i>Semua orang yang kusayangi ada dalam tembok ini</i>	Reduction
	TL (Dub)	<i>Semua yang 'kusayangi ada disini</i>	Linguistic Compression
13	SL	I'm sorry, <u>secret siren</u> , but I'm <u>blocking out your calls</u>	
	TL (Sub)	<i>Maafkan aku, <u>suara rahasia</u>, Tapi <u>ku tutup panggilanmu</u></i>	Reduction
	TL (Dub)	<i>Maafkan, <u>naluriku</u>, <u>'kututup panggilanmu</u></i>	Linguistic Amplification
14	SL	I've had my adventure, I don't need something new	
	TL (Sub)	<i>Aku sudah <u>berpetualang</u>, aku tak perlu hal baru</i>	Calque
	TL (Dub)	<i>'Ku pernah <u>bertualang</u>, Tak perlu hal baru</i>	Reduction

15	SL	I'm afraid of what I'm risking if I follow you	
	TL (Sub)	<i>Aku takut ambil resiko jika mengikutimu</i>	Reduction
	TL (Dub)	<i>'Ku takut resiko mengikutimu</i>	Established Equivalent
16	SL	Into the unknown	
	TL (Sub)	<i>Ke tempat tak dikenal</i>	Linguistic Amplification
	TL (Dub)	<i>Ke tempat yang tak dikenal</i>	Linguistic Amplification
17	SL	What do you want?	
	TL (Sub)	<i>Apa maumu?</i>	Calque
	TL (Dub)	<i>Kau mau apa?</i>	Calque
18	SL	'Cause you've been keeping me awake	
	TL (Sub)	<i>Karna kau membuatku terjaga</i>	Reduction
	TL (Dub)	<i>Kau membuatku terjaga</i>	Reduction
19	SL	Are you here to distract me?	
	TL (Sub)	<i>Apa kau di sini untuk mengganguku?</i>	Literal Translation
	TL (Dub)	<i>Apa kau mengganguku?</i>	Reduction
20	SL	So I make a big mistake?	
	TL (Sub)	<i>Supaya aku membuat kesalahan besar?</i>	Reduction
	TL (Dub)	<i>...agar buat kesalahan?</i>	Linguistic Compression
21	SL	Or are you someone out there?	
	TL (Sub)	<i>Atau kau seseorang diluar sana?</i>	Reduction
	TL (Dub)	<i>Apakah kau disana?</i>	Reduction
22	SL	Who's a little bit like me?	
	TL (Sub)	<i>Yang mirip seperti diriku?</i>	Modulation
	TL (Dub)	<i>Serupa denganku...?</i>	Linguistic Compression

23	SL	Who knows deep down	
	TL (Sub)	<i>Yang tahu dalam lubuk hatinya</i>	Linguistic Amplification
	TL (Dub)	-	
24	SL	I'm not where I'm meant to be?	
	TL (Sub)	<i>Aku tak berada <u>ditempat yang seharusnya?</u></i>	Established Equivalent
	TL (Dub)	<i><u>...yang menganggap ini bukan tempatku?</u></i>	Modulation
25	SL	<u>Every day's</u> a little harder	
	TL (Sub)	<i><u>Setiap hari</u> semakin sulit</i>	Reduction
	TL (Dub)	<i><u>Semakin hari</u> semakin sulit</i>	Reduction
26	SL	As I feel my power grow	
	TL (Sub)	<i>Saat kurasakan kekuatanku tumbuh</i>	Calque
	TL (Dub)	<i>Kkuatanku bertumbuh</i>	Linguistic Compression
27	SL	Don't you know there's <u>part of me that longs go</u>	
	TL (Sub)	<i>Tak tahukah kau ada <u>bagian dalam diriku yang ingin pergi...</u></i>	Compensation
	TL (Dub)	<i>Sebagian diriku mau pergi</i>	Linguistic Compression
28	SL	Are you out there? Do you know me?	
	TL (Sub)	<i>Apa kau diluar sana? Apa kau mengenalku?</i>	Literal Translation
	TL (Dub)	<i>Apakah kau mengenalku?</i>	Linguistic Compression
29	SL	Can you feel me? Can you show me?	
	TL (Sub)	<i>Kau bisa merasakanku? Bisa kau tunjukkan padaku?</i>	Amplification

	TL (Dub)	<i>Rasakanku, tunjukkanlah!</i>	Linguistic Compression
30	SL	Where are you going?	
	TL (Sub)	<i>Kau pergi kemana?</i>	Calque
	TL (Dub)	<i>Kemana kau?</i>	Reduction
31	SL	Don't leave me alone	
	TL (Sub)	<i>Jangan tinggalkan aku sendiri</i>	Literal Translation
	TL (Dub)	<i>...jangan tinggalkan 'ku</i>	Reduction
32	SL	How <u>do</u> I follow you?	
	TL (Sub)	<i>Bagaimana <u>caraku mengikutimu?</u></i>	Literal Translation
	TL (Dub)	<i>Bagaimana <u>menuju?</u></i>	Compensation