THE IMPLEMENTATION OF BAKER'S CULTURAL SUBSTITUTION STRATEGY IN ENGLISH-INDONESIAN SUBTITLING OF FROZEN II

Malikatus Saidah[1], Januarius Mujianto[2]
English Education Department, Faculty of Language and Arts
Universitas Negeri Semarang
Semarang, Indonesia
Email: malikatussaidah4@gmail.com

Abstract : This study provides an analysis of cultural substitution strategy used in movie script. The objective of this study is to describe how the implementation and how the achievement of this strategy in movie script. The data were taken from of English and Indonesian subtitles FROZEN II (2019) movie. The descriptive qualitative approach applied in this study. The results of this study were no cultural substitution strategy were found in FROZEN II movie script, however there were 5 types of translation strategy proposed by Mona Baker found in English and Indonesian subtitles of FROZEN II movie. They are translation by using a more general word with 770 data (70%), translation by using paraphrase using unrelated word with 157 data (14%), translation by using paraphrase using loan word or loan plus explanation word with 60 data (5%), translation by using related words with 59 (5%), and translation by using more neutral/less expressive with 22 data (2%). Based on the findings, the researcher found that translation by using more general word becomes the strategy that the most frequent in movie script with 770 data (70%).For the achievment of equivalence the data shown that is appropriate because the score of the appropriateness is 700-100.

Keywords : *Cultural Substitution, Subtitling, Translation Strategy*

INTRODUCTION

In this globalization era, many people can access both information and entertainment through the internet. From the internet, people can access recent news, read a novel, or watch a movie. The movie is mostly being accessed on the internet because movies contain both education and entertainment. However, some movies which are available in other countries use different languages. English is one of the languages which recently used in some movies. Therefore, translation becomes an important part, especially in translated those movies into the target language.

As stated before, translation becomes an important part in translated the movies into the target language. Translation, in the words of Catford (1965), consists of the process of substituting text in one language (SL) with text in another language (TL) (TL). Translating a message from the source language (SL) to the target language (TL) entails rendering the message in the target language, and the message provided should be comparable. The translation is not an easy job because a translator must not miss any information from the source language. He must deliver what is in the message to audiences of the target language without omitting any small information. Thus, many linguistic experts in the translation field offer what we know as translation methods, techniques, and strategies to solve these problems.

In this hi-tech era, human life changes and develops into a better form of lifestyle. Translation, as one of the vital parts of movies and other audio-visual products, apparently has changed from its original

JELLT (Journal of English Language and Literature Teaching)
Vol. 6, No. 2 November 2021
P.ISSN : 2548-7728 E.ISSN : 2599-0373

177

style. Audio-visual translation (AVT) is what linguistics experts would call for translation for TV and cinemas. There are two methods used in audio-visual translation: dubbing (sometimes known as voice-over) and subtitling (text translation). Dubbing is a technique that is frequently employed in theater, cartoons, and soap operas. Subtitling is a method that is frequently used in foreign language films, awards ceremonies, and speeches. It is also utilized in video games.

According to Chairo (2009), dubbing is a procedure that utilizes the auditory channel for translational purposes, while subtitling is a visual process that includes superimposing a textual translation on the screen. If an audio visual display tale is duubbed, the audience may enjoy it without reading the text. The audience, on the other hand, could not hear the performers' or actresses' real voices. It's costly since the fee must be determined depending on the quantity of visible characters.

Gottlieb (2001), as quoted in Chiaro 2009, defined subtitling as the process of expressing vocal communications in filmic media in a foreign language, through one or more lines of written text shown on the screen in sync with the original written message. Subtitles should not take up the whole of the screen and should display only when a spoken word is heard. However, this method is difficult for the translator to learn.

As Subtitling is one type of translation, problems that arise likely similar to other types of translation. Different cultural backgrounds, languages, and traditions are examples of factors that may influence the translation process. Translators must be knowledgeable of and capable of correctly translating or communicating the message from the source language to the target language in order to create a competent translation. Therefore, this study aims to determine the use of cultural substitution strategy in a movie entitled FROZEN II (2019).

There are several studies related to translation and audio-visual translation. The previous studies are grouped, summarized, and compared as follows. According to Nida (1969:12), translation is the process of replicating the source language message in the receptor language as closely as possible to its natural equivalent, first in terms of meaning and subsequently in terms of style. It is congruent with Sperber and Wilson's definition of translation in Hartono (2011:7), who defined translation as the process of substituting an equivalent text in one language with a text in another. On the basis of the above definitions, it is straightforward to infer that translation is the process of changing the form of text from the source language (SL) to the target language (TL) by substituting information from comparable textual material in the target language (TL). Studies related to translation, especially on translation analysis, have been conducted by (Uswatun Khasanah, 2009); (Puspitasari, 2011); (Bram & Putra, 2019)

As an introduction, it is very important to know the basic knowledge of this study. Firstly, the researcher is going to discuss the definition of translation. There are many definitions of translation, according to translation experts. The first is taken from (Catford, 1965). He defined translation as the process of substituting text in one language (SL) with text in another language (TL) (Catford, 1965, p.20). Second, Nida and Taber (1982) defined translation as the process of replicating the source language message's closest natural equivalent in the receptor language, first in terms of meaning and then in terms of style (1982, p.12). Thirdly, in his 1988 book A Textbook of Translation, Newmark defined translation as "the action of conveying the meaning of a document into another language in the way intended by the author. At last, from the definitions stated above, it can be summarized that translation is a process of transforming a text in a source language to a

JELLT (Journal of English Language and Literature Teaching)
 Vol. 6, No. 2 November 2021
 P.ISSN : 2548-7728 E.ISSN : 2599-0373

178

target language by considering equivalent, content, formal features, style of writing, and functional roles of the original text.

By incorporating key features of Chomsky's model, Nida (1969, in Munday 2010, p.40) introduced a three-stage translation system. The system consists of (1) analysis, (2) transfer, and (3) restructuring. The diagram of the system is as follows.

```
┌──────────────────┐      ┌──────────────┐      ┌──────────────┐
│ A (source language)│ ⟹ │  (analysis)  │ ⟹ │      X       │
└──────────────────┘      └──────────────┘      └──────────────┘
                                                        ⇓
┌──────────────────┐      ┌──────────────┐      ┌──────────────┐
│  (restructuring) │ ⟸ │      Y       │ ⟸ │  (transfer)  │
└──────────────────┘      └──────────────┘      └──────────────┘
        ⇓
┌──────────────────┐
│   B (receptor    │
│    language)     │
└──────────────────┘
```
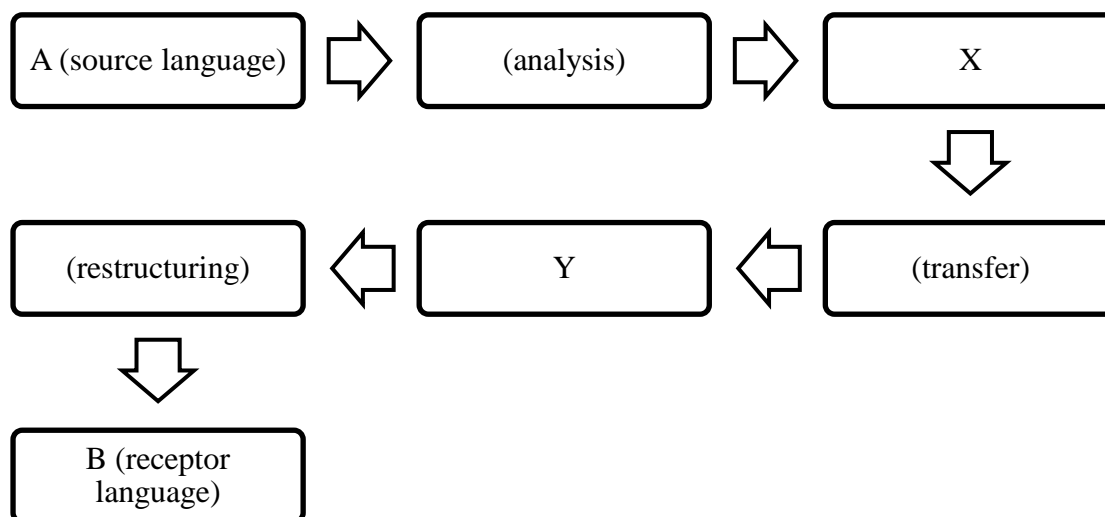
Figure 1 Nida's three-stage system of translation (1969, in Munday 2010, p.40)

The first stage is analysis. In this stage, the translator analyzes the structure surface of a text from the source language. First, the text's structure is analyzed into the basic elements of the deep structure, which involves transformation by transformational rules relating one underlying structure to another (e.g., active to passive) ((Munday, 2016)p.40). The text is then transferred to the target language in the translation process. After that, the text will be restructured both semantically and stylistically into the surface structure of the target text (Munday 2010, p.40).

A book entitled *In Other Words* (Baker, 1992) pp.26-42) lists eight translation strategies.

1. Translation by a more general word (superordinate). It is the commonest translation strategy used for dealing with non-equivalence. It works well with almost all languages since it does not emphasize hierarchical structure. Instead, the translator uses a word of similar meaning but is more general in the target text.

2. Translation by a more neutral/less expressive word. As the name suggests, the translator uses the word, which is a less expressive word. Thus, the translated word is slightly different from the source text. The translator may use this strategy to avoid the wrong expressive meaning.

3. Translation by cultural substitution. This translation strategy works well for translating culture-specific items or expressions. The translator uses culture-specific items or expressions which are familiar to target audiences. The expressions may not share similar literal meanings. The advantage of using this strategy is that the target audiences can

identify something similar in their cultural background.

4. Translation using a loan word or loan word plus explanation. In translating a work containing culture-specific items, modern concepts, or buzz words, the translator can use this strategy. Instead of translating or finding a similar word in the target text, the translator may use a loan word to overcome the problem. However, it is important to remember that using this strategy depends on the norm of translating in the target audiences' societies. Some countries may not be comfortable or used to using this strategy.

5. Translation by paraphrase using a related word. This strategy is used when (1) concept in the source text is lexicalized in the target text, but in a different form; and (2) frequency with which a certain form in the source text is higher than in the target language for natural sense (Baker, 1992, p.37).

6. Translation by paraphrase using unrelated words. For this translation strategy, the translator unpacks the meaning of the source item. The translator uses this strategy if the source text's item is semantically complex. The advantage of using this strategy is the translator can gain a high level of precision. However, Baker (1992) stated that "a paraphrase does not have the status of lexical item" and "cannot convey expressive, evoked, or any associative meaning" (p.40).

7. Translation by omission. As the name suggests, the translator omits to translate a word or expression, as long as the word or expression is not essential and does not influence the text.

8. Translation by illustration. This translation strategy is useful for translating a word that lacks equivalent in the target text. Moreover, the translator needs to rule that the text

should remain short, precise, and direct. Usually, this translation strategy can be used for translating a product's description.

RESEARCH METHOD

This research will use descriptive qualitative as the methodology to obtain the answer to the research question. Nunan (1993) defined descriptive qualitative research as "a research in which the data collection method is a non-experimental or real-time recording that generates naturally occurring data."

The researcher collected the data, watched FROZEN II (2019) movie with Indonesian subtitles, compared the Indonesian to English subtitles, analyzed the data which belongs to the cultural substitution group of translation strategies proposed by Mona Baker (1992). At the end of the research, the researcher provided the result in a frequency table.The subject of this research is FROZEN II (2019) movie. The researcher acquired the movie by downloading it on a website that provides movies, namely Planetfilm21.Meanwhile, the objects of this research were Indonesian and English subtitles of the FROZEN II (2019) movie. This movie is the sequel to the 2013 film FROZEN and was directed by Chris Buck and Jennifer Lee. The English subtitles are built-in subtitles. For Indonesian subtitles, the researcher obtained them from a subtitles-provider website named Subscene.

In this research, the researcher uses one type of data and primary sources: the transcripts of English and Indonesian subtitles FROZEN II (2019) movie. In this study, the researcher collected English and Indonesian subtitles for FROZEN II (2019) movies. In the next step, the researcher would analyze cultural substitution strategies used in the subtitles. The researcher referred to translation strategies proposed by Mona Baker (1992). An explanation would be added on the right side of the translation strategies column to

JELLT (Journal of English Language and Literature Teaching)
Vol. 6, No. 2 November 2021
P.ISSN : 2548-7728 E.ISSN : 2599-0373

180

add further information.Before analyzing the data, all the Indonesian-English subtitles in the movie were gathered and analyzed. Then, the researcher followed the following procedures.

1. The researcher put the English and Indonesian subtitles of the movie on the table.
2. The researcher read both English and Indonesian subtitles.
3. The researcher analyzed the implementation of cultural substitution in the subtitles.
4. The researcher analyzed the achievement of the equivalent.

FINDINGS AND DISCUSSION

The first objective of this research is to find out the implementation of cultural substitution in the FROZEN II movie. To achieve the purpose, the researcher examined and classified each sentence from both English and Indonesian subtitles into proper translation strategies proposed by Mona Baker (1992).

Table 4.1 Table of Translation Strategy

No.	Translation strategy	Number of Data	Percentage
1.	Translation by a more general word (superordinate)	770	70%
2.	Translation by more neutral /less expressive word	22	2%
3.	Translation by paraphrase using loan word or loan plus explanation	60	5%
4.	Translation by paraphrase using unrelated words	157	14%
5.	Translation by using a related word	59	5%
6.	Not in category	38	4%
	Total	1106	100%

From Table 4.1, there no cultural substitution translation strategies were found in the subtitle in subtitling FROZEN II (2019). However, the other translation strategies by Mona Baker (1992) were found. Translation by a more general word was the most frequently used translation strategy, with data of 770 (70%). Further description of Table 4.1 are as follows :

1. Translation by using a more general word obtained 770 (70%), which means there were 770 sentences categorized as a translation by using a more general.
2. Translation by using more neutral/less expressive words obtained 22 (2%) words, which means there were 22 sentences categorized as a translation by using more neutral/less expressive.
3. Translation by using paraphrase using loan word or loan plus explanation word obtained data of 60 (5%), which means there were 60 sentences categorized as a translation by using loan word or loan plus explanation.
4. Translation by using paraphrase using unrelated words obtained 157 (14%) data, which means there were 157 sentences categorized as a translation by using unrelated words.
5. Translation by using related words obtained 59 (5%), which means there were 59 sentences categorized as a translation by using related terms.
6. Translation by cultural substitution had no data obtained. The translator did not use this strategy since there were no possible sentences from the source language to translate using this strategy.

Table 4.2 Table of Achievment of Equivalence

No.	Translation Strategies

JELLT (Journal of English Language and Literature Teaching)
Vol. 6, No. 2 November 2021
P.ISSN : 2548-7728 E.ISSN : 2599-0373

181

	Translation by a More General	Translation by a More Neutral/Less Expressive Word	Translation by Using a Loan Word or Loan Word Plus Explanation	Translation Using Related Word	Translation by Paraphrase Using Unrelated Word
1.	10	9	10	8	7
2.	10	9	10	10	7
3.	9	10	10	7	8
4.	10	8	10	9	9
5.	8	9	10	8	7
6.	10	9	10	8	6
7.	9	10	10	9	8
8.	9	10	10	9	9
9.	10	10	10	8	7
10.	10	9	10	8	9
TOTAL					
	95	93	100	84	77
*Note Score 70-100 = Appropriate Score 50-69 = Enough Score 10-49 = Inappropriate					

From Table 4.2, showed that the achievment of the equivalence of each strategy is appropriate. Translation by using paraphrase using loan word or loan plus explanation word was the most appropriate translation strategy, with score of 100. Further description of Table 4.2 are as follows :

1. Translation by using a more general word obtained 95 score, which means is appropriate.
2. Translation by using more neutral/less expressive words obtained 93 score, which means is appropriate.
3. Translation by using paraphrase using loan word or loan plus explanation word obtained words obtained 100 score, which means is appropriate.
4. Translation by using paraphrase using unrelated words obtained words obtained 84 score, which means is appropriate.
5. Translation by using related words obtained words obtained 77 score, which means is appropriate.

Translation by a More General Word

Out of eight translation strategies proposed by Mona Baker, translation by a more general word is considered the most common translation strategy used, which deals with many types of non-equivalence (Baker, 1992). Based on Table 4.1, it is stated that there is a total of 770 data belongs to a translation by more general word. The examples of this translation strategy are as follows.

(1)

ST : Uh-oh. The Princess is **trapped** in the snow goblin's evil spell.

TT : Uh-oh. Putrinya **terperangkap** oleh mantra jahat goblin salju.

Context :

Anna said that the Princess was trapped in the snow goblin's evil spell. In this

JELLT (Journal of English Language and Literature Teaching)
Vol. 6, No. 2 November 2021
P.ISSN : 2548-7728 E.ISSN : 2599-0373

182

situation, Anna and Elsa played a puppet which told a story about Enchanted Forest; in that forest, there was a princess whose trapped by the snow goblin's evil spell, those spell made everything became ice, and there was a Fairy Queen who broke the spell and saved the Princess.

The word 'trapped' in the dialogue above is translated with its general meaning. According to Oxford Dictionary, the word 'trapped' can be defined as 'to keep somebody in a bad situation that they want to get out of but cannot.' In example (1), the subtitlist subtitles the word 'trapped' into 'terperangkap.' The word 'trapped' in SL can be translated as 'in a bad situation.' In TL, the most common translation for the world 'trapped' is 'terperangkap.'

(2)

ST : **Wait**, what?

TT : **Tunggu**, apa?

Context :

When Anna and Elsa played a puppet in their room, their father entered that room and asked them to go to bed. Their father asked what they were playing; they said they played Enchanted Forest. After his father heard the word "Enchanted Forest," he told them he had seen the real Enchanted Forest. Anna was surprised and asked her father to tell them his story about Enchanted Forest.

The word 'wait' in the dialogue above is translated with its general meaning. According to Oxford Dictionary, the word 'wait' can be defined as 'to stay where you are or delay something until somebody/something comes or something happens. For the example, the subtitlist subtitles the word 'wait' into 'tunggu.' The word 'wait' in SL can be translated as 'stay where you are.' In TL, the most common translation for the world 'wait' is 'tunggu.'

(3)

ST : And we're all **getting older**.

TT : Dan kita semua **beranjak dewasa**.

Context :

On the day, Elsa will be confirmed as a queen. Anna and Olaf were talking under the shade of a tree. They were talking about the future and growing up. Olaf said he wished he could last forever. Anna and Olaf were lost in a very deep conversation about the future, and then they were singing a song; one of the lyrics that Anna sang is "and we're all getting older".

In example (3), the subtitlist subtitles the phrase 'getting older' into ' beranjak dewasa.' According to Oxford Dictionary, the word 'older' can be understood as 'having existed or been for a long time.' Another meaning of the word 'older' is 'comparing the ages of people.' In other words, the word 'older' does not mean 'having existed or been for a long time,' but it can also refer to comparative and superlative forms. Based on the context, the subtitlist decides to translate the word 'older' into 'dewasa' as it refers to having existed, not a comparative form.

(4)

ST : Oh, you know what? I think I'll **turn in**.

TT : Oh, kau tahu apa, ku pikir aku **menyerah** saja.

Context :

The night after the ceremony of Elsa being a queen. Anna, Elsa, Kristoff, and Sven played a game inside the castle. While they were playing, Elsa heard a weird voice, and she seemed very uncomfortable. Realized about that, Anna then asked Elsa if everything was okay or not. Elsa was reluctant to explain what happened to her sister. She decided to end the games because she was very disturbed by the weird voice she had heard recently.

For example (4), the subtitlist subtitles 'turn in' into 'menyerah.' Oxford Dictionary defines the phrase 'turn in' as '(old fashioned) to go to bed.' The original meaning of the phrase 'turn in' is not

JELLT (Journal of English Language and Literature Teaching)
Vol. 6, No. 2 November 2021
P.ISSN : 2548-7728 E.ISSN : 2599-0373

183

equivalent to the translation word. 'Menyerah' in SL can be understood as ''give up.' As the context clues, the subtitlist subtitles the phrase into 'menyerah' instead because the character who was speaking the dialogue was giving up on the situation he was facing. Thus, subtitlist decides to translate it into 'menyerah' instead of following the phrase's original meaning.

Translation by a More Neutral/Less Expressive Word

In the translation by a more neutral/less expressive word, the translator chooses a word with a lower level of expressive meaning than the original word in SL. Based on Table 4.1, 22 sentences belong to the translation by a more neutral/less expressive word. The examples of this translation strategy are as follows.

(5)

ST   : "**Stood** a very old and very enchanted forest."

TT   : "**Terdapat** sebuah hutan yang tua dan dipenuhi sihir."

Context :

Agnarr, Anna and Elsa's father, was telling them about his experience with the Enchanted Forest. He said in the North there stood a forest called Enchanted forest. He also said the most powerful spirits protected it. Those are air, fire, water, and earth.

Stood in the past tense form of the word 'stand,' quoted from Oxford Dictionary; the word 'stood' means being upright with your feet. Additionally, although the word'stood' is often used in conjunction with an adverb or prepositional phrase to indicate where or how someone stands, another phrase or sentence may be used to indicate what someone does while standing. And in example (5), the subtitlist choose to pick a more neutral word 'stood' into 'terdapat.' The word 'terdapat' in SL can be translated as 'show where somebody or thing stand.' The word chosen by subtitlist carries less

emphasis on meaning compared to the original word.

(6)

ST   : "We **let down** our guard."

TT   : "Kami **longgarkan** penjagaan kami."

Context :

Agnarr told his experience with Enchanted Forest to his daughter Anna and Elsa. The story began when King Runeard (Agnarr's father) built the dam for the Northuldra people. It was built to strengthen their waters. It is also a gift of peace from King Runeard for the Northuldra people. When King Runeard inaugurated the dam, he asked him to come to the forest to celebrate it. King Runeard also brought his guard. In those events, King Runeard let down his guard because this event is a friendship event.

Quoted from Oxford Dictionary, the word 'let down' can be defined as 'something disappointing because it is not as good as you expected it to be.' Other definitions are 'to allow somebody or something to go somewhere.' From the definitions provided, it was implied then that the Northuldra people would loosen their guard. Seen from the context, the phrase 'let down' means an action to allow somebody or something to go. From the translated dialogue, the subtitlist subtitles the word 'let down' as 'longgarkan.' The word 'longgarkan' in SL is used to free or let somebody go.

(7)

ST   : "**You**'ve seen an enchanted forest?"

TT   : "**Ayah** pernh melihat hutan ajaib?"

Context :

When Anna and Elsa played a puppet in their room, their father entered that room and asked them to go to bed. Their father asked what they were playing; they said they played Enchanted Forest. After his father heard the word "Enchanted Forest," he told them he had seen the real Enchanted Forest. Anna was surprised and asked her

JELLT (Journal of English Language and Literature Teaching)
Vol. 6, No. 2 November 2021
P.ISSN : 2548-7728 E.ISSN : 2599-0373

184

father whether he have seen an enchanted forest in real life or not. She also asked her father to tell them his story about Enchanted Forest.

According to the Oxford Dictionary, the term 'you' may refer to the'subject or object of a verb or adverb after a preposition'. The word 'you' may also be used with nouns and adjectives to address someone directly. According to the context, the subtitlist selects a more neutral term, 'ayah,' as the translation of 'you.' The term 'ayah' translates as 'father' in SL. The term 'you' refers to the individual or group of individuals being addressed as the subject or object of a verb or adverb after a preposition.

(8)

ST : "**this could** last forever"

TT : "**ini** bertahan selamanya"

Context :

On the day, Elsa will be confirmed as a queen. Anna and Olaf were talking under the shade of a tree. They were talking about the future and growing up. Olaf said he wished he could last forever. They were lost in a very deep conversation about the future.

Quoted from Oxford Dictionary, the word 'this' can be used to 'refer someone to a particular person, thing or event that is close to you' or 'refer to something or somebody that has already been mentioned.' In this case, the word 'this' can be used for an event close to the character, and that has already been mentioned in the conversation before. Therefore, the word 'could' can be used to 'refer to a possible event or situation.' Because the word 'this' and 'could' had a similarity that both refer to an event, the subtitlist choose to translate and make it more neutral into the word 'ini' in SL. The word 'ini' in SL showed an event or situation that was mentioned in conversation before.

Translation by Using a Loan Word or Loan Word Plus Explanation

According to Baker (1992, p.34), when terms refer to culturally unique objects, contemporary ideas, or buzz phrases, a borrowed word or a loan word with explanation is employed for translation. As mentioned before, this translation strategy's flexibility of usage is limited by social translation standards. Table 4.1 includes a total of 60 phrases categorized as loan word-based translations or loan word-based translations with explanations. The following are a few examples of this translation method in action.

(9)

ST :"Why did **Northuldra** attack us anyway?"

TT :"Kenapa sih waktu itu orang **Northuldra** menyerang kita?"

Context :

Agnarr told his experience with Enchanted Forest to his daughter. He said Northuldra attacked his people when King Runeard built the dam for them as a gift of peace. Then Anna was very curious why did Northuldra attacked King Runeard, who gift them gifts.

The term 'Northuldra' in the dialogue above refers to a special person who can do magic. The term only exists in the Frozen world and does not exist in the real humans' world. 'Northuldra' is an invention by a scriptwriter, thus makes no special meaning in the real world. As a sequence, the subtitlist keeps the term 'Northuldra' since there is no similar word to represent it.

(10)

ST : "Only **Ahtohallan** knows."

TT : "Hanya **Ahtohallan** yang tahu."

Context :

After heard a story about Enchanted Forest from his father, Anna was very curious about why the spirits in the forest were locking everyone in it. She was afraid that one day the forest would wake again. Then Anna asked her mother if she thought

JELLT (Journal of English Language and Literature Teaching)
Vol. 6, No. 2 November 2021
P.ISSN : 2548-7728 E.ISSN : 2599-0373

185

the forest would wake again, and her mother just said only Athollan knew the answer.

The word 'Ahtohallan' in the dialogue above refers to the name of a magic river in the Frozen world. The word only exists in the Frozen world and does not exist in real humans' world. 'ahtohallan' is a magic river in Frozen world that kept the secret of a frozen world. Consequently, the subtitlist keeps the word 'Ahtohallan' since there is no similar word to represent it.

(11)

ST: "Castle! **Oaken**!"

TT: "Istana! **Oaken**!"

Context :

The night after the ceremony of Elsa being a queen. Anna, Elsa, Kristoff, and Sven played a game inside the castle. They played a game in which Olaf made weird movements while Anna, Elsa, Kristoff and Sven observed from the couch and should guess what Olaf meant. Kristoff guess what Olaf did was like castle or oaken.

Oaken is the name of the shopkeeper of Wandering Oaken's Trading Post and Sauna from the dialogue above. The subtitlist, in this case, does not translate Oaken and keeps its original name. This strategy also applies to the following example.

(12)

ST : "**Honeymaren** said there was a fifth spirit. A bridge between the magic of nature and us."

TT : "**Honeymaren** berkata ada roh kelima. Jembatan yang hubungkan alam sihir dan kita."

Context :

On the way to find the truth about Enchanted Forest, Anna and Elsa found Arendelle's ship. Then they also found the fact that their parents died because they were going to Ahtohallan looking for an answer about Elsa's power. Elsa was very sad and very guilty about that fact, but Anna convinced her that it was not her fault and said that only Elsa could free the Enchanted Forest from the curse. Then Elsa decided to go to Ahtohallan and explained to her sister that Honeymaren (one of Northuldra's people) ever told her in Ahtohallan there was a fifth spirit which a bridge between the magic of nature and them. Elsa believes the fifth spirit can help them.

In example (12), there is another name of people in Frozen world. Her name is Honeymaren; she is a girl from Northuldra. She can do magic, like other people from Northuldra who can do magic. The subtitlist keeps the original name from SL.

Translation Using Related Word

In the translation, by paraphrasing using a related word, the translator maintains the concept expressed by the original word in SL but lexicalizes it differently. The translator also uses this translations strategy if the form used in SL is higher than in TL. From Table 4.1, there is a total of 185 sentences categorized to the translation by paraphrase using a related word. The examples of this translation strategy are as follows.

(13)

ST : "Um, we're **heading** west to the Linchen Meadows. You can come with us if you want."

TT : "Um, kami **pergi** ke barat menuju ke padang Lycan. Kau boleh ikut bersama kami jika kau mau."

Context :

While in Enchanted Forest, when Kristoff wanted to surprise Anna with a proposal, it failed because Anna was already left with her sister Elsa. He and Sven were separated from Elsa, Anna, and Olaf. Then Northuldra people offered him an option to go with them to the Lichen Meadows or just stayed there.

According to Oxford University, the definition of the word 'heading' is 'move in a particular direction.' The subtitlist subtitles the word 'heading' as 'pergi.' The word 'pergi' can be understood as move or travel from one place to another. Compared

to the definition of the word 'heading' in SL and the word 'pergi' in TL, they share a sense of meaning. Thus, 'pergi' is related to the word 'heading.'

(14)

ST : "and yet, charge **mocks** us with her beauty."

TT : "Dan meski begitu, perubahan **menghina** kita dengan keindahanmu"

Context :

On the day, Elsa will be confirmed as a queen. Anna and Olaf were talking under the shade of a tree. They were talking about the future and growing up. Olaf said he wished he could last forever, and he thought the change would mock them with beauty. They were lost in a very deep conversation about the future.

Quoted from Oxford Dictionary, the word 'mocks' is defined as 'make fun of something or somebody.' From example (14), the bolded word 'mocks' in SL is translated as 'menghina' in TL. The word 'menghina' in TL can be translated as 'an action causing or intending to cause somebody to feel offended. Based on the definition provided, it is clear that the original word 'heading' relates to the translated word 'menghina.'

(15)

ST: "I'm **holding on** tight to you."

TT: "**Mendekap** erat dirimu."

Context :

On the day, Elsa will be confirmed as a queen. Anna and Olaf were talking under the shade of a tree. They were talking about the future and growing up. Olaf said he wished he could last forever. Anna and Olaf were lost in a very deep conversation about the future, and then they were singing a song; one of the lyrics that Anna sang is "I'm **holding on** tight to you."

Based on Oxford University, the phrase 'holding on' can be used to 'wait for a short time.' It also can be used to 'hold something or someone firmly with your hands or arms.' By referring to the movie scene, the best definition suits for the context is the second one. Thus, the subtitlist subtitles the phrase 'holding on' as 'mendekap.' The word 'mendekap' can be translated as 'holding or hugging someone or something close to your body with your arms.' From this definition, it is known that the translated words are related to the original word, and it shares the similar sense of meaning.

(16)

ST : "**Hang on.**"

TT : "**Bertahanlah.**"

Context :

After Elsa became an ice statue and Olaf flurrying away, Anna was trying to find a way to destroy the dam and free the Enchanted Forest from the curse. She then went to where the stone giants were, tried to wake them up, and made them catch her while running to the dam. After she managed to attract the giants to destroy the dam, Anna is now in danger because she almost fell into the dam. Luckily, lieutenants Mattias and Kristoff came to rescue her.

Oxford Dictionary defines the phrase 'hang on' to 'wait for a short time.' Another definition is 'said as a way of telling someone to not give up, despite difficulties.' The subtitlist subtitles the phrase 'hang on' as 'bertahanlah,' which can be understood as 'to continue to live or exist after being in a difficult situation.' It is clear then the words share a similar sense of meaning and are still related. The subtitlist uses the word which has relation to the original word in SL without destructing its meaning.

Translation by Paraphrase Using Unrelated Words

Translation by paraphrase using unrelated words involves unpacking the meaning of the original word in SL. As stated in the previous chapter, the translator uses this translation strategy if the word is

semantically complex. Table 4.1 shows a total of 157 sentences categorized to a translation by paraphrase using unrelated words. The examples of this translation strategy are as follows.

(17)

Context :

ST: "**lie** the answer"

TT: "**terbaring** jawaban"

Context :

After hearing a story about Enchanted Forest from her father, Anna and Elsa's mother also told her story about Ahtohallan. She said to them when she was a child, and her mom always sang a song about a special river called Ahtohallan; it was said that it holds all the answers about the past. They asked her to sang it to them, and one of the lyrics that her mom sang was "lie the answer."

Quoted from Oxford Dictionary, the word 'lie' can be understood as 'to say or write something that you know is not true.' Based on the definition, a lie can be understood as giving information to other people that is not true. On the other hand, the subtitlist translates the word 'lie' as 'terbaring, which is the translation word for 'lying down.' By these definitions, it is clear that the words 'lie' share different meanings and do not relate.

(18)

Context :

ST: "The mist still **stands**."

TT: "Kabutnya masih **menyelimuti**."

Context :

Agnarr told a story about Enchanted Forest to his daughter. Anna was curious about what is actually in the forest; Agnarr also doesn't know for sure what's in that. All he knew was the mist still cover up the forest, and no one can get in, and no one has since come out.

For example (18), the translator, in this case, translated the word 'stands' as 'menyelimuti.' The word 'menyelimuti' in

SL can be translated as 'cover-up.' Meanwhile, in Oxford dictionary, the word 'stands' defined as 'to be on your feet or to be in vertical position.' By this definition, it is clear that the words 'stands' share different meanings and do not relate to each other. The word 'stands' used by the character in FROZEN II refers to be in a vertical position, while the word 'menyelimuti' refers to an action to cover up something so that it cannot be seen.

(19)

ST : "What **does** all of this have to do with Arendelle?"

TT : "Apa **hubungannya** semua ini dengan Arendelle?"

Context :

The night when Anna and Elsa were sleeping, Elsa heard the weird voice again. At that time, she decided to follow the voice and tried to find where did it had come from. Not long after, that strange incident occurred, such as the disappearance of all fires and strong wind in Arendelle. Everyone was panicked, and they gathered in a safe place. When they were gathered, suddenly all trolls came; one of them, Pabbie, warned Elsa to prepare for what she had done. Because she woke the magical spirits up and made them angry. Anna was confused with those situations and asked Elsa what all of this has to do with Arendelle.

Quoted from the Oxford dictionary, the word 'does' is defined as 'to act or take action.' Meanwhile, the translator translated the word 'does' into 'hubungannya.' The word 'hubungannya' in SL can be understood as 'connected with of relationship.' By these definitions, it is clear that the word 'does' share different meanings and do not relate to each other.

(20)

ST: "We'll **get** them."

TT: "Kami **kejar** mereka!"

Context :

Anna, Elsa, Kristoff, Olaf, and Sven were in Enchanted Forest. When they were in there, they met fire spirits. It tried to catch them and tried to hurt them. They decided to go to the river to save themselves from fire spirits. Kristoff asked Sven to get Anna and Elsa and tried to save them from fire spirit.

For example (18), the translator, in this case, translated the word 'get' as 'kejar.' The word 'kejar' in SL can be translated as 'chase.' Meanwhile, in the Oxford dictionary, the word 'get' defined as 'to obtain or earn something.' By this definition, it is clear that the words 'get' share different meanings and do not relate to each other. The word 'get' used by the character in FROZEN II refers to earning something, while the word 'kejar' refers to hurry after someone or something to catch them.

Following the results of the previous sub-chapter, the researcher would like to examine the findings of the cultural substitution approach in this section of the paper. According to the results, no method for cultural substitution was discovered. Translation by cultural replacement is a technique in which the subtitlist replaces the content of a text with material from the target audience's culture that is comparable. However, the other translation methods developed by Mona Baker (1992) were discovered to be utilized in the subtitling of the film FROZEN II (2019).

When it came to data, the first translation method used, which was translation by a more general word, was the one with the greatest quantity of information. There were 770 data points (70%) that were related to translation using a more general word. The data was classified into this translation method by the researcher because the translated subtitle revealed that the subtitlist translated the term by its general equivalent. Another way of saying this is that the translated term is the most often used translation for the original word in SL.

FROZE II (2019) is a fantasy film in which a fictitious magical word is used to tell a story. The film depicts a wide range of fictitious elements, including the name of the setting, people, and animals, among others. When a fictitious item is translated using a loan word or a loan word with explanation, it is discovered that the subtitlist retains the majority of the original names of the fictional thing. In the film, characters and places like Northuldra, Ahtohallan, Trolls, and Arendelle exist that do not exist in the culture of the intended audience. Furthermore, the subtitlist was unable to come up with any comparable terms to describe the thoughts. As a result, it was agreed that the subtitlist would retain their original names.

In this sub-chapter, the researcher would like to discuss the acievment of the equivalence. According to the results, Translation by a more general word is a strategy that very appropriate in the subtitling of the film FROZEN II (2019). Different from study conducted by (Dzikrullah, 2009) highlighted the methods employed by the translator while translating the transcripts of the TROY films from English to Indonesian. These strategies included word categorization, above-word equivalence, and grammatical level equivalent. The study's findings are The translator's categories for word level equivalency are as follows: more neutral/less emotive words, more broad words, more particular words, loan words, paraphrasing with related words, paraphrasing with unrelated words, and omission. The translator employed the following strategies in the aforementioned word level equivalence: in collocation, the translator employed only a similar meaning similar form strategy; however, in idiom, the translator employed both a similar meaning similar form strategy and a similar meaning different form strategy. In

grammatical level equivalence, the issue of equivalence may be found in the categories of number, person, tense and aspect, and voice. There is no grammatical category of gender in this analysis. The methods employed in the category of number remove pertinent information about the number (plural to singular, plural to plural by reduplicating the word) and lexically transcribe it. The dimension of formality and familiarity is also used in the category of person. The technique employed in the grammatical categories of tense and aspect is to change the tense from present to future, and in the grammatical category of voice is to change the voice from active to passive and passive to active. In this study the researcher found that the achievment of the equivalence can be reached to appropriate because the translator used a tranlsation strategy by Mona Baker (1992). It was shown in Table 4.2, in that table shown the result of the achievment of the equivalence is appropriate because the score of the appropriateness is 70-100 whih means the subtitle is appropriate.

CONCLUSION

This study describes how Baker's cultural substitution strategies are used in subtitling FROZEN II movies. The result found that the translator does not use Baker's cultural substitution strategies. The achievment of the equivalence of this subtitle is approriate, it had been shown with score 70-100 which means the subtitle is appropriate. Besides that, the researcher found that the translator used five strategies proposed by Mona Baker (1992). They were translation by a more general word, translation by paraphrase using the related word, translation by using loan word or loan word plus explanation, translation by paraphrase using the unrelated word, and translation by a neutral/less expressive word. The total of data is 1,106 data. The first strategy, namely translation by a more general word with data of 770 (70%). The second is a translation by paraphrase using

unrelated words with data of 157 (14%). The third is the translation by paraphrase using loan word or loan plus explanation word with data of 60 (5%), followed by; translation by using a related word with data of 59 (5%), translation by more neutral /less expressive word data of 22 (2%).

REFERENCES

Aveline, R. G. Z. (2015). Subtitling Strategies and Translation Readability of The Indonesia Subtitle of Maleficent Movie. *International Journal of Soil Science*, *10*(1), 1–14. https://doi.org/10.3923/ijss.2017.32.38

Azhari, R. A. (2016). *Subtitling Analysis of Sentences in Everest Movie*. *9*(2), 10. https://doi.org/10.5151/cidi2017-060

Baker, M. (1992). *In Other Word*. Routledge.

Bram, B., & Putra, P. K. (2019). Swear words used by Jordan Belfort in the Wolf of Wall Street movie. *SKASE Journal of Theoretical Linguistics*, *16*(2), 131–140.

Catford, J. C. (1965). *A Linguistic Theory of Translation*. Oxford University Press.

Christyanti, S. A. (2018). *" HOW FAR I ' LL GO ": A STUDY OF ITS STRATEGIES AND MUSICAL DEVICES APPLIED " HOW FAR I ' LL GO ": A STUDY OF ITS STRATEGIES.*

Darmanto. (2016). *The Study of Non Equivalent Meaning in the Translation of the Movie Frozen*. 10.

Dwi Hastuti, E. (2015). An Analysis on Subtitling Strategies of Romeo and Juliet Movie. *Register Journal*, *8*(1), 57. https://doi.org/10.18326/rgt.v8i1.57-80

Dzikrullah, B. (2009). *Word , Above Word , and Grammatical Equivalence in theSubtitle of Troy Bunayya Dzikrullah Language and Art Faculty State University of Semarang.*

Harsini. (2019). Translation Strategies in Animation Movies' Subtitle for Deaf and Hard of Hearing Children. *Journal*

of *Chemical Information and Modeling*, *53*(9), 1689–1699. https://doi.org/10.1017/CBO978110741 5324.004

Hosseinnia, M. (2014). *Omission as A Strategy in Subtitling*. *5*(January), 394–402.

Jahromi, P. P., & Suzani, S. M. (2016). A Study of Relationship between Translation Studies Students' Critical Thinking Ability and the Quality of Literary Prose Text Translation. *Theory and Practice in Language Studies*, *6*(9), 1855. https://doi.org/10.17507/tpls.0609.19

Kosasih, N. (2016). *SUBTITLING ANALYSIS OF ANNABELLE MOVIE BY GARY DAUBERMAN SUBTITLING ANALYSIS OF ANNABELLE MOVIE*.

Leni, C., & Pattiwael, A. S. (2019). Analyzing Translation Strategies Utilized in the Translation of Song "Do You Want To Build a Snowman?" *Journal of Language and Literature*, *19*(1), 55–64. https://doi.org/10.24071/joll.2019.19010 5

Matusov, E., Wilken, P., & Georgakopoulou, Y. (2019). *Customizing Neural Machine Translation for Subtitling*. *1*, 82–93. https://doi.org/10.18653/v1/w19-5209

Mujiyanto, Y. (2011). *NONEQUIVALENCE IN THE ENGLISH-TO-INDONESIAN TRANSLATION OF BEHAVIORAL CLAUSES*. *VI*(October), 57–71.

Munday, J. (2016). *Introducing Translation Studies Theories and applications*. Routledge.

Na'mah, I., & Sugirin, S. (2019). *Analysis of Conversational Implicature in the Hobbit Movies Subtitle*. *254*(Conaplin 2018), 211–214. https://doi.org/10.2991/conaplin-18.2019.43

Newmark, P. (1988). *A TEXTBOOK OF TRANSLATION*. Prentice HaH International vUIO Ltd.

Olenka, F. (2014). *AN ANALYSIS ON TRANSLATION TECHNIQUES IN THE SUBTITLE OF THE MOVIE " 5 CM ."*

Ordudari, M. (2007). *Translation procedures , strategies and methods. 1976*.

Puspita, M. I. (2013). Translation Techniques Used in Subtitle Text of "Finding Nemo" Movie. *Rancang Bangun E-CRM Pada Pasar Murah Solo*, *1*, 3–4.

Puspitasari, E. N. I. (2011). *A TRANSLATION ANALYSIS OF ENGLISH CONDITIONAL SENTENCE IN MONALISA SMILE MOVIE AND ITS SUBTITLING*.

Putri, D. A. (2017). *The Translation Techniques in Subtitling and Dubbing in Original Soundtrack Movie (Frozen: Let It Go)*. 1–90.

Setiawan, R. (2017). *TRANSLATION TECHNIQUES USED BY DANAN PRIYATMOKO IN DAVE PELZER ' S THE LOST BOY*.

Simanjuntak, N. V. N. (2013). *Subtitling Strategies in " Real Steel " Movie*.

Supardi, M., & Putri, D. A. (2018). Audio-Visual Translation Techniques: Subtitling and Dubbing of Movie Soundtrack in Frozen: Let it Go. *Buletin Al-Turas*, *24*(2), 399–414. https://doi.org/10.15408/bat.v24i2.8621

Uswatun Khasanah. (2009). *A Translation Analysis of Cultural Terms in The Film "Ratatouille."* 2(5), 255. ???

Utami, R. L. (2016). *Subtitling Analysis in The Fast Furios 7 (2015) Movie*. *7*(2015), 41.

JELLT (Journal of English Language and Literature Teaching)
Vol. 6, No. 2 November 2021
P.ISSN : 2548-7728 E.ISSN : 2599-0373

191