THE TRANSLATION TECHNIQUES IN SUBTITLING AND DUBBING IN
ORIGINAL SOUNDTRACK MOVIE (FROZEN: LET IT GO)

A Thesis
Submitted to Letters and Humanities Faculty in Partial Fulfillment of the
Requirements for the Degree of Strata One

Written By:
DEA AMANDA PUTRI
1113026000019

ENGLISH DEPARTMENT
FAKULTAS ILMU HUMANI
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA
2017
ABSTRACT


It is a research of translation technique which focuses on the subtitling and dubbing translation in OST Frozen: Let it Go. The researcher takes the whole lyrics of the song for the corpus.

The researcher uses qualitative method to explore the objective of the research. The researcher uses herself in collecting data through several steps: reading each source language and target language, finding the translation techniques contained in the target language, marking, classifying and analyzing them based on the theories of translation technique proposed by Molina and Albir.

The finding obtained from the analyses of the data show that: first, the subtitled version uses eleven techniques in the process of translation from the lyrics into the subtitled version while the dubbed version only uses nine techniques in translating the lyrics into the dubbed version; second, the most frequent translation technique applied in the subtitled version is literal translation while the dubbed version’s most common techniques are modulation and reduction.

Keyword: Translation, Translation Technique, Subtitling, Dubbing
DECLARATION

I hereby declare that this submission is my own word and that, to the best of my knowledge and belief, it contains no material previously or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of university or other institute of higher learning, except where due acknowledgment has been made in text.

Jakarta, 20 December 2016

APPROVEMENT

THE TRANSLATION TECHNIQUES IN SUBTITLING AND DUBBING IN ORIGINAL SOUNDTRACK MOVIE (FROZEN: LET IT GO)

A Thesis

Submitted to Letters and Humanities Faculty

In Partial Fulfillment of the Requirements for the Degree of Strata One

By:

DEA AMANDA PUTRI

1113026000019

Approved by:

Advisor

Moh. Supardi, M. Hum.

19760602 201411 1 003

ENGLISH DEPARTMENT

FACULTY OF ADAB AND HUMANITIES

STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH

JAKARTA

2017
LEGALIZATION

Name : Dea Amanda Putri
NIM : 1113026000019
Title : The Translation Techniques in Subtitling and Dubbing in Original Soundtrack Movie (Frozen: Let It Go)

The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on March 23rd, 2017. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, March 23rd 2017

Examination Committee

1. Drs. Saefudin, M.Pd.
   NIP. 19640710 199303 1 006
   (Chair Person)

2. Elve Oktafiyani, M.Hum.
   NIP. 19781003 200112 2 002
   (Secretary)

   NIP. 19760602 201411 1 003
   (Advisor)

4. Dr. Muhammad Farkhan, M.Pd.
   NIP. 19650919 200003 1 002
   (Examiner I)

   NIP. 19780801 201411 1 001
   (Examiner II)
DECLARATION

I hereby declare that this submission is my own word and that, to the best of my knowledge and belief. It contains no material previously or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of university or other institute of higher learning, except where due acknowledgment has been made in text.

Jakarta, 20 December 2016
ACKNOWLEDGMENT

In the name of Allah, the most Gracious, the most Merciful, the most Beneficent

May peace and blessing of Allah be upon all of us

Praise is only for Allah SWT, Lord of the world. First, the researcher is deeply grateful to Him who gives her His blessing, guidance, health, ability, and opportunity to accomplish this thesis. Blessing and salutation be upon the most honorable prophet and messenger Muhammad SAW, his relatives and followers.

The researcher’s deep gratitude goes to her beloved parents, Ir. Nanang Saputra and Diah Utari, for all their great love, patience, advice and prayer, also her sisters Nadia Gitta Listyani and Melita Jenar Karenina, her brother Satya Bagaskara Saputra, and the unforgettable thanks to her aunt Elya Chandrawati. The researcher also wants to give her gratitude to Mr. Moh. Supardi, M.Hum., as her advisor for his guidance, helpful correction, cooperation, kindness, and time until this thesis done well.

The gratitude is also dedicated to Prof. Dr. Syukron Kamil, M.Hum., the Dean of Humanities Faculty; Drs. Saefuldin, M.Pd., the Head of English Department; Elve Oktafiyani, M.Hum., the Secretary of English Department; and all the lecturers of English Letters Department who had taught her during study at UIN Jakarta.
In addition, the researcher would like to give appreciation to the following friends and people, namely:

1. The researcher friends in English Letters Department of 2013 especially for ELTD, the CROWSA and Translation class, thanks for the friendship, help, advice, and support. To her best friend who always in her shoes, Nunun, Gina, Eva, Deci, Ahmad, and Aji. Thanks for all the precious moments spent together in happy, fun, sad, bad, or even in difficult situation the researcher has during her study;

2. KKN KOPI 2016 (Kooperatif dan Inovatif), who always give the researcher support even from a far, yet it really motivates her during do the programs in Desa Koleang.

3. Akbar Akmal, thank you for always accompany her, help her, and hear her entire story about everything.

4. All the people and friends who helped the researcher in finishing her study indirectly that cannot be mentioned one by one.

May Allah bless and give the greatest award for them. Moreover, this research is expected to be useful for the researcher herself and all the people who read it. Suggestion and criticism will be accepted for the improvement of this thesis.

Jakarta, 20 December 2016

The Researcher
LIST OF TABLE

Table 1 Example of Translation Technique in Let it Go………… 5

Table 2 Data Description of Subtitling and Dubbing……………… 34
# TABLE OF CONTENTS

ABSTRACT........................................................................................................ i

APPROVEMENT......................................................................................... ii

LEGALIZATION............................................................................................ iii

DECLARATION............................................................................................... iv

ACKNOWLEDGEMENT................................................................................... v

LIST OF TABLE.............................................................................................. vii

TABLE OF CONTENTS................................................................................... viii

CHAPTER I. INTRODUCTION

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Background of the study</td>
<td>1</td>
</tr>
<tr>
<td>B. Focus of the study</td>
<td>5</td>
</tr>
<tr>
<td>C. Research question</td>
<td>6</td>
</tr>
<tr>
<td>D. The objective research</td>
<td>7</td>
</tr>
<tr>
<td>E. Significance of the study</td>
<td>7</td>
</tr>
<tr>
<td>F. Research methodology</td>
<td>8</td>
</tr>
<tr>
<td>1. The method of research</td>
<td>8</td>
</tr>
<tr>
<td>2. The technique of data analysis</td>
<td>8</td>
</tr>
</tbody>
</table>
3. The unit of analysis

4. The technique of data collection

5. Time and place of research

CHAPTER II. THE THEORITICAL DESCRIPTION

A. Previous research

B. The definition of Translation

C. The Principles of Translation

D. The Methods of Translation

E. Translation Technique

F. Audio-visual Translation

1. Dubbing

2. Subtitling

CHAPTER III. RESEARCH FINDING

A. Data description

B. Data analysis

CHAPTER IV. CONCLUSION AND SUGGESTION

A. Conclusion
CHAPTER I

INTRODUCTION

A. Background of The Study

The translation can be understood as a process of messages convey in a specific language which is transformed into other languages so that it can be understood by readers who understand the target language. Sometimes people face difficulties in understanding the contents or meaning of western movies that using English. Thus translation is indispensable for the creation of subtitles movies. The translation is usually used to transfer text resources written or oral language into an equivalent target written text or language orally.

Generally, the purpose of translation is to reproduce the various types of text, including text of literary, scientific, and philosophical texts. In short, the process of text translation (subtitling) is a type of film translation that helps the audience to understand the film. It is supported by Hatim and Munday (3-4) that says: "Translation is an incredibly broad nation which can be understood in many different ways. For example, one may talk of translation as a process or a product, and identify such sub-types the U.S. literary translation, technical translation, subtitling and machine translation; Moreover, while more typically speaking it just refers to the transfer of written texts, the term sometimes also includes interpreting." (Munday, 3-4)
There are two techniques used in audiovisual translation, dubbing technique (voiceover) and subtitling technique (text translation). In Indonesia, the dubbing technique is often used in drama, *telenovela*, movie cartoons (anime), and soap operas. Subtitling technique is frequently encountered on movie, awards show, and foreign language speech broadcast live.

Dubbing technique or known as voice-over technique is done by filling out the actors’ and actresses’ voice. Through this technique, the audience can enjoy storyboard of an audio visual display without looking at the text that is underneath. However, the audience could not know the real voice of the actors and actresses. The dubbing technique cost a considerable cost because it should pay the amount in accordance with the number of character in the display. Machining time of this technique are also relatively long because it has to go through some process that is the translation of the text of the source language into the target language, refinement of the translation result then the next step is looking for a voice that has a character similar to the original sound (Bogucki, 70).

Subtitling technique (text translation) performed by showing translation text of the spoken dialogue. Díaz Cintas in Bartolome and Cabrera (94) says that in general the subtitling translation is a technique that displaying the written text on the screen to convey dialogues alerts, as well as other materials such as recessional lyrics. Subtitles are displayed should not cover the entire screen and should appear when a word is spoken. Therefore, this technique provides
enough challenge for the translator. For some people, watching the audio visual impressions that use text translation felt quite disturbing because of their concentration was split between seeing the show on screen or read subtitles underneath. For the learners of foreign languages text translation useful techniques to improve your ability to understand the language being studied because of the dialogue may be found in the words which do not have studied in class. In addition the translation text also gives room for the learner to be able to learn the force (expression) the pronunciation of the spoken dialogue so that when foreign language, their speech is not rigid even tend to be similar to the native speakers of that language.

The translator is always trying to get the target language elements matching with the source language in order to reveal the same message in the target language in each translation process, not exception in audio visual translation. The correspondence process often shows different results different with the original text. This is due to the difference in rules owned by each language will lead to occurrence of a shift.

Review on the research of these depart from the assumption that one text language in a language is not possibly fully translated into the target language text translation since the process began of finding meaning to meaning (parallel) then look for the relevant linguistic form in the source language and target language. When there is no relevant linguistic form between the source
language and the target language, then one source language or target language are being added and some of the vocabulary must be reduced.

This research will discuss about the translation technique used in translating the lyrics of *Let it Go* song. This song is a song from the animated film Disney publications, 2013 *Frozen*. Music and lyrics were written by Kristen Anderson-Lopez and Robert Lopez. The song in the film was featured by singer and voice actress Idina Menzel, United States that serves as the Queen of Elsa. The song was performed after Elsa excommunicated left her Kingdom after her former powers unknown to many people. Realized that she didn't need to hide her ability, Elsa considers itself free from the obstacles that once she's been faced when her childhood and rejoice in being able to use her powers without fear and without limit, to let her past go, and unleash its power to make a snowman to life and magnificent Ice Palace for herself. *Let It Go* is selected as the object of research because of the language in the song is easy to understand and also there is no particular meaning or implicit in the lyrics. Therefore the lyrics in this song could be applied to the analysis of the research topics that lead to methods of translation in General.
Here is a sample subtitling and dubbing text in the lyrics *Let it Go*:

<table>
<thead>
<tr>
<th>English version</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>The wind is howling</td>
<td>Angin terus menderu dan berputar</td>
<td>Angin menderu bak badai dalam diri</td>
</tr>
<tr>
<td>likethis swirling storm</td>
<td>dalam badai ini</td>
<td></td>
</tr>
<tr>
<td>inside</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heaven knows I've tried</td>
<td>nirwana tahu aku telah mencobanya.</td>
<td></td>
</tr>
</tbody>
</table>

In the subtitling method, the song lyrics is translated more perfect and in accordance with the original version, but in the dubbing version, the lyrics should be adjusted with the tone of the song, so there is much omission in the song lyric that makes the translation process is not perfect.

Based on the explanation above, the researcher wants to identify the translation techniques in the form of subtitling and dubbing in OST *Frozen: Let it Go* and know the result of translation technique of subtitling and dubbing in OST *Frozen: Let it Go*. The researcher finally decides the title of this thesis is “The Translation Technique of Subtitling and Dubbing on Original Soundtrack Movie (Frozen: Let it Go).”

B. Focus of the Study

There are several approaches or aspects that can be done by a translator in analyzing translation products (film subtitling and dubbing) such as: the method that be used by a translator, the procedures, the strategies, cultural and social background, linguistic aspects, and many more. In order to limit the
broader discussion, the researcher will focus only on the translation technique of subtitling and dubbing in Original Soundtrack Movie *Frozen: Let it Go*.

This focus or limitation on certain aspects of translation is expected to help the researcher to have a deeper understanding on translation technique and help the watcher figure out the story of the movie and understand the meaning of the lyrics.

C. Research Question

Based on what has already been spelled out in the background, it can be summed up some of research questions, such as:

1. What are the kinds of the translation techniques are used in translating the source language into the target language in the form of subtitling and dubbing in OST *Frozen: Let it Go*?

2. Why are there any translation technique differences in translating the source language into the target language in the form of subtitling and dubbing in OST *Frozen: Let it Go*?

D. The Objective of Research
Based on the questions above, the purposes of this study are;

1. To identify the translation techniques are used to translating the source language into the target language in the form of subtitling and dubbing in OST *Frozen: Let it Go*.

2. To explain the reasons for the occurrence of different techniques in the source language into the target language in the form of subtitling and dubbing in OST *Frozen: Let it Go*.

**E. Significance of The Study**

Research result in the form of knowledge about the differences and translation techniques used in subtitling and dubbing is very useful for translators and people who are interested and engaged in translation. As for the benefits of this research in terms of theory are:

1. To provide alternatives in conducting a research of the audio-visual translation technique that is more appropriate for the children’s animated film which translated by subtitling and dubbing form;

2. To provide a new color in the research field of translation, especially audio-visual translation, in order not to always display the written translation.

Practically, the results of this research are expected to utilize as a material consideration for other researchers in developing more in-depth research in the areas of audio-visual translation, primarily subtitling and dubbing.
F. Research Methodology

1. The Method of Research

This research uses qualitative research methods. Qualitative research (including historical and descriptive research) is a research that does not use mathematical models, statistics or computer. The researcher only collects, classifies, analyzes the data and then draws conclusion and verification. The researcher analyzes about the translation technique in qualitative way. The object of this research is the type of translation techniques. The collection of data in this study is conducted with three strategic stages according to Sudaryanto (5) i.e. the stage of data collection, data analysis phase and phase of exposure analysis data results.

2. The Technique of Data Analysis

The data that have been collected will be analyzed qualitatively by performing the following steps: first, the researcher analyzes the results of observations of the translation in subtitles and dubbing translation that has been marked. Second, the researcher gives a description of the translation techniques done by the subtitling translator and dubber. The third, researcher compares the translation techniques that are used in dubbing and subtitling in the variable of the study.
3. The Unit of Analysis

The unit of analysis of this research is the Let it Go song lyrics that produced by Disney in 2013 and is one of the Original Soundtrack for the Frozen movie. The song is written by Kristen Anderson-Lopez and Robert Lopez and sung by Idina Menzel. The subtitle is taken from Frozen movie subtitle while the dubbing version is taken from one of Indonesian television networks, RCTI. This research unit gives priority to the translation techniques containing in the movie.

4. The Technique of Data Collection

Qualitative research utilizes its own researcher herself as the main instrument for obtaining qualitative data regarding a comparison of translation of subtitling and dubbing in OST Frozen: Let it Go.

In collecting the data (SL&TL), the researcher does some following activities:

a) Reading each source language and target language of subtitling and dubbing repeatedly to find the translation techniques;

b) Marking and give a record of sentences from the subtitling and dubbing translation that using translation techniques; and

c) Analyzing the data and displaying and drawing conclusion.

5. Time and Place of Research
This study has been conducted since December 2016 until February 2017. Research is also carried out in several places, including: library of State Islamic University Jakarta, library faculty of Adab and Humanities majors, and some other places.
CHAPTER II
THE THEORITICAL DESCRIPTION

A. Previous Research

Based on the literature research that has been done, there are some related researches of the translation technique. One of the researches included Meivita Ika Puspita’s research, *Translation Technique Used in Subtitle Text of “Finding Nemo” Movie* (2012). This previous research focuses on the translation techniques that the translator uses to analyze in translating utterances in subtitle text. The position between this study and this previous research is that the researcher of this study uses song lyrics in OST *Frozen: Let it Go* as the corpus while this previous research uses the utterances in subtitle text of “Finding Nemo” movie. This study analyzes the translation techniques of subtitling and dubbing while this previous research only focuses on the translation techniques of subtitling. Both of this study and this previous research uses the framework proposed by Molina and Albir (509). Based on the research, the most used translation technique in this previous research is literal translation. The technique tries to translate a word or expression word for word, whereas the particularization and generalization are rarely used because not all sentences can be translated by this technique. It needs a lot of attention to translate SL to TL straightly. Therefore, the thesis only covers the translation techniques in the utterances in subtitle text of “Finding Nemo” movie and to
have a complete picture of the translation techniques, this study focuses on the subtitling and dubbing in *Let it Go* song lyrics.

Fonda Olenka (2014) discusses similar thing in her thesis entitled *An Analysis on Translation Techniques in The Subtitle of the Movie “5 CM.”* The data are the dialogues and the subtitle of “5 CM” movie, Indonesian and English versions. The data are analyzed by identifying the techniques proposed by Nida. The position between this study and this previous research are that the researcher of this study uses song lyrics in *OST Frozen: Let it Go* as the corpus while this previous research uses the dialogues and the subtitle of “5 CM” movie. This study analyzes the translation techniques of subtitling and dubbing while this previous research only focuses on the translation techniques of subtitling. The results of this previous research revealed that the techniques applied by the translator involved: addition, subtraction, and alliteration. This previous research only covers the translation techniques in the subtitle of the movie and there are other areas of translation that can be used as the focus of the study. Therefore, to have a complete picture of the translation techniques of the subtitle of the “5 CM” movie, this study discusses the translation techniques of audiovisual translation, not only the subtitling, but also the dubbing to know more about the translation techniques used in two different techniques of audiovisual translation.

Another research by Tira Nur Fitria in her thesis titled *Translation Technique of English to Indonesian subtitle in Doraemon “Stand by Me” Movie*
This study classifies the types of translation technique from English to Indonesian subtitle and determines the most dominant type of translation technique in *Doraemon* movie and describes the translation quality of English to Indonesian subtitle of *Doraemon “Stand by Me”* movie in the term of accuracy, acceptability, and readability. The writer of this previous research uses two kinds of data source, they were document and informant. The position between this study and this previous research are that the researcher of this study only analyzes the translation technique of the subtitling and dubbing while this previous research is also describes the translation quality of the subtitle. The result of this previous research shows that there are eleven type of translation techniques applied by the translator and the most dominant type of translation technique is Established Equivalence. The result also shows that translation quality assessment, in translation accuracy, the higher percentage is acceptable. Therefore, it can be concluded that the translation quality of “*Stand By Me*” *Doraemon* movie is accurate, acceptable, and readable.

**B. The Definition of Translation**

Linguistics define translation in various way. Generally they have the same idea to make a clear definition about translation. According to Newmark (5): “Translation is rendering the meaning of a text into another language in the way that the author intended the text.” Translation sometimes involves some
kinds loss of meaning due to a number of factors. So, a good translation is not only seen from the changes in language, but also transfer of meaning.

Translation is an activity shifted in writing text messages from one language into another language text (Hoed, 54). In this case the text that is translated is called the Source Text (ST) and the language is called Source Language (SL). According to Catford (20), minimal translation includes two languages. It further states that the translation of Catford is the transfer of textual material in one language (the source language) with the textual material that is worth in another language (target language). The same with Larson (3) that the forms of redirection include translation, i.e. the form in the source language is replaced with a form of the language target or the target language.

According to Nida and Tiber: “Translation consists in reproducing in the receptor language the closest natural equivalent of the SL message, first in terms of meaning and secondly in terms of style (12).” So, the translation is not only the transfer of the closest meaning from source language into the target language text, but it is also should concern about style of the language itself.

From the translation definition above, translation seems to have the same term “equivalence.” The meaning, context, though, or message of both source of reproducing in the receptor language, the closest natural are equivalent to the message of source language. The first is meaning and the second is style. The message of source language must be equivalence to target
language. The reader of translation who knows the target language will confuse if the target language is influenced by the source language.

Meanwhile the result of translation has to transfer the meaning of the source language clearly. In order to make a clear meaning of source language, it is expected that the meaning of target language can be understood by the readers. So, the result of translation must be readable. In target language, readability is needed, because it makes the reader easier to catch the content of the translation text, conversely when the translation text is not readable. It will make the readers difficult to understand the content of the text well.

Based on many definitions above, the researcher assumes that the translation is a process of transferring thoughts and message from the source language to the target language, in the form of written or spoken.

C. The Principles of Translation

There is no universal translation that is accepted so far because many people who are qualified to formulate them have never agreed among themselves. But they have so often and for so long of making contradiction each other that they have bequeathed to us a volume of confusing thought such as the following according to Savory, as quoted by Sayogi (12):
1. A translation must give the words of the original.
2. A translation should read like an original work.
3. A translation should reflect the style of the original.
4. A translation should read as a contemporary of the original.
5. A translation may add to omit from the original.
6. A translation of verse should be in verse.
7. A translation must give the ideas of the original.
8. A translation should read like translation.
9. A translation should possess the style of the translation.
10. A translation should read as a contemporary of the translation.
11. A translation may never add to omit from the original.
12. A translation of verse should be in prose.

Savory’s principles above are describing the requirements in translating the source text for translator, especially a translator who wants to be a good translator. A translator should consider with the originality in translating text to make the reader read like an original text. So, Savory’s principles above give qualify to be a good translator.

D. The Methods of Translation

The translation method can be classified into several ways. Larson (in Nadar, 11) divides the translation into the form-based translation and meaning-based translation. Example-based translation is a literal translation form, while
translation of idioms is an example-based translation of meaning. The literal
translation is the word for word translation. This translation is commonly used
in Linguistics. In the idiomatic translation, the translator tries to shift the
meaning of SL into TL so that it can be understood easily and naturally.
Therefore, idiomatic translation emphasized on the meaning or message, rather
than on the words or other lexical items.

Other authors, Newmark (45-47) classify the translation into eight
methods, namely:

1. Word for Word Translation

Translating word for word translation, wording (word-order) Source
Language (SL) is maintained and the words in the SL translated one by one
in accordance with the common meaning, and do not consider the context.

SL: I will go to New York tomorrow.
TL: Saya akan pergi ke New York besok.

2. Literal Translation

In this translation, the source language grammatical construction (SL)
was redirected into the target language grammatical construction (TL)
which is closest, but all the lexical words translated singly, out of context.

SL: It's raining cats and dogs.
TL: Hujan kucing dan anjing.

3. Faithful Translation

In this type of translation, contextual meaning redirected from SL into
TL, though in grammatical structure of the limitations of the TL. Cultural
words transferred and the abnormality degree of grammatical and the lexical keep happened.

SL: Ben is too well aware that he is naughty.
TL: Ben menyadari terlalu baik bahwa ia nakal.

4. Semantic Translation

This type of translation is more emphasis on the values of the beauty of the SL. This translation type is more flexible by providing a space for creativity and intuition as his interpreter.

SL: He is a bookworm.
TL: Dia adalah seorang yang suka sekali membaca.

5. Adaptation Translation

This type of translation is a translation form the most commonly used free in drama and poetry.

SL: hey, Jude don’t make it bad. Take a sad song and make it better. Remember to let her into your heart. Then you can start to make it better. (Hey Jude-The Beatles, 1968)

6. Free translation

In this type of translation, the message or re-manufactured being mandate, regardless of the form in the language of the source. In the other words, in this type of translation, the translated content without following the form as in the SL.

SL: The flowers in the garden.
TL: Bunga-bunga yang tumbuh di kebun.
7. Idiomatic Translation

In translation this type of message or mandate re-manufactured in TL but there is a perception that distortion of shades of meaning, because the use of idioms that don't actually exist at the SL.

SL: I don't have my eye on you
TL: I'm already to go

8. Communicative Translation

In this type of translation, contextual meaning of the SL redirected in such a way so that the message and its language is acceptable and can be understood by readers who become the target of such translation.

SL: Beware of the dog.
TL: Awas anjing galak.

The V diagram by Newmark (45)

<table>
<thead>
<tr>
<th>SL Emphasis</th>
<th>TL Emphasis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Word-for-word Trans</td>
<td>Adaptation</td>
</tr>
<tr>
<td>Literal Translation</td>
<td>Free Translation</td>
</tr>
<tr>
<td>Faithful Translation</td>
<td>Idiomatic Translation</td>
</tr>
<tr>
<td>Semantic Translation</td>
<td>Communicative Translation</td>
</tr>
</tbody>
</table>

The word “V” indicates that the lower the method is, the results of the translation will be getting closer to the target language (TL), making it easier for the reader to understand the translation meaning.
There are two best methods translations, such as communicative translation, in which the attempts is to produce the same effect on the target language readers, and semantic translation, in which the translation attempts within the bare syntactic and semantic constraints of the target language, to reproduce the precise contextual meaning of the author.

From those methods above, both Newmark (23) and Larson (17) explain that the selection of the appropriate translation methods plays an important role in making a good translation. It means that the TL readers read the translation text with confidence that the text they read sounds like the original text. Several Indonesian experts of translation, such as Machali (50) and Widyamartaya (20) notice that Newmark’s methods of translation are the clearest and it can be observed in a translation text.

E. Translation Technique

Translation technique is the way used to transfer messages from the SL to the TL, applied at the level of words, phrases, clauses or sentences.

According to Molina and Albir (2002), translation technique has five characteristics:

1. Translation Techniques affect the result of the translation.
2. Techniques are classified by comparison on the text of the SL.
3. The technique is a micro level.
4. Techniques are not inter-related but based on a specific context.

5. Techniques are functional.

Each term has its own experts in determining a technique of translation, so it tends to overlap between techniques from one expert on another. The technique is the same but have different terms. In terms of diversity of course these things are positive but on the other hand related research will pose a difficulty in determining the terms of a specific technique. Therefore, in this case the author is using the technique of translation advanced by Molina and Albir. In addition to uniformity, the techniques presented Molina and Albir have gone through the complex with reference to research and compare with the techniques of translation that has been there from the previous translation experts. The following translation techniques advanced by Molina and Albir (2002):

a. Adaptation

Translation technique that replaces the cultural elements of a typical in the SL with cultural elements that exist within the TL. This technique can be used if the element or elements of those cultures have equivalents in the TL.

SL: His leg felt like a stone
TL: Tungkai kakinya seperti terpaku

b. Amplification (Addition)
Addition of common techniques applied in the activity of translation. The addition of that question is the addition of information that basically does not exist in the source sentence. The presence of additional information in the target sentence is intended to further clarify the concept conveyed the original authors to readers. In addition this technique is only the information that is used to assist in delivering the message or the understanding of the reader. These additions may not modify messages in the source language.

SL: He came late.
TL: Pria muda itu datang terlambat.

c. Borrowing

Translation technique that uses words or phrases when translates the source language into the target language. Borrowing can be a pure borrowing, borrowing without making any changes, for example is the word "zig-zag", or in the form of a natural borrowing (naturalized borrowing), where the words of the SL was matched with the spelling of the TL, as the word "musik" which comes from the word "music".

d. Calque

A literal translation of a word or phrase in translating the source language into the target language.

SL: He is the new assistant manager
TL: Dia adalah asisten manajer yang baru.

e. Compensation
Translation technique that replaces the item information or position affects in the SL in other parts in the TL because it cannot be realized in the same section in the SL.

SL: A burning desire to share The Secret with the world consumed me.
TL: Hasrat yang menyala-nyala untuk membagikan Rahasia kepada dunia membakar diri saya.

f. Description

Translation technique that replaces the term in the source language with the description in the target language. This technique is used when a term in the source language does not have a term in the target language.

SL: I like panetton.
TL: Saya suka panetton, kue tradisional Italia yang dimakan pada saat tahun baru.

g. Discursive Creation

The use of equivalent translation techniques while away from their original context. These techniques often appear in the translation of titles of movies, books, and novels.

SL: The Minangkabau Response to the Dutch Colonial rule in the Nineteenth Century.
TL: Asal-usul Elite Minangkabau Modern: Respons terhadap Kolonial Belanda XIX/XX (Havid Ardi, 400)

h. Established Equivalence
Translate terms in the source language term that is already prevalent in the target language. The term in the source language are generally based on a dictionary or phrase daily.

SL: Sincerely yours
TL: Hormat kami

i. Generalization

Translate a term with the term that is already known well in public and known to the wider community. This technique is used when a term in the source language refers to a specific section, which parallel in the target language that does not exist and refer to the same section.

Example: becak translated to vehicle.

j. Linguistics Amplification

Translation technique that adds elements of Linguistics from SL into the TL. This technique is often used in interpreting or dubbing.

SL: everything is up to you!
TL: semuanya terserah anda sendiri!

k. Linguistics Compression

Translation technique that unites or collects the linguistic elements that exist in the SL. This technique is often used in interpreting or dubbing.

SL: Are you sleepy?
TL: ngantuk?

l. Literal Translation
The translation technique to divert an expression in SL in the word of word into the TL.

SL: The President gave the present to Michael last week.
TL: Presiden memberi hadiah itu pada Michael minggu lalu.

m. Modulation
   Translation technique that replaces focus, point of view or the cognitive aspect that exists in the SL, either lexical or structural.

SL: Nobody doesn’t like it.
TL: Semua orang menyukainya.

n. Particularization
   Translation technique that uses term that is more concrete and specific. The technique contrasts with the technique of generalization.

SL: She likes to collect jewelry.
TL: Dia senang mengoleksi kalung emas.

o. Reduction
   Condense the information contained in the source language into the target language. Compacting of information should not alter the text of the message in the source language.

SL: She got a car accident.
TL: Dia mengalami kecelakaan

p. Substitution
   Replace the linguistic elements into paralinguistic (such as intonation and gesture) or vice versa.

Example: nodding head in Indonesia translated "Yes!"
q. Transposition

Translation technique that replaces the grammatical categories of the source language into the target language, for example replacing the words to become phrases. This technique is usually used because of a different grammar between SL and TL.

SL: I have no control over this condition
TL: Saya tidak dapat mengendalikan kondisi ini

r. Variation

Translation technique that replaces linguistic elements or paralinguistic which influence the linguistic variation. For example, a textual changes of tone, style, geographical dialect, dialect and social.

SL: Give it to me now!
TL: Berikan barang itu ke gue sekarang!

s. Deletion

This technique is similar to the reduction technique. The reduction technique as well as deletion technique requires the translator to do the removal. Deletion technique is characterized by partially removing while engineering the disappearance was marked by the presence of omission of information thoroughly.

F. Audio-visual Translation
Audiovisual translation (and subtitling in particular) is a branch of translation studies. This kind of translation is characterized by certain particularities. In case of subtitling, it is especially the lack of space and time. The translation is influenced by confined space available for the subtitle text, the time available for and between subtitle exposures, the timing of subtitle insertion and removal and last but not least the display and format of the subtitles. Besides, the subtitle has to take into account the average reading speed of the viewers.

As for the dubbing, its main aim is to seem natural and authentic. The performed translation must match the lip movements of the speaker on the screen as closely as possible, especially when the actor is shown in a close-up. There are usually more people cooperating, one of them is making a raw translation and another one rewriting it in order to match it with the lip movements of the person seen on the screen.

Because of the mix of different communication systems, such as images, sound (music, noise) and the verbal component (oral production, written text), the translation of audiovisual materials is characterized by particular limitations. These make audiovisual translation are very different from literary translation.

There are two types of audiovisual or screen translation namely *dubbing* and *subtitling*. Both types of this translation have significant differences.
Boordwell & Thompson (409) said "The two most common forms of screen translation are *dubbing* and *subtitling*.

1. **Dubbing**

Dubbing is a form of post-synchronized re-voicing that involves recording voices that do not belong to the on-screen actors, speaking in a language different from that of the source text and ideally in synch with the film image. But dubbing can also refer more generally to adding or replacing sound effects or spoken lines by the source actors themselves in the language of the film's production, often because of poor sound quality in the original recording or for the deletion of expletives from the theatrical version for release on television. While this latter form of post-synchronized re-voicing is present in virtually all modern films, it is often called "looping" to distinguish it from dubbing as language translation. Another form of re-voicing is the "voice-over," in which a no synchronous voice that does not replace the source text and language is added to the sound track but does not replace the source text and language. Popular in Russia and Poland and used more in television than in film translation, voice-over is a relatively minor mode compared to dubbing and subtitling.

Voiceover or also known as the looping is a process of record or source-cast an image that moves. A term often used is replacing the original actor's voice into the voices of others by using different languages. Dubbing is popular in some countries, such as Brazil, Viet Nam, India, Thailand,
China, and Canada. Although not all film cast-townhouse, usually only children's movies, cartoons, and films on the television screen, but most of these countries prefer a movie with use the method instead of the voice of the text translation. They argue that by using dubbing, the viewers, especially children, will avoid the swear words that are frequently leveled in the SL. Gottlieb, in a collection of writings published by Baker (2001), does not much commented on over the sound. Some experts suggested that only this translation dubbing, in dialogue with the SL was replaced with the dialogue within the TL. In addition, harmony with audiovisual also needs to be maintained, even the fourth consideration in the above semantic charge each and keep watch out for when doing translation and dubbing of films use the technique (245).

More Thompson (1990) says "Dubbing is the process of replacing a part or all of the voices on the soundtrack in order to correct mistakes or rerecord the dialogue." In other words it can be considered that the dubbing or voice-over is a process replaces the sound in a soundtrack to correct existing mistakes and record the dialog again. Thomson confirmed that voiceover not only occurs from one language to another (SL into TL) but the voiceover can occur from SL to SL with the sounds of different people.

2. Subtitling
Subtitling is a little different with the dubbing. Gambier says "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 (276). In other words, subtitling is the translation of the dialogue in the film write down at the bottom on the film. As does the voice-over, subtitling purposes is helping viewers to enjoy a movie, whether it's a documentary film or story, drama, action, and others. Another expert, Betty White, said "subtitling is the translation of the spoken language (source language) of a television program or movie into a target language. The translated text usually "appears in two lines at the bottom of the screen." This definition is a bit different with the definition that leveled by Garbier above i.e. number of rows existing in subtitling translation should not be more than two lines.

In Baker (2001), Gottleib renders the two things to be aware of the subject matter in translating movies by using subtitles, namely: the composition of the semantic difference and time duration. The composition of the semantic difference is obligated to consider the following four things:

a) Focus on the auditory verbal, including dialogue, voices that became the background, and sometimes accompanying lyrics.

b) Note also non-verbal auditory. In this music, nature sounds, and sound effects.
c) Concentrated on the visual verbal, that is, the text is written and other signs that appear on the screen.

d) Note the non-verbal visual including image composition and plot.

Time duration differentiated into two time required in producing the text and the time it takes to display the text in the TL.

Still according to Gottlieb in Baker (2001), subtitling can be distinguished into two; namely: a) **Intralingual subtitling**, which include: text translation with language similar to the language used by actors and text translation with language different than that used by the actors. b) **Interlingual subtitling**, does not translate exactly spoken by the actor, but in other forms with different language anyway.

Subtitling, like voice-over, presents the translated and source languages simultaneously, but it transforms speech into writing without altering the source sound track. Subtitling may be either intralingual or interlingual. In the former, the written text that appears over the image is that of the source language. This kind of subtitling, for viewers who are deaf and hard-of-hearing, is often called "captioning," and it is in prevalent use in television broadcasting. Interlingual subtitling translates the source language into the target language (or languages) in the form of one or more lines of synchronized written text. These verbal messages may include not only speech, such as dialogue, commentary, and song lyrics, but also displays, such as written signs and newspaper headlines. Subtitles usually appear at
the bottom of the screen, though their placement may vary among language groups. In bilingual subtitling countries such as Belgium, Finland, and Israel, film subtitles are often present in both languages.

The national preferences for subtitled or dubbed films stem from several factors, including historical and political circumstances, traditions and industries, costs, the form to which audiences are accustomed, and the generic and artistic standing of the films themselves. Before these can be considered, it is necessary to address the historical circumstances that gave rise to dubbing and subtitling and to their emergence as the preferred forms of verbal translation in film.

Both these main techniques of audiovisual translation have their pros and cons and it is important to stress that neither of them is better than the other in a general way. Advocates of subtitling point out that it is much cheaper than dubbing, it keeps the original dialogue and that the viewer can hear the original actor’s voice (unlike dubbing where it is lost). Another important reason is the fact that films with subtitles promote learning of foreign languages as the audience can hear the foreign language and at the same time reads the translation. According to many, this might contribute to the fact that the majority of inhabitants of the dubbing countries are much worse at learning foreign languages (English in particular) than inhabitants of the subtitling countries.
On the other hand, subtitling also has substantial disadvantages. Not only is the reduction of original information much higher than in the case of dubbing, but subtitles also distract the viewers, which means that the audience has to perceive the written text together with the image and that can be very inconvenient. Furthermore, the viewer cannot follow the story whenever he is distracted from watching. These are only some pros and cons of subtitling and dubbing. As far as voice-over is concerned, there is only one advantage: low cost. This technique thus cannot be considered as equipollent to the ones of subtitling and dubbing.

As it is impossible to state which of these practices (subtitling and dubbing) is better, it seems that there are two things that influence the decision whether a certain program will be subtitled or dubbed: 1) economic reasons and 2) audience expectations and wishes.
CHAPTER III
RESEARCH FINDING

A. Data Description

In the data description, the researcher tabulates the data which are taken from the song lyrics of *Let it Go*. She analyzes the whole lyrics of the song. The table list consists of carefully selected data from the research subject, and arranged to suit the research question. Below is the tabulated data list.

Table 2:

The data description of subtitling and dubbing translation in OST *Frozen:*

<table>
<thead>
<tr>
<th>No</th>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The snow glows white on the mountain tonight</td>
<td><em>Salju bersinar putih di gunung malam ini</em></td>
<td><em>Salju berkilah merenda malam</em></td>
</tr>
<tr>
<td>2</td>
<td>Not a footprint to be seen.</td>
<td><em>tak ada jejak kaki yang terlihat</em></td>
<td><em>tanpa jejak terlihat</em></td>
</tr>
<tr>
<td>3</td>
<td>A kingdom of isolation, and it looks like I'm the Queen</td>
<td><em>Bagai kerajaan yang terpencil, dan aku seolah jadi ratunya</em></td>
<td><em>Aku bagaikan ratu di k'rajaan terasing</em></td>
</tr>
<tr>
<td>4</td>
<td>The wind is howling like this swirling storm inside</td>
<td><em>Angin terus menderu seperti putaran dalam badai ini</em></td>
<td><em>Angin menderu bak badai dalam diri</em></td>
</tr>
<tr>
<td>5</td>
<td>Couldn't keep it in;</td>
<td><em>Aku tak tahan lagi,</em></td>
<td><em>Tak sanggup lagi kupertahankan</em></td>
</tr>
<tr>
<td></td>
<td>English</td>
<td>Indonesian</td>
<td>Arabic</td>
</tr>
<tr>
<td>---</td>
<td>-------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>6</td>
<td>Heaven knows I've tried</td>
<td>nirwana tahu aku telah mencobanya.</td>
<td>-</td>
</tr>
<tr>
<td>7</td>
<td>Don't let them in, don’t let them see</td>
<td>Jangan biarkan mereka masuk, jangan biarkan mereka lihat</td>
<td>Jangan biarkan mereka lihat</td>
</tr>
<tr>
<td>8</td>
<td>Be the good girl you always have to be</td>
<td>Jadilah gadis baik sepertielayknya.</td>
<td>Jadilah seperti yang diharapkan</td>
</tr>
<tr>
<td>9</td>
<td>Conceal, don’t feel, don’t let them know</td>
<td>Rahasiakanlah, jangan kau rasakan, jangan sampai mereka tahu.</td>
<td>Sembunyikan yang sebenarnya.</td>
</tr>
<tr>
<td>10</td>
<td>Well now they know</td>
<td>Sekarang mereka tahu.</td>
<td>Sekarang mereka tahu.</td>
</tr>
<tr>
<td>11</td>
<td>Let it go, let it go</td>
<td>Lepaskan! Lepaskan!</td>
<td>Lepaskan, lepaskan</td>
</tr>
<tr>
<td>12</td>
<td>Can’t hold it back anymore</td>
<td>Aku tak bisa menahannya lagi.</td>
<td>Tak mampu kathahn lagi</td>
</tr>
<tr>
<td>13</td>
<td>Turn away and slam the door</td>
<td>Berbaliklah dan tutup pintunya.</td>
<td>Ku berpaling menjaun</td>
</tr>
<tr>
<td>14</td>
<td>I don’t care what they’re going to say</td>
<td>Aku tak peduli apa yang mereka katakan</td>
<td>Tak peduli yang mereka bilang</td>
</tr>
<tr>
<td>15</td>
<td>Let the storm rage on</td>
<td>Biarkan badai mengamuk</td>
<td>Biarkan badai mengamuk</td>
</tr>
<tr>
<td>16</td>
<td>They told me I’m not bothered anyway</td>
<td>Biarkan salah tak menggangguku lagi</td>
<td>Tak dingin tak pernah mengangguku lagi</td>
</tr>
<tr>
<td>17</td>
<td>It's funny how some distance makes everything seem small</td>
<td>Lucunya dengan jarak ini, membuat semuanya seolah kecil.</td>
<td>Kubuat jarak menjauh dari masalahku</td>
</tr>
<tr>
<td>18</td>
<td>And the fears that once controlled me can’t get to me at all</td>
<td>Dan ketakutan yang dulu mengendalikanku tak bisa menguasaiku lagi</td>
<td>Takut yang dulu kurasa, kini tak ada lagi</td>
</tr>
<tr>
<td>19</td>
<td>It's time to see what I can do</td>
<td>Saatnya melihat apa yang bisa kulakukan</td>
<td>Saatnya melihat kemampuanku</td>
</tr>
<tr>
<td>20</td>
<td>To test the limits and break through</td>
<td>Menguji batasku dan mendobraknya</td>
<td>Menguji kekuatanku</td>
</tr>
<tr>
<td>21</td>
<td>No right, no wrong, no rules for me.</td>
<td>Tak ada benar, tak ada salah, tak ada aturan bagiku</td>
<td>Tanpa ada yang mengatur</td>
</tr>
<tr>
<td>22</td>
<td>I'm free!</td>
<td>Aku bebas!</td>
<td>Aku bebas</td>
</tr>
<tr>
<td>23</td>
<td>I am one with the wind and sky</td>
<td>Aku bersatu dengan angin dan langit</td>
<td>Berkuasa di udara</td>
</tr>
<tr>
<td>24</td>
<td>You'll never see me cry</td>
<td>Kau tak akan pernah melihatku menangis</td>
<td>Ku takkan menangis</td>
</tr>
<tr>
<td>25</td>
<td>Here I stand,</td>
<td>Disinilah bertahan, aku</td>
<td>Disini ku berdiri</td>
</tr>
<tr>
<td>26</td>
<td>and here I’ll stay</td>
<td>dan disinilah aku tinggal</td>
<td>-</td>
</tr>
<tr>
<td>27</td>
<td>My power flurries through the air into the ground</td>
<td>Kekuatanku mengalir melalui udara ke atas bumi</td>
<td>Kekuatanku menembus ke seluruh bumi</td>
</tr>
<tr>
<td>28</td>
<td>My soul is spinning in frozen fractals all around</td>
<td>Semangatku tersulur dalam fraktal beku di sekitarku</td>
<td>Jiwa ini berputar di dalam butiran beku</td>
</tr>
<tr>
<td>29</td>
<td>And one thought crystallizes like an icy blast</td>
<td>Dan pengkristalan bagaikan ledakan es</td>
<td>Lewat pikiranku membekukan semua</td>
</tr>
<tr>
<td>Datum 1</td>
<td>Lyrics</td>
<td>Subtitled version</td>
<td>Dubbed version</td>
</tr>
<tr>
<td>--------</td>
<td>--------</td>
<td>------------------</td>
<td>---------------</td>
</tr>
<tr>
<td>30</td>
<td>I'm never going back.</td>
<td>Aku tak akan kembali</td>
<td>Aku takkan kembali</td>
</tr>
<tr>
<td>31</td>
<td>the past is in the past</td>
<td>Masa lalu biarkanlah berlalu</td>
<td>Biarlah berlalu berlalu</td>
</tr>
<tr>
<td>32</td>
<td>And I'll rise like the break of dawn</td>
<td>Saat aku bangkit bagaikan fajar</td>
<td>Bersinar bagai mentari</td>
</tr>
<tr>
<td>33</td>
<td>That perfect girl is gone</td>
<td>Gadis sempurna itu telah hilang</td>
<td>Yang lalu telah pergi</td>
</tr>
<tr>
<td>34</td>
<td>Here I stand in the light of day</td>
<td>Disinilah aku bertahan dalam sinar mentari</td>
<td>Berdiri di terang mentari</td>
</tr>
</tbody>
</table>

**B. Data Analysis**

The table above consists of 34 data which has been thoroughly inspected and selected for the purpose of the research. Using Molina and Albir’s framework, the researcher has categorized and analyzed the data with the results in the following analysis:

In datum 1 subtitled version, **literal translation technique** is found in the translation of *glows* as SL to become *bersinar* in the TL, the SL has the
same form and meaning to the TL. This data is using literal translation technique because the SL has the same form and meaning to the TL. It has been mentioned on page 23 that Literal Translation technique is the translation technique that diverts an expression in SL in the word of word into the TL.

In dubbed version, compensation technique is found as there are changes in the element information and a stylistic effect from glows in the SL to become berkilah in the TL. According to Molina and Albir (509-511), Compensation technique is the process of introducing the SL element of information or stylistic effect in another place in the TL because it cannot be reflected in the same place as in the SL. This dubbed version in datum 1 also uses reduction technique because the SL information is suppressed to become on the mountain in the TL.

These two types of translation are different because in this data, the subtitled version is using literal translation technique as the SL and TL structure are S (The snow) + V (glows) + Complement. If it is separated word-for-word, it will be (The snow=salju, glows=bersinar, white=putih, on=di, the mountain=gunung, tonight=malam ini) to get the SL and TL meaning equivalence. However, the dubbed version uses compensation and reduction technique in order to match the target language with the song tone. The word glows is translated become berkilah to give stylistic effect in the TL. And there is a reduction of the adverb of place on the mountain in the TL, and if we see
the number of words, the SL has 8 words while the TL only has 4 words. This occurs because the words must matched with the song tone in the TL.

Datum 2

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not a footprint to be seen.</td>
<td>tak ada jejak kaki yang terlihat</td>
<td>tanpa jejak terlihat</td>
</tr>
</tbody>
</table>

Both of these versions using **transposition technique** because a footprint which is singular is translated into *jejak kaki* that can’t be categorized as singular or plural in the TL. This data uses transposition technique as both of these versions share the same idea with another definition, which involves replacing one word class with another without changing the meaning of the message. It has been mentioned on page 24 that transposition technique is a translation technique that replaces the grammatical categories of the source language into the target language. This technique replaces one word class with another without changing the meaning of the message. If this data is translated using literal translation, the TL will become *satupun jejak kaki*.

The subtitled version and dubbed version in this data have the same translation technique but different data. In the subtitled version, a footprint is translated into *jejak kaki* while in the dubbed version, it is only translated become *jejak*. *Jejak kaki* and *jejak* has the same meaning, but the dubbed
version only translated a footprint become jejak because the TL must be matched with the tone of the lyrics.

Datum 3

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>A kingdom of isolation, and it looks like I’m the Queen</td>
<td>Bagai kerajaan yang terpencil, dan aku seolah jadi ratunya</td>
<td>Aku bagaikan ratu di k’rajaan terasing</td>
</tr>
</tbody>
</table>

In datum 3 subtitled version, there is a change in a grammatical category in relation to the source language. From this data, it can be found transposition or shift. There is unit shift from A kingdom in the SL to Bagai kerajaan in TL. This version uses transposition technique because as has been mentioned on page 24, transposition technique replacing the words to become phrases. This technique is used because of a different grammar between the SL and TL.

In the dubbed version, there is a shift from passive sentence become active sentence. The SL A kingdom of isolation, and it looks like I'm the Queen which is a passive sentence is translated become Aku bagaikan ratu di k’rajaan terasing which is an active sentence. According to Molina and Albir (509-511), Transposition is a technique that changes a grammatical category in relation to the SL. This technique same with shift (in category, structure and unit shift, such as changing singular to plural, active to passive, position of adjective, changing the word class or part of speech).
Therefore, it could be said that both of this versions use transposition technique.

Even though these version is using the same technique, translation technique; but these two versions have different data. The difference is that in subtitled version, the transposition occurs because of a unit shift from A kingdom in the SL to Bagai kerajaan in TL. While, in the dubbed version, the transposition occurs because there is a shift from passive sentence become active sentence in the TL.

### Datum 4

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>The wind is howling like this swirling storm inside</td>
<td>Angin terus menderu seperti putaran dalam badai ini</td>
<td>Angin menderu bak badai dalam diri</td>
</tr>
</tbody>
</table>

In datum 4 subtitled version, the SL like this swirling storm inside is translated literally become seperti putaran dalam badai ini, and focuses on the form and meaning, without any addition or reduction into TL. It could be said that this version is using literal translation technique in this data.

The dubbed version in this data uses modulation technique that changes the point of view like this swirling storm inside in the SL to become bak badai dalam diri in the TL in order to focus or cognitive category in relation to the lyrics. As we can see on page 23, Modulation technique is a translation
technique that replaces focus, point of view or the cognitive aspect that exists in the SL, either lexical or structural.

These two types of translation are different because the subtitled version here uses literal translation technique so the translation can be more communicative and acceptable by the target readers. If we see the number of words, both of the SL and TL in the subtitled version have the same amount, but the SL using a preposition “the”. Meanwhile, the dubbed version in this data uses modulation technique to give a better meaning and to match the words with the tone. *The wind is howling like this swirling storm inside* is translated into *angin menderu bak badai dalam diri* as it is a variation of the form of the message, obtained by a change the point of view, but still has same message or meaning of as in the SL.

**Datum 5**

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Couldn't keep it in:</td>
<td><em>Aku tak tahan lagi</em></td>
<td><em>Tak sanggup lagi kupertahankan</em></td>
</tr>
</tbody>
</table>

In subtitled version in this data, there is an addition of a linguistic element of subject *Aku* in the TL uses linguistic amplification technique. On page 23, it has been explained that linguistic amplification is the technique of adding linguistic elements in the TL. This version is also uses **compensation technique**. The word *keep it* in the SL which mean *menyimpannya* is translated
into *tahan* in the TL. If the SL is translated literally, the meaning will become improper. It has been explained on page 21, compensation technique is a translation technique that replaces the item information or position affects in the SL in other parts in the TL because it cannot be realized in the same section in the SL.

In the dubbed version, **modulation technique** is found as there is a change of the point of view in the word *keep it in* as SL to become *kupertahankan* in the TL in order to focus or cognitive category in relation to the SL. According to Molina and Albir (509-511), Modulation technique is a technique in translation process in order to change the point of view in order to focus or cognitive category in relation to the SL; it can be lexical or structural.

The translation techniques that are used in this data are different because the subtitled version uses linguistic amplification technique of the additional subject *Aku* that is purposed to clarify the TL meaning; and compensation technique in translating the lyrics become *tak tahan lagi*; if it is translated literally, it will become *tak dapat menyimpannya* but it is improper in the TL. This technique is used to make the subtitle is readable and can be understood by the target reader. However, the dubbed version must uses modulation technique in translating the word *keep it in* into *kupertahankan*, it has a different expression but still has the same meaning to get the clear meaning in the target language song.

**Datum 6**
Lyrics | Subtitled version | Dubbed version |
--- | --- | --- |
Heaven knows I've tried | nirwana tahu aku telah mencobanya | - |

In Datum 6 subtitled version, **literal translation technique** is found because the SL *Heaven knows I've tried* is translated literally become *nirwana tahu aku telah mencobanya* and focuses on the same form and meaning, without any addition or reduction into TL.

The dubbed version in this data uses **deletion technique** as there is a removal of the information thoroughly due to run out of tone. On page 25, it has been explained that deletion technique is characterized by partially removing while the disappearance was marked by the presence of omission of information thoroughly.

These two types of translation are different because in the subtitled version, the subtitle translated as it is using literal translation technique and if it is separated word-for-word, it will be (*Heaven* = *nirwana*, *knows* = *tahu*, *I* = *aku*, *have* = *telah*, *tried* = *mencobanya*). Both of the SL and TL are have the same number of words, yet we know as the dubbed version in this data is not translating the lyric at all due to the tone limit, but it doesn't influence the TL meaning at all.

**Datum 7**
<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don't let them in, don’t</td>
<td>Jangan biarkan mereka masuk, jangan biarkan mereka</td>
<td>Jangan biarkan mereka lihat</td>
</tr>
<tr>
<td>let them see</td>
<td>lihat</td>
<td></td>
</tr>
</tbody>
</table>

The subtitled version here uses **Literal Translation technique**. The lyric *don’t let them see* is translated literally become *jangan biarkan mereka lihat*. Even though this data is using literal translation, but the result is same both in the form and in the meaning. According to Molina and Albir (509-511) literal translation technique is the technique in process of translation to translate a word or an expression in word for word, it is the direct transfer of a SL into a grammatically and idiomatically appropriate TL text in which the translators’ task is limited to observing the adherence to the linguistic servitudes of the TL.

The dubbed version uses **linguistic compression technique** because the lyric *don’t let them in* is not translated at all. According to Molina and Albir (509-511), Linguistic Compression technique is the technique of synthesizing linguistic elements in the TL.

These two types of translation are using different techniques because the subtitled version translates the expression in word for word and the direct transfer of the SL into a grammatically and idiomatically appropriate the TL using literal translation technique to make an understandable translation in the target language. Both of the SL and TL also have 8 number of words. While, the translation technique that used in the dubbed version is linguistic
compression technique because Jangan biarkan mereka lihat can define both of the expression in the SL. This technique is used in order to match the words with the song tone, without changing the meaning of the real lyric.

**Datum 8**

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be the good girl you always have to be</td>
<td>Jadilah gadis baik seperti selayaknya</td>
<td>Jadilah seperti yang diharapkan</td>
</tr>
</tbody>
</table>

In datum 8, the subtitled version is using compensation technique because the good girl you always have to be as SL is translated become gadis baik seperti selayaknya to give stylistic effect in translating the SL to the TL. If it is translated literally, the translation will become jadilah gadis baik seperti yang selalu kau lakukan and it will become improper.

However, the dubbed version uses modulation technique as there is an implied meaning in the TL. The good girl you always have to be as SL is translated into seperti yang diharapkan in the TL. There is also a reduction technique, the subject the good girl in the SL is reduced in the TL. According to Molina and Albir (509-511), reduction technique is a technique in the process of translating by suppressing SL information in the TL.

The differences of translation techniques in this data occur because the subtitled version uses compensation technique to give stylistic effect in the word selayaknya because the SL cannot be reflected in the same place in the
SL. If it is translated literally, the translation will become *jadilah gadis baik seperti yang selalu kau lakukan*, but it doesn’t translated literally to make the subtitle has a clear meaning. However, the dubbed version uses two techniques such as modulation technique in translating the good girl you always have to be into *seperi yang di harapkan*. It uses different expression but still has the same meaning. And reduction technique as there is a reduction in the subject “the good girl”. This is happened to make the meaning will not be confusing.

**Datum 9**

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conceal, don't feel, don't let them know</td>
<td><em>Rahasiakanlah, jangan kau rasakan,</em> jangan sampai mereka tahu.</td>
<td><em>Sembunyikan yang sebenarnya.</em></td>
</tr>
</tbody>
</table>

The translation technique used in datum 9 subtitled version is Linguistic Amplification because *Conceal, don't feel* as SL is translated become *Rahasiakanlah, jangan kau rasakan,* in the TL. There is an amplification of subject *kau* in the TL.

However, the dubbed version is using the opposite technique, Linguistic Compression. The lyric *don’t let them know* is not translated at all.

According to Molina and Albir (509-511), Linguistic Amplification is the technique of adding linguistic elements in the TL while in the contrary;
**Linguistic Compression** is the technique of synthesizing linguistic elements in the TL.

In this data, the translation techniques that used by the two types of translation are contrastive. The subtitled version uses linguistic amplification technique to give a detail explanation in the subtitle as there is an addition subject *kau*. In the contrary, there is a reduction in the dubbed version as it synthesizes some linguistic elements become *sembunyikan yang sebenarnya* to abridge the lyric in order to have an equivalence meaning in the TL.

**Datum 10**

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Well now they know</em></td>
<td><em>Sekarang mereka tahu.</em></td>
<td><em>Sekarang mereka tahu.</em></td>
</tr>
</tbody>
</table>

Both of these versions use **Transposition technique** as both of the versions translate *well now they know* into *sekarang mereka tahu*. The SL is a clause with conjunction *“well”* but when it is translated to the TL, the conjunction is shifting with the result that the SL which has a Compound Complex form turns into simple sentence in both of the TL.

**Datum 11**

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Let it go, let it go</em></td>
<td><em>Lepaskan! Lepaskan!</em></td>
<td><em>Lepaskan, lepaskan</em></td>
</tr>
</tbody>
</table>
Let it go which is also the title of the song is translated into Lepaskan in both of subtitled and dubbed version. If the SL translated literally, it would become “Biarkan itu pergi”, but the subtitled version and the dubbed version use expression which is recognized in daily conversation. Therefore, the translation technique used in this data is Established Equivalence because it is a technique that uses term or expression which is recognized (in dictionary or language in use and everyday use) as an equivalent in the TL (Molina and Albir, 509-511). It is used to refer to cases where a language describes the same situation by different stylistic or structural.

In datum 12 subtitled version, addition technique is found as there is an addition of subject Aku in the TL. This technique conveyed detail that is not formulated or stated in the SL to give clarity of the meaning. According to Molina and Albir (2002:509-511), Addition or Amplification technique is a
technique in process of translating to introduce details that did not formulate in the SL: information, explicative paraphrasing.

In dubbed version in this data, **particularization technique** is found in the translation of can’t as SL to become *tak mampu* in the TL. On page 24, there is an explanation about particularization, it is a translation technique that uses term that is more concrete and specific. This technique is contrasting with generalization technique.

These two types of translation are using different translation techniques because the subtitled version is adding the subject *Aku* in the TL to give clarity of the meaning in the subtitle using addition technique while the dubbed version is using a specific term in the TL as the word can’t is translated into *tak mampu* that is more precise or concrete because the word “cannot” is usually translated into “tidak dapat” using particularization technique.

**Datum 13**

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Turn away and slam the door</td>
<td><em>Berbaliklah dan tutup pintunya.</em></td>
<td><em>Ku berpaling menjauh</em></td>
</tr>
</tbody>
</table>

In the subtitled version in this data, **Literal Translation technique** is found in the translation of *Turn away and slam the door* as SL become *Berbaliklah dan tutup pintunya* in the TL. Even though using literal translation, the result of the translation is the same both the form and the meaning.
The dubbed version in this data is using **Transposition technique** because *Turn away and slam the door* which is a passive sentence in the SL is translated into *Ku bERPaling menjauh* which is an active sentence in the TL. This version is also using **Linguistic Amplification technique** as there is an amplification of a linguistic element such as subject *Ku* in the TL.

The subtitled and dubbed version are using different translation techniques because the subtitle is translated literally as the expression in the SL is translated in word for word and the SL transferred into a grammatically and idiomatically appropriate in the TL. If it is separated word-for-word, it will be *(Turn away=berbaliklah, and=dan, slam=tutup, the door=pintunya)* using literal translation technique to make a clear meaning. While, the dubbed version using two techniques such as transposition in order to match the words with the tone, but still has an understandable meaning. The SL and TL share the same idea with another definition, the lyrics *turn away and slam the door* is translated into *ku bERPaling menjauh* which replacing one word class with another without changing the meaning of the message. And linguistic amplification technique to add the subject *ku* in TL so the target audience will know the meaning of the song.

Datum 14
I don't care what they're going to say

Aku tak peduli apa yang mereka katakan

Tak peduli yang mereka bilang

In datum 14, the subtitled version uses **Reduction technique**. There is a reduction in the word *going* in the TL. If the lyric translated literary, it will be *Aku tak peduli apa yang akan mereka katakan*. There is a reduction in the word *going* (*akan*).

The dubbed version in this data uses the same technique as the subtitled version, **Reduction**. There is a reduction in the subject *I* and the word *going* in the TL. It has been mentioned on page 24 that reduction technique is a translation technique which condenses the information contained in the SL into the TL.

Both of these versions are using the same translation techniques, reduction, but have different data. The subtitled version is only reducing the word *going* while the dubbed version is not only reducing the word *going*, but also reducing the subject *I* in the TL.

**Datum 15**

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Let the storm rage on.</td>
<td>Biarkan badai mengamuk</td>
<td>Biarkan badai mengamuk</td>
</tr>
</tbody>
</table>

Both of these versions use **Literal Translation technique** because the SL has the same form and meaning to both of the TL. The SL is translated
literally to both of the TL because if it is separated word-for-word, it will be
(Let=biarkan, the strom=badai, rage on=mengamuk). Both of these versions
are using the same technique and have the same data.

**Datum 16**

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>The cold never bothered me anyway</td>
<td>Udara dingin tak menggangguku lagi</td>
<td>Rasa dingin tak pernah menggangguku</td>
</tr>
</tbody>
</table>

In datum 16, both of the subtitled and dubbed versions are use

**Reduction technique** as both of these versions reduce the word *anyway*. If it is
translated literally, it will become *Toh, rasa dingin tak pernah menggangguku.*

Even though these versions use the same translation technique, the data
are different. The word *the cold* in the SL is translated differently in the TL.
The subtitled version translated it into *udara dingin* while the dubbed version
translated it into *rasa dingin*. Both of these data can make a clear meaning to
make the TL more understandable, but the dubbed version is translating the *cold*
become *rasa dingin* in order to match the words with the tone of the lyric.

**Datum 17**

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's funny how some distance makes everything seem small</td>
<td>Lucunya dengan jarak ini, membuat semuanya seolah kecil.</td>
<td>Kubuat jarak menjauh dari masalahku</td>
</tr>
</tbody>
</table>
Both of these versions are using **Modulation technique** because these versions change the point of view in SL to TL, but still have the same message or meaning of the lyrics in SL. The lyrics *it’s funny how some distance makes everything seem small* is translated impliedly in the both of TL. If it is translated literally, the meaning will become improper.

The dubbed version is also using **Transposition technique** because there is a text form changes in SL and TL. The passive sentence in the SL is turned into an active sentence in the TL.

Even though both of these versions are using modulation technique, the data are different. In the subtitled version, the lyrics is translated become *lucunya dengan jarak ini, membuat semuanya seolah kecil* to make an understandable meaning in the subtitle, while in the dubbed version, the lyrics is translated impliedly to become *kubuat jarak menjauh dari masalahku* in order to match the TL with the song tone and give a clear meaning to the audience.

**Datun 18**

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>And the fears that once controlled me can’t get to me at all</td>
<td><em>Dan ketakutan yang dulu mengendalikanku tak bisa menguasaiku lagi</em></td>
<td><em>Takut yang dulu kurasa, kini tak ada lagi</em></td>
</tr>
</tbody>
</table>
In the subtitled version in datum 18, **particularization technique** is found in the translation of can’t get to me at all as SL become *tak bisa menguasai ku lagi*. The word *get to me* is translated using a more specific term to become *menguasiku* using particularization technique.

While, the dubbed version is using **modulation technique** as there is an implied meaning from can’t get to me at all as the lyric to become *kini taka da lagi* in the TL. There is also a **reduction technique** as there is a reduction in the word *and* in the first sentence of the SL.

The translation technique differences in this data occur because the subtitled version is using a more concrete and specific term in the subtitle using particularization technique as the word *get to me* is translated into *menguasai ku*; it is a specific word from *get to me*, if it is translated literally, the translation will become *mendapat kanku*, but the meaning will be improper. However, the dubbed version uses an implied meaning using modulation because there is a point of view changes in the lyrics which sounded *and the fears that once controlled me can’t get to me at all* translated into *takut yang dulu kurasa, kini tak ada lagi* in the TL in order to focus or cognitive category in relation to the SL. And reduction technique as there is a reduction in the word *and* in the first sentence.

**Datum 19**

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
In datum 19 subtitled version, **Literal Translation technique** is found in the translation of *what I can do* as the SL to become *apa yang bisa kulakukan* in the TL. And both of the SL and TL have the same form and meaning.

While in dubbed version, **Modulation technique** is applied in this data as the lyric *what I can do* is translated impliedly become *kemampuanku*. This is a modulation as modulation technique is a translation technique that replaces focus, point of view or the cognitive aspect that exists in the SL, either lexical or structural.

These two types of translation in this data are different because the subtitled version focuses to translate the lyrics as it is in the subtitle using literal translation technique because the SL is translated literally, and focuses on the form and structure, without any addition or reduction into TL. The SL and TL have an equivalent meaning. While, the dubbed version implies the lyrics using modulation technique in the TL as the words *what I can do* in the SL is translated into *kemampuanku* in the TL.

---

**Datum 20**

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>To test the limits and break through</td>
<td><em>Menguji batasku dan mendobraknya</em></td>
<td><em>Menguji kekuatanku</em></td>
</tr>
</tbody>
</table>
The subtitled version in datum 20 uses **Transposition technique** as there is a unit shift of a clause **the limits** as SL which mean *batas* to become *batasku* in the TL.

While in dubbed version, **Modulation technique** is found in the translation of the limits as the SL become *kekuatanku* in the TL. The word *kekuatanku* is an implication of the words **the limits and break through**.

In this data, the translation technique differences occur because in order to limit the subtitle line, the subtitled version uses transposition technique in translating the SL to the TL, because the SL is a clause with conjunction “to” but when it is translated to the TL, the lyric is translated into *menguji batasku dan mendobraknya*. There is also a shift as the word **the limits** is translated become *batasku*. However, the dubbed version is more focus in the aesthetics of the TL meaning using modulation technique. The words **to test the limits and break through** is translated become *menguji kekuatanku* in the TL. This version uses the word *kekuatanku* as the implication of **the limits and break through**.

There is also a reduction technique in this data; the SL has 7 number of words while the TL only has 2 number of words. This happen due to the song tone limits.

**Datum 21**

<table>
<thead>
<tr>
<th>English lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* datum: data set
No right, no wrong, no rules for me.

<table>
<thead>
<tr>
<th>English lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'm free!</td>
<td>Aku bebas!</td>
<td>Aku bebas</td>
</tr>
</tbody>
</table>

The **literal translation technique** is applied in the subtitled version in the translation of no rules for me as SL to become *tak ada aturan bagiku* in the TL. Both of the SL and the TL have the same form and meaning.

Besides, the dubbed version uses **linguistic compression technique** as there is a compression of the lyric *no right, no wrong*. The lyrics is translated only become *tanpa ada yang mengatur*, but it still has an equivalent meaning.

The translation differences in this data occur because the subtitled version using literal translation technique as all the contexts from SL translated into TL literally. If it is separated word-for-word, it will be (no=tidak ada, right=benar, wrong=salah, rules=aturan, for me=bagiku). While, in the dubbed version, linguistic compression is applied because some of the contexts in SL is compressed in the TL. The lyrics *No right, no wrong, no rules for me* is translated only become *tanpa ada yang mengatur*, because the meaning can represent the three expressions in the lyrics.
Both of the translations are using **literal translation technique**, the subtitled version and the dubbed version translate I’m free into *Aku bebas* that has the same contextual and structural form in the SL and TL. If it is separated word-for-word, it will be (I’m=aku, free=bebas). Both of the SL and TL has an equivalence meaning.

**Datum 23**

<table>
<thead>
<tr>
<th>English lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am one with the wind and sky</td>
<td><em>Aku bersatu dengan angin dan langit</em></td>
<td><em>Berkuasa di udara</em></td>
</tr>
</tbody>
</table>

In datum 23 subtitled version, **Literal Technique** is found in the translation of one with the wind and sky as the SL to become *bersatu dengan angin dan langit* in the TL. In this data, the SL has same form and meaning to TL.

While in the dubbed version, the **Modulation technique** and **reduction technique** is applied. One with the wind and sky is translated into *berkuasa di udara* which has an implied meaning. There is also a reduction of the subject *aku* in translating the SL to the TL.

These two types of translation are different because the subtitled version in this data is using literal translation technique as the SL is translated into the TL literally to get the meaning equivalence; if it is separated word-for-word, it will be (I am=aku, one=bersatu, with=dengan, the wind=angin, and=dan,
sky=langit). Besides, the dubbed version implies the song lyrics using modulation as the words *I am one with the wind and sky* is translated into *berkuasa di udara* which has an implied meaning. And reduction technique in the subject *I* in order to match the target language with the song tone.

**Datum 24**

<table>
<thead>
<tr>
<th>English lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>You'll never see me cry</td>
<td><em>Kau tak akan pernah melihatku menangis</em></td>
<td><em>Ku takkan menangis</em></td>
</tr>
</tbody>
</table>

In this data, the subtitled version uses **Literal Translation technique** to translate the SL *you'll never see me cry* to become *kau tak akan pernah melihatku menangis* in the TL. Even though using a literal translation, the form and the meaning of the SL and the TL are the same.

However, in the dubbed version, the **Modulation technique** is applied as *you'll never see me cry* which mean *kau tak akan pernah melihatku menangis* is translated impliedly become *ku takkan menangis*.

These two types of translation are different because in this data, the subtitled version translates the lyrics into the subtitle as it is using literal translation technique. The lyrics *you'll never see me cry* is translated into *kau tak akan pernah melihatku menangis* which has the same form and meaning. While the dubbed version uses an implied meaning in translating the lyrics into *Ku takkan menangis* in the TL which has the equal meaning as the SL using
modulation technique in order to make an understandable meaning and to match the words with the tone of the lyrics.

**Datum 25**

<table>
<thead>
<tr>
<th>English lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Here I stand.</td>
<td>Disinilah aku bertahan.</td>
<td>Disini ku berdiri</td>
</tr>
</tbody>
</table>

In datum 25 subtitled version, **Particularization technique** is applied in the translation of stand as SL to become bertahan in the TL. The word bertahan is more concrete to describe the meaning of stand than the literal meaning.

While in the dubbed version, **Literal Translation technique** is found in the translation of stand in the SL into berdiri in the TL. Both of the SL and TL are using the same form and meaning.

The translation techniques that are used in this data are different because the subtitled version is using a more concrete word in the subtitle using particularization technique as the word stand which generally means berdiri is translated into bertahan which has the particular meaning in the TL. While in the dubbed version, the TL is translated as it is using literal translation technique. The word Here I stand is translated become Disini ku berdiri which has literal meaning.
Datum 26

<table>
<thead>
<tr>
<th>English lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>and here I’ll stay</td>
<td>dan disinilah aku tinggal</td>
<td>-</td>
</tr>
</tbody>
</table>

In this datum, the subtitled version is using Reduction technique. The lyrics and here I’ll stay is translated into *dan disinilah aku tinggal*. There is a reduction of the word will (*akan*).

Besides, the dubbed version in this data uses deletion technique as there is a removal of the information thoroughly due to run out of tone.

The translation techniques differences in this data occur because the subtitled version reduces element information of the lyrics in the subtitle using reduction technique to translate the SL *and here I’ll stay* become *dan disinilah aku tinggal*, the word *will* is reduced. However, the dubbed version omit all the SL information in the TL using deletion technique. The SL is not translated to the TL because the context in datum 26 is related to datum 25 and it has a similar meaning.

Datum 27

<table>
<thead>
<tr>
<th>English lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
</table>
My power flurries through the air into the ground

Kekuatanku mengalir melalui udara ke atas bumi

Kekuatanku menembus ke seluruh bumi

The subtitled version in datum 27 is using **Literal Translation technique**. The SL through the air into the ground is translated literally to become *melalui udara ke atas bumi*. The lyrics (SL) has the same form and meaning with the subtitle (TL).

While the dubbed version is using **Modulation technique** to translate through the air into the ground become *ke seluruh bumi*. The SL is translated with an implied meaning to the TL, but still has the same meaning.

These two types of translation are different because the subtitled version uses literal translation technique in translating the lyrics into the subtitle literally, and focuses on the form and meaning, without any addition or reduction into TL to give the exact meaning of the song. While in the dubbed version, the lyrics through the air into the ground is translated impliedly into ke seluruh bumi using modulation technique in the TL in order to match the words with the tone of the song.

<table>
<thead>
<tr>
<th>English lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>My soul is spiraling in frozen fractals all around</td>
<td><em>Semangatku tersulur dalam fraktal beku di sekitarku</em></td>
<td><em>Jiwaku berputar di dalam butiran beku</em></td>
</tr>
</tbody>
</table>
The subtitled version in this data uses two techniques; **Borrowing** and **Calque**, frozen fractals is translated into *fraktal beku* using naturalized borrowing technique, and both of the SL and TL are phrases that translated literally using calque technique.

However, in the dubbed version, **Linguistic Compression technique** is applied in translating the SL to the TL. But, the word *frozen fractals* is translated literally become *butiran beku*.

The translation technique differences in this data occur because the lyrics in the subtitled version is translated into subtitle using the same term as in the SL using borrowing and calque technique as naturalized borrowing technique is applied in translating *fractals* into *fraktal*. And the calque technique is applied in translating the phrase *frozen fractals* in the SL into *fraktal beku* in the TL. However, the dubbed version must compresses some of the SL element in the TL using linguistic compression technique. This dubbed version synthesizes the linguistic elements in the TL in order to match the words with the tone.

**Datum 29**

<table>
<thead>
<tr>
<th>English lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>And one thought crystallizes like an icy blast</td>
<td><em>Dan pengkristalan bagaikan ledakan es</em></td>
<td><em>Lewat pikiranku membekukan semua</em></td>
</tr>
</tbody>
</table>
In datum 29, the subtitled version uses two translation techniques; **Reduction** and **Borrowing**. *One thought crystallizes* is translated into *pengkristalan*. The word *one thought* is reduced in the TL using reduction technique in order to make an understandable meaning. The word *crystallizes* is translated into *pengkristalan* using naturalized borrowing technique.

Besides, in dubbed version, the **Transposition technique** is applied to translate the SL *one thought crystallizes* to become *membekukan* as there is a change of the structural form in the TL, but it still has an equal value.

These two types of translation are different because the subtitled version in this data using reduction and borrowing technique as there is a minimalization in the word *one thought* in the lyric (SL) and the word *crystallizes* is translated into *pengkristalan* using naturalized borrowing technique. This happen because in the subtitling translation, space and time is very limited, that is two lines and each display lasts a minimum of two seconds. Besides, in the dubbed version, *The word and one thought crystallizes like an icy blast* is translated into *lewat pikiranku membekukan semua* using transposition technique because if it is translated literally, the meaning would be too long to match with the song tone.

**Datum 30**

<table>
<thead>
<tr>
<th>English lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Icy blast</em></td>
<td><em>Membekukan</em></td>
<td><em>Lewat pikiranku membekukan semua</em></td>
</tr>
</tbody>
</table>
Both of the subtitled and dubbed versions are using **Literal Translation technique** to translate the SL to TL. The lyrics *I'm never going back* is translated literally become *Aku tak akan kembali*. If it is separated word-for-word, it will be (I’m=aku, never=tak akan, going back=kembali). Even though it is translated literally, the SL and TL are still have the same form and meaning.

These two versions are using the same technique, the differences is only at the word *never*; in the subtitled version, it is translated into *tak akan*, while in the dubbed version, it is translated into *takkan*, so the TL and SL will have the same tone.

**Datum 31**

<table>
<thead>
<tr>
<th>English lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>the past is in the past</td>
<td><em>Masa lalu biarkanlah berlalu</em></td>
<td><em>Biarlah berlalu</em></td>
</tr>
</tbody>
</table>

In subtitled version, the **Modulation technique** is used in translating the SL the past is in the past into TL *Masa lalu biarkanlah berlalu*. This occurs in order to make a clear and understandable meaning in the TL, because if it is translated literally, the meaning will be improper.

However, the dubbed version uses **Linguistic Compression technique**, the past is in the past is translated simply become *Biarlah berlalu* because the
words in the TL need to be matched with the tone. Even though there is a compression in this data, it still have the same meaning with the lyrics.

The differences between the subtitled and dubbed version in this data are in the subtitled version, the SL is translated properly to make a precise meaning in the subtitle using modulation technique as there is a point of view change in the SL and translated into masa lalu biarkanlah berlalu in the TL. If it is translated literally, the translation will be masa lalu ada di masa lalu and it will become improper. Besides, in the dubbed version, the SL is reduced to minimalize the TL using linguistic compression technique. The translation in the TL compressed from SL become only biarlah berlalu.

<table>
<thead>
<tr>
<th>Datum 32</th>
<th>English lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>And I'll rise like the break of dawn</td>
<td>Saat aku bangkit bagaikan fajar</td>
<td>Bersinar bagaik mentari</td>
<td></td>
</tr>
</tbody>
</table>

In datum 32, the subtitled version is using two techniques; Transposition and Reduction. Rise like the break of dawn as SL is translated become saat aku bangkit bagaikan fajar in the TL. If the word and I’ll is reduced and it replaced into one word class saat without changing the meaning of the message.

Besides, in the dubbed version, Modulation technique and reduction technique are applied to translate the SL. Rise like the break of dawn as SL is
translated impliedly into *bersinar bagai mentari*. In this data, there is a reduction in the subject *I*, but with watching the video, the audience will still get the meaning of the song.

Both of these types of translation using two techniques but the techniques are different, the subtitled version uses transposition and reduction technique to give a better subtitle meaning to the readers. The word *and I’ll* is reduced and it replaced into one word class *saat* without changing the meaning of the message. While the dubbed version uses modulation technique as there is a point of view changes in the context from SL to TL as there is a implication of the meaning into *bersinar bagai mentari*. And reduction technique in the subject *I* because the TL should be match with the song tone.

**Datum 33**

<table>
<thead>
<tr>
<th>English lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>That perfect girl is gone</td>
<td>Gadis sempurna itu telah hilang</td>
<td>Yang lalu telah pergi</td>
</tr>
</tbody>
</table>

Subtitled version in datum 33 is using **Literal Translation technique** in translating the SL that perfect girl is gone to become *gadis sempurna itu telah hilang* in the TL. Both of the SL and TL are having the same form and meaning.

While, in the dubbed version, **Transposition technique** and **reduction technique** are found in the translation of *that perfect girl is gone* to become
In this data, the subject *the perfect girl* is being reduced, but still has the same meaning with the SL.

These two types of translation are different because in the subtitled version, the SL is translated as it is in the TL using literal translation technique in order to give the real meaning in the subtitle, the SL is translated into the TL in word for word, and it is the direct transfer of the SL into a grammatically and idiomatically appropriate the TL. However, in the dubbed version, there are two types of techniques that are used such as transposition technique as there is a one word class replacement with another without changing the meaning of the message. And reduction technique to omit the lyrics to match the TL with the tone, the subject *the perfect girl* is being replaced, but still has the same meaning with the SL.

**Datum 34**

<table>
<thead>
<tr>
<th>English lyrics</th>
<th>Subtitled version</th>
<th>Dubbed version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Here I stand in the light of day</td>
<td><em>Disinilah aku bertahan dalam sinar mentari</em></td>
<td><em>Berdiri di terang mentari</em></td>
</tr>
</tbody>
</table>

In datum 34, the Literal Translation technique is found in subtitled version to translate the SL *Here I stand in the light of day* into *Disinilah aku bertahan dalam sinar mentari* in the TL.

The SL is translated as it is to the TL but still have the same form and meaning.
However, the dubbed version is using **Reduction technique**. Here I stand as SL is translated only become *berdiri*. There is a reduction in the word *here I* become the TL must have the same tone with the SL.

The translation technique differences occur in this data because in the subtitled version, the SL is translated literally to the TL to make the readers know the real meaning of the lyrics using literal translation technique so the SL and TL has an equivalence meaning. While in the dubbed version, there must be some elements that are reduced because words must be matched with the real lyrics’ tone. The word *here I* is reduced in the TL, but the listener can still understand the meaning of the song.
A. Conclusion

From the data that has been analyzed, the researcher gives the conclusion of the study about translation technique in subtitling and dubbing. Translating movies or subtitling and dubbing is not the same as intertextual translation. This is because it has technical matters such as tone, space, and timing. The translator has to follow the rules of subtitling and dubbing with a precise translation. This includes, removing, adding, or altering the structures of the text in the TL, in order to gain a good translation quality in film translation.

In the subtitling translation of Original Soundtrack Frozen: Let it Go, there are eleven techniques that are used. The eleven techniques are Addition (1 data), Borrowing (2 data), Calque (1 data), Compensation (2data), Established Equivalence (1 data), Linguistic Amplification (2 data), Literal Translation (15 data), Modulation (2 data), Particularization (2 data), Reduction (5 data), and Transposition (5 data). The most dominant type of translation technique in the subtitled version is Literal Translation. It has the highest frequency of the data, 15 data. Through this technique, most of the SL is
translated literally, and focuses on the same form and meaning, without any addition or reduction into the TL.

However, the dubbing translation only uses nine techniques such as Compensation (1 data), Established Equivalence (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, the most dominant type of translation technique is Modulation. It has the highest frequency of the data, 11 data. Through this technique, there are many variations of the form of the message, obtained by a change of the point of view. It allows in expressing the same meaning in a different way. The Reduction is also has a higher amount of data, 10 data. Through the reduction technique, some of the certain elements of the SL is reduced. This technique is also called elimination, omission or subtraction which suppressing a SL information in the TL.

B. Suggestions

After conducting the research in the translation technique of subtitling and dubbing of OST Frozen: Let it Go, the researcher would like to give some suggestions that might be useful, especially for the student of English Department.
For the translator, who wants to translate the subtitling and dubbing translation, should give more intention in the meaning and pay attention to the techniques of the translation that compatible to the subtitling and dubbing. It is aimed at getting the understandable meaning that content some information and get the meaning equivalent that can be understood by the reader.

For other researchers, the researcher suggests to have more knowledge about the translation technique and using a deeper analysis of subtitling and dubbing (audio-visual) translation to finds out the equivalence of meaning.

For the students, the researcher hopes this study can be beneficial to other students in every university, especially in understanding translation technique and audio-visual translation. The researcher suggests the students to explore more about translation technique and audio-visual translation for increasing knowledge and understanding.
BIBLIOGRAPHY


APPENDICIES

A. Let it Go Song

"Let It Go"

Song by Idina Menzel from the album *Frozen*

Published  Wonderland Music Company

Released  November 25, 2013

Recorded  
- 2012 (piano, vocals)[1]
- 2013 (rhythm section, orchestra)

Label  Walt Disney

Writer(s)  
- Kristen Anderson-Lopez
- Robert Lopez

Video (film sequence)

"Let It Go" on YouTube
B. Let it Go Lyrics

The snow glows white on the mountain tonight
Not a footprint to be seen.
A kingdom of isolation,
and it looks like I'm the Queen
The wind is howling like this swirling storm inside
Couldn't keep it in;
Heaven knows I've tried
Don't let them in,
don't let them see
Be the good girl you always have to be
Conceal, don't feel,
don't let them know
Well now they know
Let it go, let it go
Can't hold it back anymore
Let it go, let it go
Turn away and slam the door
I don't care
what they're going to say
Let the storm rage on.
The cold never bothered me anyway

It's funny how some distance
Makes everything seem small
And the fears that once controlled me
Can't get to me at all.

It's time to see what I can do
To test the limits and break through
No right, no wrong, no rules for me,
I'm free!
Let it go, let it go
I am one with the wind and sky
Let it go, let it go
You'll never see me cry
Here I stand
And here I'll stay
Let the storm rage on

My power flurries through the air into the ground
My soul is spiraling in frozen fractals all around
And one thought crystallizes like an icy blast
I'm never going back, the past is in the past

Let it go, let it go
And I'll rise like the break of dawn
Let it go, let it go
That perfect girl is gone
Here I stand
In the light of day
Let the storm rage on

The cold never bothered me anyway!