

**AN ANALYSIS OF TRANSLATION METHOD USED IN  
ENGLISH TO INDONESIAN LANGUAGE OF *ENCANTO*  
(2021) MOVIE SUBTITLE**

**Final Project**

Submitted as a Partial Fulfillment of the Requirements for the Bachelor Degree

Sarjana Sastra in English Literature Study Program



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## ABSTRACT

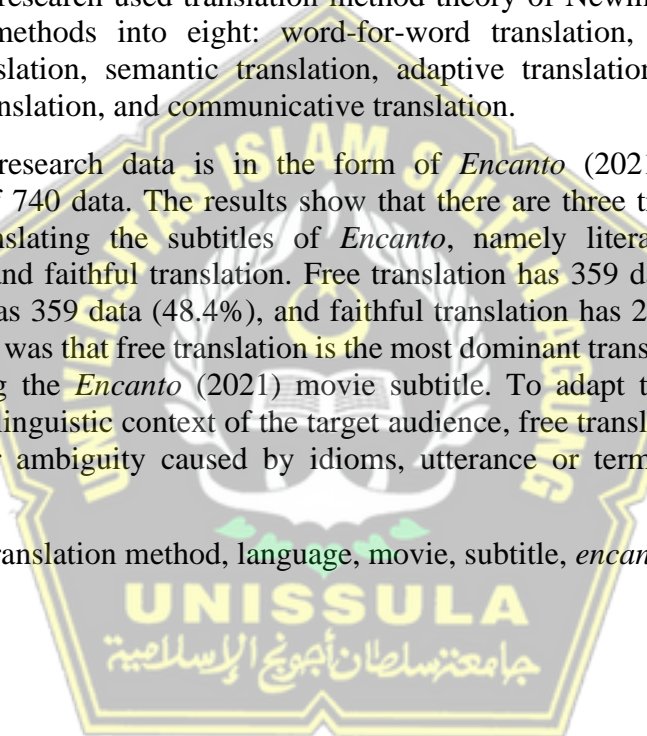
**Andalus, Ramyza Alvazagi. 30802000041.** “An Analysis of Translation Method Used in English to Indonesian Language of *Encanto* (2021) Movie Subtitle”. English Literature Study Program. Faculty of Languages and Communication Sciences. Sultan Agung Islamic University Semarang. Advisor: Diyah Fitri Wulandari, S.S., M.Hum.

This research aims to analyze the translation methods used in translating *Encanto* (2021) movie subtitles from English to Indonesian and the dominant translation method used in translating *Encanto* (2021) the movie subtitles. This research used descriptive qualitative method.

This research used translation method theory of Newmark, which divides translation methods into eight: word-for-word translation, literal translation, faithful translation, semantic translation, adaptive translation, free translation, idiomatic translation, and communicative translation.

The research data is in the form of *Encanto* (2021) movie subtitles consisting of 740 data. The results show that there are three translation methods used in translating the subtitles of *Encanto*, namely literal translation, free translation, and faithful translation. Free translation has 359 data (48.5%), literal translation has 359 data (48.4%), and faithful translation has 23 data (3.1%). The main finding was that free translation is the most dominant translation method used in translating the *Encanto* (2021) movie subtitle. To adapt the subtitles to the cultural and linguistic context of the target audience, free translation used to avoid confusion or ambiguity caused by idioms, utterance or terms from the movie subtitle.

Keywords: translation method, language, movie, subtitle, *encanto*



## INTISARI

**Andalus, Ramyza Alvazagi. 30802000041.** “An Analysis of Translation Method Used in English to Indonesian Language of *Encanto* (2021) Movie Subtitle”. English Literature Study Program. Faculty of Languages and Communication Sciences. Sultan Agung Islamic University Semarang. Advisor: Diyah Fitri Wulandari, S.S., M.Hum.

Penelitian ini bertujuan untuk menganalisis metode penerjemahan yang digunakan dalam menerjemahkan takarir film *Encanto* (2021) dari bahasa Inggris ke bahasa Indonesia dan metode penerjemahan yang dominan digunakan dalam menerjemahkan takarir film *Encanto* (2021). Penelitian ini menggunakan metode deskriptif kualitatif.

Penelitian ini menggunakan teori metode penerjemahan dari Peter Newmark, yang membagi metode penerjemahan menjadi delapan: penerjemahan kata per kata, penerjemahan harfiah, penerjemahan setia, penerjemahan semantic, penerjemahan adaptif, penerjemahan bebas, penerjemahan idiomatik, dan penerjemahan komunikatif.

Data penelitian berupa takarir film *Encanto* (2021) yang berjumlah 740 data. Hasil penelitian menunjukkan bahwa terdapat tiga metode penerjemahan yang digunakan dalam menerjemahkan takarir *Encanto*, yaitu penerjemahan harfiah, penerjemahan bebas, dan penerjemahan setia. Terdapat 359 data penerjemahan bebas (48,5%), 358 data penerjemahan bebas (48,4%), dan 23 data penerjemahan setia (3,1%). Temuan utama adalah bahwa terjemahan bebas merupakan metode penerjemahan yang paling dominan digunakan dalam menerjemahkan takarir film *Encanto* (2021). Untuk menyesuaikan takarir dengan konteks budaya dan bahasa dari penonton, terjemahan bebas digunakan untuk menghindari kebingungan atau kerancuan yang disebabkan oleh idiom, ungkapan atau istilah dari takarir film.

Kata Kunci: metode penerjemahan, bahasa, film, takarir, *encanto*

**PAGE OF APPROVAL**

**Final Project**

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INDONESIAN LANGUAGE OF *ENCANTO* (2021) MOVIE SUBTITLE**

**Prepared and Presented by:**

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Examiners.**

**Semarang, February 26 2024**



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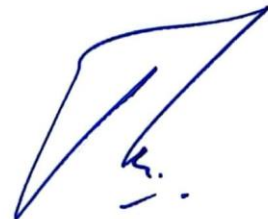


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## STATEMENT OF ORIGINALITY

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Hereby declare that the undergraduate thesis entitled “An Analysis of Translation Method Used in English to Indonesian Language of Encanto (2021) Movie Subtitle” is my own work and not the result of plagiarism, I guaranteed that:

1. I wrote this undergraduate thesis independently and did not copy or imitate the work of others without giving clear quotations or references.
2. I did not use false, inaccurate, or invalid data or information in this undergraduate thesis.
3. I did not commit fraud, manipulation, or ethical violations in the process of research and writing this undergraduate thesis.
4. I am willing to accept academic or legal sanctions if proven to violate this statement of originality.

This statement made truthfully.

Ramyza Alvazagi Andalus



February 26, 2024

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5. All friends at the Faculty of Languages and Communication Sciences, Sultan Agung Islamic University Semarang
6. All people who cannot be mentioned one by one, who have helped and inspired the researcher in completing this undergraduate thesis.

The researcher realizes that this undergraduate thesis is far from being perfect and still needs a lot of improvement. Therefore, the researcher welcomes any constructive criticism and suggestion for the betterment of this thesis.

## MOTTO AND DEDICATIONS

### Motto

“Master yourself to the higher level. Then, you’ll grasp the glory”

(Ramya Alvazagi Andalus)

### Dedication

I dedicate this undergraduate thesis to:

1. Allah SWT, the Highest and the Wisest, the source of all knowledge and wisdom, for the guidance and assistance to finish this undergraduate thesis.
2. Diyah Fitri Wulandari, S.S., M.Hum, my respected supervisor, who has patiently and diligently guided, advised, and corrected the researcher throughout the process of writing this undergraduate thesis.
3. My beloved parents, who have always given unconditional love, prayer, encouragement, and support in every aspect of my life.
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6. All people who cannot be mentioned one by one, who have helped and inspired the researcher in completing this undergraduate thesis.

I hope that this research can be useful for the researcher and the society.

# CHAPTER I

## INTRODUCTION

### A. Background of the Study

Language plays a crucial role in human existence as it enables the development of civilization, technology, and science. It allows for the creation of beautiful and structured literary works. “Language is often viewed as a vehicle of thought, a system of expression that mediates the transfer of thought from one person to another” (Finegan, p. 6). Additionally, language assists humans in their efforts to communicate effectively, thereby contributing to the progress of advanced civilization, broader scientific knowledge, and sophisticated technology that have practical benefits in daily life.

There are numerous languages spoken in different parts of the world, and they can be broadly classified into two categories: written and spoken. “Written language systems tend towards uniformity, towards providing codified expression for all established wordings of the language whether in characters, in syllabic or alphabetic spellings, or in some intermediate or composite forms” (Halliday, 30). The current research focuses on spoken language since the object of analysis is a movie. In every published film, subtitles are typically included to aid the audience in understanding the dialogue and conversations between characters.

Translation involves the interpretation of words and sentences from one language to another in a structured and professional manner. A specialized activity

requires the use of relevant theories and is typically carried out by experts in the field. Untrained individuals cannot translate literary works such as novels, songs, and films. “The purpose of translation is to convey the intended meaning of a text in another language” (Newmark, 5). Therefore, the outcome of a translation may vary depending on the translator's chosen theory. In addition, translators must pay careful attention to grammar and context to ensure that the resulting meaning is clear and free from misunderstandings.

“Movie subtitles are a type of translation output that are typically displayed on the screen, usually at the bottom, in order to facilitate the audience's comprehension of the dialogue between characters” (Permatasari, Dea Utami, 5). The quality of subtitles is crucial, as they need to accurately convey the meaning of what is being said, taking into account grammar, context, and existing meanings. Oxford dictionary defines subtitles as words that translate film dialogue into a different language and appear at the bottom of the screen. When translating English subtitles into Indonesian, for instance, it is important to consider various elements such as cultural, social, political, and economic factors. Additionally, the translation of foreign terms should be carefully done to ensure that the audience can fully understand the meaning of the dialogue in the film.

Translating movie subtitles is a challenging task that requires attention to detail and accuracy. “Translators must ensure that the source language and target language have equal meaning in words and sentences, as even slight errors can lead to misunderstanding and disinterest from the audience” (Halim and Bustamin, 67). Accuracy is crucial in the translation process, as it helps to ensure that the subtitles

match the original transcript of the movie as closely as possible. “The importance of accuracy that inaccurate subtitles can confuse viewers and cause them to lose track of the movie's message” (Hadi and Ismani, 671). This is particularly important, as movies are not only watched by adults, but also children and adolescents. Therefore, translators must handle the translation process carefully to prevent any errors that may affect the viewer's experience.

Therefore, the researcher of this research is primarily interested in analyzing the subtitles present in the *Encanto* (2021). The aim of this research is to explore the process of translating the subtitle of the movie *Encanto*. This musical animated film tells the story of Mirabel, a girl who struggles to save her family's magic and reunite them in harmony, despite not possessing magical powers like her siblings. The researcher is interested in this subject as it can provide insights into the different methods used in translating movie subtitles. The researcher hopes that readers can gain a better understanding of these methods by examining the subtitles for *Encanto*.

In conclusion, it can be said that translation methods, languages, and subtitles play crucial roles in translation activities. The reason for this is that language is vital in daily communication, whether it is with people we know or those who speak a different language. Additionally, movie subtitles provide an easy way to learn foreign languages beyond traditional classroom learning. Watching movies also provides insight into the culture of other countries. It is important to continue learning new things to enhance our quality of life and expand our knowledge.

## B. Problem Formulation

Based on the background above, the problem formulation mentioned as follows:

1. What translation methods used by Nazaret Setiabudi in the process of translating the sentences in *Encanto* (2021) movie subtitle?
2. What are the most dominant translation methods used by Nazaret Setiabudi in translating the sentences in the movie *Encanto* (2021)?

## C. Limitation of the Study

This research focus on translation methods used in *Encanto* (2021) movie subtitle translated by Nazaret Setiabudi according to Peter Newmark's translation methods theory.

## D. Objective of the Study

The research goal is undoubtedly to address and resolve the previously stated research issues. The following goals are set for this research in accordance with the above-mentioned research problem:

1. To find out the translation method used by Nazaret Setiabudi in the *Encanto* (2021) movie subtitle.
2. To explain the dominant translation method used by Nazaret Setiabudi in the *Encanto* (2021) movie subtitle.

## E. Significance of the Study

The results of the research were expected to have theoretical and practical ramifications for translation methodology. The theoretical purpose of this research is to further the reader's understanding of the translation methods employed in the

film *Encanto* (2021). The research's reader should also be able to evaluate the translation methods used in other films. The practical application of the study's findings will benefit readers interested in learning about movie translation methods, translators, English language learners, researchers, and everyone else with an interest in translating novels, movies, or other kinds of works.

#### F. Organization of the Study

The research was divided into five chapters. The introduction is in Chapter I. The background of the study, problem formulation, limitation of the study, objective of the study, and its significance were all included in this chapter. A literary review is in Chapter II. This chapter includes an overview of the theory, a list of keywords, and an explanation of how the variables relate to one another. The research methodology was covered in Chapter III. The sorts of study and data organization were covered in this chapter. Findings and discussions were covered in Chapter IV. The findings and discussions from the first and second problem formulations were presented in this chapter. Chapter V offers conclusion and suggestion. The findings and discussions from the previous chapter were summarized in this chapter.



## CHAPTER II

### REVIEWS OF RELATED LITERATURE

#### A. Synopsis

"*Encanto* (2021)" is an animated musical film that revolves around the Madrigal family, an extraordinary family residing in a mystical village nestled in the Colombian mountains. Each member of the Madrigal clan possesses a unique power, except for Mirabel, who realizes her lack of magical abilities and struggles with a sense of isolation amidst her gifted relatives. However, as the enchantments safeguarding the Madrigal village start to fade, the entire family's dreams and happiness become jeopardized. Mirabel must rely on her intelligence, courage, and love for her family to rescue their cherished community. Assisted by her grandmother, Abuela, and her siblings, each possessing their own remarkable powers, Mirabel embarks on a quest to uncover the secrets behind the vanishing magic within their lineage. Throughout this transformative journey, Mirabel learns profound lessons about the true essence of family, the strength that lies within her despite the absence of magic, and the significance of embracing oneself wholeheartedly.

She discovers that the Madrigal family, despite their imperfections, thrives on their unwavering support and boundless love for one another. In turn, Mirabel becomes a beacon of inspiration, encouraging her family and the entire village of Madrigal to embrace their individuality, find solace in their differences, and discover newfound resilience in their diversity. With its visually stunning animation, emotionally resonant original songs, and a compelling message about

self-acceptance and the power of familial bonds, "*Encanto*" is an enchanting and enthralling cinematic experience. The film imparts a valuable reminder that strength is not solely derived from visible enchantments but also emanates from the love, intellect, and understanding nurtured within our relationships with loved ones. Ultimately, "*Encanto*" serves as a poignant testament to the idea that everyone possesses a unique place in the world, and it is our individuality that makes us truly extraordinary.

## B. Reviews of Related Theory

Translation is an activity to interpret words or sentences from one language to another so that they are easy to understand and minimize misunderstandings. According to Newmark, translation methods are divided into eight types as follows word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation (A Textbook of Translation, p. 45). Although there are already methods used in translation, the selected translation method can be different depending on the translator. Therefore, the best translation method is relative and that is what makes the translation process not easy.

Based on the explanation above, in a translation activity there are two important terms, namely Source Language (SL) and Target Language (TL). The translation of a literary work such as a film, novel, or song is based on these things. Thus, translators are required to provide the best translation of a literary work. Thus, Newmark's perspective on translation is focused on three significant things such as cultures, languages, the writer and the translator. Newmark stated that all kind of

translation studies must refer to the text (A Textbook of Translation, p. 45). Thus, it can be said that the translation using the methods described above simply sticks to the text in the source language and target language, which in this research it is English as SL and Indonesia as TL. “Differences in grammatical structures between the source and the target languages, along with issues related to understanding the text in context, and challenges in mastering vocabulary, can pose difficulties in the process of translation” (Muhammad et. al. p. 382). Furthermore, the intricate interplay of grammatical disparities, contextual intricacies, and lexical proficiency underscores the multifaceted nature of challenges that can impede the seamless and accurate translation of content from one language to another.

#### B.1. Translation Methods

Translation methodology refers to the process of translating (Newmark, p. 45). It consists of two parts. The emphasis on the source language comes first, and the emphasis on the target language comes second. Both of these are the order of importance while utilizing translation methods. Where the translator tends to render on source language structure and form, source language emphasis is used. When the translator is concerned about the meaning of the language in the receptor language, target language accent is used. Based on Newmark's theory in his book “A Textbook of Translation”. The translation method is divided into eight types as follows.

### B.1.1 Word-for-word Translation

This word for word translation is based on simple meaning of a sentence or words and not related to context (Newmark, p. 45). The TL appears just below the SL words in an interlinear translation of this. The SL word order is maintained, and each word is translated individually by its most prevalent meaning, without regard to context. Literal translations are used for cultural terms. The primary function of word-for-word is understanding the mechanics of the original language is necessary for translation, or interpret a challenging text as a pre-translation exercise. The example of word for word translation as followed:

1) Film: Batman The Dark Knight

SL: "Why so serious?"

TL: "*Kenapa begitu serius?*"

2) Film: The Matrix

SL: "I know kung fu."

TL: "*Aku tahu kung fu.*"

3) Film: The Avengers

SL: "I'm always angry."

TL: "*Aku selalu marah.*"

### B.1.2. Literal Translation

The closest TL equivalents of the SL grammatical constructs are converted, while the lexical words are once again translated individually and devoid of context (Newmark, p. 46). This identifies the issues that need to be resolved before translation. The example of word for word translation as followed:

1) Film: Gone with the Wind

SL: "Frankly, my dear, I don't give a damn."

TL: "*Jujur saja, sayang, aku tidak peduli.*"

2) Film: Star Wars

SL: "May the Force be with you."

TL: "*Semoga Kekuatan menyertaimu.*"

3) Film: The Terminator

SL: "I'll be back."

TL: "*Aku akan kembali.*"

### B.1.3. Faithful Translation

Within the limitations of the target language's grammatical structures, faithful translation attempts to capture the exact contextual meaning of the original (Newmark, p. 46). It maintains the degree of grammatical and lexical "abnormality" (deviation from SL standards) in the translation while "transferring" cultural words. It makes an effort to adhere as closely as possible to the researcher objectives and

text-realization. Sometimes the translation sounds strange and is difficult to understand. The example of word for word translation as followed:

1) SL: "The patient underwent a craniotomy to remove the tumor."

TL: "*Pasien menjalani craniotomy untuk mengangkat tumor.*"

2) SL: "She spoke in a formal tone."

TL: "*Dia berbicara dengan gaya bahasa formal.*"

#### B.1.4. Semantic Translation

Compared to faithful translation, semantic translation is more adaptable. Semantic translation based on Newmark's theory is more flexible with the target language than faithful translation, which is more rigid and unbending with regard to the target language's rules or more dependent on the source language (Newmark, p. 46). In contrast to faithful translation, semantic translation must take into account the aesthetics of the original language text without distorting its content beyond what is fair. The example of word for word translation as followed:

1) SL: "Keep off the grass."

TL: "*Jauhi rumput ini.*"

2) SL: "He's feeling blue."

TL: "*Dia merasa sedih.*"

3) SL: "I'm really overdue for vacation."

TL: "*Aku sangat terlambat untuk menikmati liburan.*"

#### B.1.5. Adaptation Translation

The term “adaptive translation” refers to a translator’s ability to modify a text to better reflect the culture of the target language (Newmark, p. 46). The two languages should have the same meaning in the context of the text even though the ways of culture represented in each are distinct.

1) SL: “Hasta la vista my friend.”

TL: “*Sampai jumpa temanku.*”

2) SL: “This needs the midas touch.”

TL: “*Ini memerlukan sentuhan emas.*”

#### B.1.6. Free Translation

Free translation allows the translator complete freedom to interpret the source text anyway that fit, without regard to the grammatical rules or cultural norms of the target language (Newmark, p. 46).

1) SL: “I’ll always find my mark.”

TL: “*Aku selalu menemukan petunjuk.*”

2) SL: “I will purged the wicked.”

TL: “*Aku akan melenyapkan yang jahat.*”

3) SL: “They will be condemned.”

TL: “*Mereka akan dihukum.*”

### B.1.7. Idiomatic Translation

A translation method known as “idiomatic translation” deals with idiom expression from both the source and target languages (Newmark, p. 47). The method is intended to translate messages from pattern language to receptor language. Idioms in the text should be translated using another idiom in order to maintain the text’s context and meaning.

1) SL: “I understand you’ve had a bad day, but pull yourself together and get on with your job, will you?”

TL: “*Aku mengerti kau telah mengalami hari yang buruk, tetapi tenangkanlah dirimu dan lanjutkan pekerjaanmu, ya?*”

2) SL: “This game difficulty is a piece of cake.”

TL: “*Tingkat kesulitan permainan ini sangat mudah.*”

3) SL: “Let’s spice things up by playing a board game.”

TL: “*Mari meriahkan suasana dengan bermain permainan papan.*”

### B.1.8. Communicative Translation

The purpose of communication translation is to convey the message of the text to the reader in a communicative way (Newmark, p. 47). This step is done through communicative translation of the text from the source language to the target language. Words, phrases and sentences are translated into the usual meaning used by the community and its people.



1) Film: Cruella

SL: “You can’t steal my joy.”

TL: “*Kamu tidak bisa merampas kebahagiaanku.*”

2) Film: Shang-Chi and the Legend of the Ten Rings

SL: “I need to find my purpose.”

TL: “*Aku harus menemukan tujuan hidupku.*”

## B. 2. Previous Study

In recent years, there has been a growing interest in the research of translation. This is due in part to the increasing prevalence of movie in society, as well as the growing body of research that translation methods can have a significant impact on people understanding towards movie subtitle. Nofalli (2012) on his research entitled “Translation Methods Used In Translating Colloquial Expressions In Subtitle Text Of *Transformers* Movie” has conducted research on translation methods using a variety of source texts and data. Nofalli examined the terminology and jargon used in the *Transformers* film. The results showed that an effective translation requires the translator to understand the process of translating the source language into the target language as well as slang, jargon, and colloquial expression. The results of other research show that the translator’s approaches are idiomatic, adaptive, faithful, and free translation, which is in line with findings from other studies entitled “The Analysis Of Translation Method In Subtitle Of Movie *5 CM* (2011)” conducted by Alvin Aska Saputra (2022). The researcher found that translators

most frequently adopt the free translation method, which was applied to 40 sentences.

According to Wijaksono, Hilman, and Mustolih's research entitled "Translation Methods And Quality Of Idiomatic Expression In *My Sister's Keeper* Movie" from 2022, the most popular translation methods were idiomatic translations since they are more frequently used in idiomatic expressions, which distort meaning by favoring colloquialisms. The findings of this research are consistent with the findings of previous studies. However, this research found that the most dominant translation methods in the movie have a different target of audience. Overall, this research has made a significant contribution to the field of translation methods. This research has confirmed the findings of previous studies; and has raised new questions for future research.

Another research with the subject titled "Teknik Dan Metode Penerjemahan Serta Implikasinya Terhadap Ideologi Penerjemahan Kata-Kata Berkonsep Budaya Dalam Buku Terjemahan *Muhammad: His Life Based on the Earliest Sources* Karya Martin Lings" examined translation method. Translating a book to fit the culture and language of the recipient known as domestication ideology (Venuti, 1995, referenced in Kurniawan, 2023, p. 226). A method to translation known as "domestication ideology" adapts the text to the language and culture of the intended audience. The reader finds it easier to read and comprehend the translated material as a result. Additionally, terms or ideas that are different from the source language can be changed or simplified by the translator. Culture-related texts, including philosophy, politics, religion, and storytelling, are frequently translated using this

method. Domestication ideology favors the employment of target language-oriented translation methods like communicative, idiomatic, free, and adaptive translation. This is how domestication ideology and Peter Newmark's translation methods relate to each other.

In order to translate Gayle Forman's book *I Was Here* from English into Indonesian, the research sought to determine and explain how Newmark's translation methods were applied. The research used 1629 dialogue sentences from the two novels as its data. To collect and analyze the data, the researcher employed a qualitative methodology and examined documents. Newmark's categorization of translation methods served as the foundation for this investigation. The translator, according to the results, employed seven of the eight translation methods suggested by Newmark. Free translation was the most popular approach, indicating that the translator sought to ensure that the translated text's language and substance were appropriate and comprehensible for readers of the target language (Shabitah, 2020, pp. 63-75).

*"Analysis of the Translation Method of State Speech Manuscripts from Indonesian into English: Perspective of Peter Newmark's Theory"* by Sutopo (2014) is one of the journals that addresses Peter Newmark's translation methodology. The goal of this magazine is to develop, using Peter Newmark's translation method theory, the translation method applied to the state voice translation. Descriptive qualitative research using a planned case research is what this research does. The research material consists of translated English versions of Presidents Barack Obama and Joko Widodo's state speeches. The findings indicate

that, of the 317 data, 2 data (0.63%) were translated word-for-word, 112 data (35.33%) were translated literally, 27 data (8.25%) were translated faithfully, 61 data (19.24%) were translated semantically, 15 data (4.73%) were translated idiomatically, and 100 data (31.55%) were translated communicatively. Additionally, this research discovered that the literal translation method—, which places more emphasis on the original language—dominates the translation process.

The research examined the translation method and translation equivalence that students employed when translating Anton Chekhov's short story "A Blunder" in a journal titled "*English – Indonesian Translation Methods in the Short Story "A Blunder" By Anton Chekhov.*" The researcher framework of research was based on the theories of Newmark and Baker. Since the semantic translation method could yield translations that were accurate, natural, and understandable, the researchers discovered that students utilized it the most frequently. Additionally, the researchers discovered that when translating English language aspects into Indonesian, grammatical and lexical translation equivalencies were the most pertinent (Nugraha et al. 7).

The translation method and readability of the subtitles for the film *Jumanji: Welcome to the Jungle* were investigated in the research done by Antoro (2021). Word-for-word, literal, faithful, semantic, adaptable, free, idiomatic, and communicative are the eight categories of translation method that translators employ, according to the research analysis of 96 data points. With a ratio of 39.58% among these methods, free translation is the most popular method. Additionally, according to the research, 83.33% of the translated text in the movie subtitles is

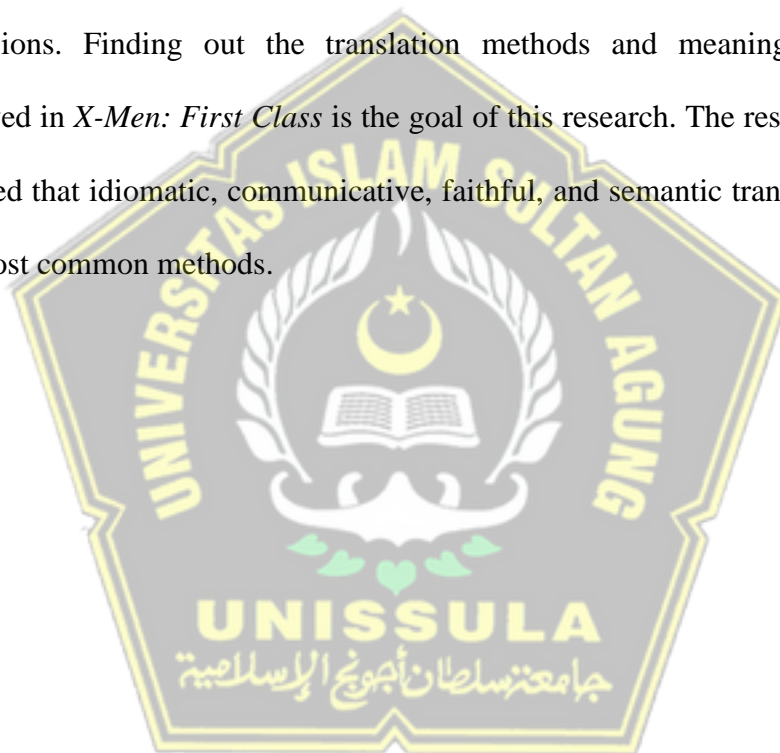
readable. The research advances our understanding of audiovisual translation, particularly as it relates to Indonesia.

The methods employed in translating personification, metaphors, and Hartono and Priyatmojo (2015) examined idioms from English to Indonesian in “*Harper Lee’s To Kill a Mockingbird*” in their research. The seven categories of translation methods employed by the translators—word-for-word, literal, semantic, free, faithful, idiomatic, and communicative—were discovered from the analysis of 114 texts. When translating idioms (36.2%), metaphors (80%), and personification (88%), literal translation is the most common translation method. When translating idioms (2.1%), metaphors (4%), and personification (4.8%), semantic translation is the least frequently employed method. The research found that when translating personification, metaphors, and idioms from “*To Kill a Mockingbird*”, translators tended to take a literal method. This demonstrates how translators typically preserve the structure and meaning of the original language in the target language. However, sometimes a precise and natural translation is not achieved using the literal translation method. In addition, translators must take into account the target text’s appropriate linguistic style, culture, and context. The following other translation methods are available to translators: idiomatic, communicative, semantic, free, and faithful. These methods can assist the translator in tailoring the translation to the intended audience, goal, and mode of communication.

The movie “*Harry Potter and the Chamber of Secrets*” subtitles were the subject of a research by Usmany (2022) on translation methods and procedures. To classify translation methods, this research applies Newmark’s (1988) theory. The

research randomly selected ten sentences from each of the two subtitle translations for the film and looked at the translators' approaches. Four types of translation methods were identified by the research: communicative, idiomatic, faithful, and free. The most popular method, with 50% of the total, is the faithful method, which stays true to the original text.

Windawati (2015) conducted an intriguing research on idiomatic verbal expressions. Finding out the translation methods and meaning equivalency employed in *X-Men: First Class* is the goal of this research. The research findings indicated that idiomatic, communicative, faithful, and semantic translation are the four most common methods.



## CHAPTER III

### RESEARCH METHOD

#### A. Types of Research

The type of research used in this research was descriptive qualitative method. This research focused in translation especially to finding the translation methods in *Encanto*, and to know which methods was dominantly used. The type of this research is qualitative research. “Qualitative research is best suited to address a research problem in which you do not know the variables and need to explore. A qualitative research is needed to explore the phenomenon from the perspective of distance education students” (Creswell, 16). Thus, utilizing methods like interviews, focus groups, and observations, qualitative research enables scholars to acquire profound insights, grasp subtleties, and reveal underlying drives, facilitating a holistic grasp of multifaceted nature of the phenomenon.

#### B. Data Organizing

##### B.1. Types of the Data

1. The primary data were taken from Nazaret Setiabudi's subtitle and the movie script of *Encanto* (2021).
2. The secondary data were taken from journal, article, e-book, and other related resources.

##### B.2. Data Collecting Method

In this research, the researcher compiled the data with steps according to the procedure for writing data as follows.

#### 1. Watching the Movie

The first step in collecting data was watching the movie. In this research, the object of the research is a movie. It is important to watch the movie thoroughly and reading the subtitle repeatedly in order to understand the object of the research.

#### 2. Identifying the Subtitle of the Movie *Encanto* (2021)

The next step was identifying the movie subtitle from the downloaded movie, *Encanto*. The data that identified can be in a form of narrative, descriptive, direct or indirect dialogues. In this case, the data come from the subtitle of the movie.

#### 3. Transcribing the Subtitle of the Movie *Encanto* (2021)

The third step was transcribing the movie subtitle from downloaded movie, *Encanto*. The data that identified can be in a form of transcript from the subtitle.

#### 4. Classifying the Data

The next step in data collecting method was classifying the data. The data classified into the problem formulation. The problem formulation is the key of the research since the analysis of the research is the answer of problem formulation.

#### 5. Reducing the Data



The next step is reducing and separating the data. The data that do not have any correlation with the issue and the data that exclude from the classifying data are need to be reduce.

## 6. Reporting the Data

The last step was all the identified and classified data in the research, were need to be reported in the appendix. However, the appendix could be table of data from related movie.

### B.3. Analyzing the Data

Data analysis was done by grouping and arranging them according to the categories of each data in chapter IV. After the data identified, classified, reduced, and reported, the data are collected and analyzed using descriptive method. However, the data interpretation will produce descriptive analysis and will support the analyzed data.

#### Translation Methods Used In the *Encanto* (2021) Movie Subtitle

No	Source Language	Target Language	Minute	Form	Method
1	And it blessed us with a refuge in which to live.	Memberi kami tempat berlindung untuk tinggal.	00:01:49,988 - -> 00:02:06,296	Dialogue	Free

2	A place of wonder...	Tempat yang ajaib.	00:01:49,988 - -> 00:02:06,296	Dialogue	Free
3	The miracle grew... And our house,	Keajaiban bertumbuh. Dan rumah kita...	00:02:11,426 - -> 00:02:26,900	Dialogue	Literal
4	They got magic too.	Mereka juga mendapatkan sihir.	00:02:43,375 - -> 00:02:45,210	Dialogue	Literal
5	Our casita itself... came alive to shelter us.	Pondok kita... menjadi hidup untuk melindungi kita.	00:02:11,426 - -> 00:02:26,900	Dialogue	Faithful
6	Tonight, this candle will give you your gift, mi vida.	Malam ini, lilin akan memberikanmu karuniamu, Sayang.	00:02:57,430 - -> 00:03:09,401	Dialogue	Faithful

Table Example of Translation Methods 1

## CHAPTER IV

### FINDINGS AND DISCUSSION

This chapter aims to provide answers for the problem formulations. Firstly, it explores the specific translation methods employed by the translator when working on the subtitle translation for *Encanto* (2021). Furthermore, it investigates the underlying reasons behind the widespread use of these translation methods in the context of translating the sentences within the movie *Encanto* (2021). Through a detailed examination of these aspects, this chapter aims to shed light on the intricacies of the translation process, ultimately contributing to a deeper understanding of the subtitling choices made by the translator in this particular object.

#### A. Translation Methods Used in Translating *Encanto* (2021)

Translation method is the basic principle of our way in translating the text, and leads the translators to the type of translations (Newmark, 45). It is divided into eight types (Newmark, 45-48). Based on source language orientation, there are word for word translation, literal translation, faithful translation, and semantic translation. Then, based on target language there are adaptation translation, free translation, idiomatic translation, and communicative translation.

From eight types of translation method, there are three translation methods used to translate the subtitle of the movie *Encanto* (2021). For source language orientation, there are literal translation with 358 data and faithful translation with

23 data. Furthermore, based on target language, there is free translation method with 359 data. Then, here's the example of three method used in translating the subtitle of *Encanto* (2021).

#### I. Free Translation

Free translation method is one of translation methods that does not pay attention on source language (Newmark, 46). It is more focus on underlining the meaning and effect, which is significant in target language. This method can adjust with cultural context, social and situational from the readers. Furthermore, free method can maintain message and style from the movie while provide same meaning from the real dialogue. Free translation also save space and time, because subtitle do not have to follow the length and order of the original dialogue.

TL: "Last gift ceremony was a bummer."

SL: "*Upacara Karunia terakhir mengecewakan.*"

The above sentence was translated using free translation method. In this case, the translator might choose the word "*mengecewakan*" to translate "bummer". It is because the word "*mengecewakan*" is quite close in meaning to "bummer", which is something that does not meet expectation or desires. Furthermore, "*mengecewakan*" is a more formal and polite word, so it fits the target language. Then, it can show a strong sense of disappointment, so it can create the same effect as "bummer".

SL: "Hey nice job over there, yeah yeah."

TL: “*Kerjamu bagus. Ya.*”

Both sentences expressed praise or appreciation for someone’s work. However, the form and structure of the sentences were different. The source language used the word “Hey” as an interjection to attract attention or emotion, while the target language does not need that word. The English sentence also repeats the word “yeah” twice to give emphasis or intonation, while the Indonesian sentence only used the word “*Ya*” once. Then, the SL used the phrase “over there” to indicate the location or direction of the work that was praised. Yet, the TL does not include that information.

SL: “I’d get you all to myself.”

TL: “*Kau milikku seorang.*”

Those sentences above showed the desire or hope, to have someone exclusively or without interference from the others. The contraction “I’d” it was more likely to be “I would”, as it indicated a conditional or hypothetical situation. In Indonesian sentence, there is no need to use a word like “all”, as the word “*seorang*” already conveyed the idea of exclusivity or singularity. Furthermore, the phrase “to myself” in the English sentence used to indicate the reflexive or reciprocal relationship between the subject “I” and the object “you”.

## II. Faithful Translation

Faithful translation method is a method of translation that try to reproduce contextual meaning from source language accurately while paying attention on grammatical structure limitation from target language (Newmark, p. 46, 1988). This

method can avoid adding, subtracting, or changing information that is not needed. Furthermore, faithful method can maintain the clarity of the message conveyed by the movie. Finally yet importantly, it is also respect copyright and the integrity of the original work.

SL: “Corazon, remember! You have nothing to prove.”

TL: “Sayang, ingat! Kau tak perlu membuktikan diri!”

The word “Corazon” in Spanish means “heart”, and it is often used as an affectionate nickname or expression of love. It can also mean courage, compassion, or mercy. Then, it can be used between lovers, but can also be used for children or loved ones. In translating “Corazon” to “Sayang”, the translator may choose the word because it is also has similar meaning, which is an affectionate call or expression of love in target language. From the target language, “Sayang” can show affection, care, or support, so it fits the context of an encouraging or exhorting sentence.

SL: “Mm-hm. You just healed my hand with an arepa con queso.”

TL: “Kau menyembuhkan tanganku dengan kue jagung isi keju.”

The sentence had cultural context and translated using faithful translation. From the source language, “arepa con queso” which was the name of a typical Venezuelan food made from corn flour and cheese, while the target language sentence used “kue jagung isi keju” that was a translation that explains the ingredients and shape of the food. Therefore, the translation done by followed the contextual meaning of the

source language while still paying attention to the grammatical structure of the target language.

SL: “Alright, *hombrecito*, you ready?”

TL: “*Baik, Anak Muda, kau sudah siap?*”

Faithful translation was needed to adjust the cultural context from the sentence above. The word “*hombrecito*” is a Spanish word that means “little man” or “young man”. It is a diminutive form of “*hombre*”, which means “man” or “male”. Furthermore, “*hombrecito*” can be used as a term of affection, respect, or condescension, depending on the context and tone. In Colombian slang, “*hombrecito*” can also mean “boss” or “chief”, as a way of addressing someone who was in charge or had authority.

### III. Literal Translation

Literal translation method is a translation method that translate the source language into the target language word for word, without considering meaning, context, or style (Newmark, 46). This method is usually used to translate technical, formal, or sacred texts. Then, it can maintain similarities between the source language and the target language, both in terms of structure, vocabulary and punctuation. Furthermore, literal method avoid misinterpretation or distortion of meaning caused by the translator. In addition, it does not require in-depth analysis or adjustments.

SL: “I need you.”

TL: “*Aku membutuhkanmu.*”

The phrase “I need you.” In English means “*Aku membutuhkanmu.*” In Indonesian. This sentence can be used to express a sense of dependence, desire, or request to someone. Furthermore, the word “*membutuhkan*” is a common and neutral word in Indonesian, so it can be used in various situations and contexts. In addition, it is translated literally, so it does not need to have different meaning or context from source language.

SL: “Julieta! Come quick! Julieta!”

TL: “*Julieta, cepat kemari! Julieta*”

In that sentence, both SL and TL had a similar grammatical structure. Both sentence expressed a call or request that was urgent. The source language used three exclamation mark at the end of each word to show a high intonation or emotion, while the target language only used one exclamation mark. Each word translated one by one without changing the meaning from SL to the TL.

SL: “Embrace who?!”

TL: “*Peluk siapa?*”

Each word was translated literally. The word “Embrace” was translated to “*Peluk*”, which also means a physical action that involves two people who hug or embrace each other. Therefore, if it translated to “*Memeluk*”, the meaning does not reach the target language, because it could gave the impression that there was only one person who did the action.



In translating the movie subtitle of *Encanto* (2021), the translator used three-translation method. There are free translation, literal translation, and faithful translation. Based on source language orientation, literal translation is a translation that follows the form and grammatical structures of the source text, without considering the context or the meaning. Faithful translation as a method to adjusted the cultural context from the source language. Then, from target language orientation, free translation is a method that make the translator able to change real text from source language (SL) to target language (TL), without following the structure or style. It is usually conveyed the same meaning or message to target language.

B. Most Dominant Translation Method Used in Translating *Encanto* (2021)

Translation Methods

No	Translation Method	Type	Amount
1	Based on Source Language	Word for word translation	-
		Literal translation	358
		Faithful translation	23
		Semantic translation	-
2	Based on Target Language	Adaptation translation	-
		Free translation	359
		Idiomatic translation	-
		Communicative translation	-

Table Data of Translation Methods 2

Free translation have different roles in translating the dialogue of the movie *Encanto* (2021), as shown by the examples and explanations. With free translation, the translator can adapted the target text to the cultural context, language style, and communication purpose that they want. Free translation can also keep the artistic and emotional effect of the source text. This was essential in translating animated musical movie like *Encanto*, which has many songs, humor, and moral messages.

SL: “Abre los ojos... Open your eyes....”

TL: “*Buka matamu*.”

(00:00:47,639 --> 00:00:49,182)

Free translation method was involved in translating the sentence above. In that example, the translator did not translate “Abre los ojos” to target language. However, the translator still translated “Open your eyes” to “*Buka matamu*”. Therefore, the translator succeeded in conveying the meaning freely from the source language. As a result, the readers will easily understand the subtitle. Yet, this method have a minus point which it omitted the important part or information from the real text. Even though the translator did not translate the entire sentence, the meaning still the same.

1. SL: “What’s your gift?!”

TL: “*Apa Karuniamu?*”

(00:04:33,777 --> 00:04:34,861)

In the sentence above, the translator did not translate the word “gift” literally as a “*hadiah*” or “*kado*”, but using “*karunia*” to be more general and wide. It was the result of free translation method, which was only focus at the meaning. Furthermore, the translator adjusted the context by focused on the story from the movie *Encanto* (2021) which Mirabel as a main character who did not get a miracle or gift like the rest of her family. Mirabel and her family were included as a religious family, so the word translated “gift” to “*karunia*” conveyed the meaning that was related to the story.

2. SL: “The miracle blessed each with a magic gift to help us. “

TL: “*Keajaiban memberi mereka Karunia untuk menolong kita.*”

(00:02:30,653 --> 00:02:43,208)

In this case, free translation needed to translated “blessed” and “magic gift”. Start by the word “blessed”, the translator translated the word to “*memberi*” which in SL means, “give” or “grant”. If the translator using literal method, the meaning will be “*memberkati*”. Although, it was only focused on delivered the message to be easier to comprehend by the readers. Because “blessed” has a lot of meaning, the translator simplified it to “*memberi*” to help avoided confusion or misunderstanding with the common meaning of “bless” or “blessed”. For the phrase “magic gift”, the translator did not translate “magic” in target language. Nevertheless, the phrase “magic gift”, if it translated to “*karunia sihir*” in target language was less commonly used and could produced negative impression, like

something related to black magic and witchcraft. As a result, the target language had a positive meaning.

3. SL: “Luisa, the piano goes upstairs. “

TL: “*Luisa, pianonya taruh di atas!* “

(00:10:05,275 --> 00:10:07,318)

Interpreting “goes” in the sentence using free translation method was important to had simple meaning. The translator translated “goes” not as a “*pergi*” or “*berubah*”, it was translated as “*taruh*” and used to explain the dialogue between Luisa and other character. Furthermore, the context was to put an object, which was the piano. Therefore, the meaning should be “*taruh*” rather than “*pergi*”. Because, if the result was “*pergi*”, it means the context refer to the circumstances, not the action.

4. SL: “You are in the way”

TL: “*Kau yang menghalangi.*”

(00:10:35,930 --> 00:10:40,977)

The advantages of using free translation was used to translate idiom. Idiom was an expression that had different meanings with the words, which construct it. Furthermore, idiom cannot be translated literally, because the meaning depends on specific language, culture, or context. “You are in the way” translated to “*Kau yang menghalangi*” in the target language. The result of the translation was conveyed about the action of disturbance. Yet, it will be different if the result was “*Kau*

*berada di jalan*”. It means that the object or character was in front of other people or object. In other way, idiom can lose its meaning if the translator did not find the right utterance for the target language.

5. SL: “I’m just saying I get it”

TL: “*Aku mengerti* “

(00:11:13,259 --> 00:11:14,302)

In the sentence, there was a phrase that omitted by the translator. The phrase “I’m just saying” in that sentence was not translated into the target language. Only “I get it,” which in the target tongue was translated as “*Aku mengerti*.” To put it another way, the sentence and the meaning simplified through free translation. A literal translation method used if the entire text translated as “*Aku hanya mengatakan Aku mengerti*.” Furthermore, by considering the context or culture of the target language, translators utilized the free translation method might modified or transmitted the meaning.

6. SL: “Yeah, remember... Nothing to prove!”

TL: “*Ya, ingat! Kau tak perlu membuktikan diri!*”

(00:11:23,144 --> 00:11:27,786)

The significance of using the free translation method lies in its ability. It could convey context and made the content easily understood by readers. “Nothing to prove” translated by the translator into the target tongue as “*Kau tak perlu membuktikan diri*.” A common way to express self-assurance, contentment, or

calmness was to say “nothing to prove.” Although not exactly, this translation attempts to convey the meaning and subtleties of the original sentence. The interpretation would sound less natural or inappropriate if the translator translated everything literally.

7. SL: “The candle almost went out.”

TL: “*Lilinnya hampir padam.*”

(00:26:37,350 --> 00:26:42,313)

“*Lilinnya hampir padam*” was a freely translated translation of the words “The candle almost went out.” Since the same message may be expressed in Indonesia in a more organic and direct manner. It describes an instance in which the candle’s flame nearly extinguished owing to wind, wick depletion, or another factor. “Out” can imply “no longer exists” or “no longer burning” in English. Moreover, “*padam*” and “*habis*” were the equivalent terms in Indonesian. Consequently, the translator refrained from employing literal translation, which would have resulted in “*Lilinnya hampir pergi keluar*” in the target language and caused error.

8. SL: “There we go.”

TL: “*Beres.*”

(00:31:43,198 --> 00:31:44,199)

Translator could utilize free translation to convey meaning when translating English words, as it relies on the context of the source material. “There we go,” that was, typically employed to express relief or accomplishment

following the completion of an activity. Yet, "*Beres*" makes an effort to communicate a related idea. Usually, it was employed to signify that a task was finished. The precise context, subtleties, and cultural elements also influence how something was expressed and the words that are used.

9. SL: "For the nerves."

TL: "*Untuk menenangkanmu.*"

(01:02:40,972 --> 01:02:42,015)

Both "*saraf*" and "*kegugupan*" were acceptable translations of the English term "nerves." Afterward, "*menenangkan*" or "*meredakan*" were the words that equivalent to "nerves." Consequently, utilized free translation was more appropriate. In other words, it produced a subtlety that fits the Indonesian environment. The interpretation of the expression or statement if the response was "*Untuk sarafmu.*" The meaning may not be clear to readers in the target language, or they may seem strange. Hence, the expression "*Untuk menenangkanmu*" was selected since it has a broad and fitting meaning in the target language. It was also more reflective of the speaker's feelings and circumstances.

10. SL: "Luisa, wait a second"

TL: "*Luisa! Tunggu!*"

(00:33:32,807 --> 00:33:35,310)

In this case, "wait a second" was an utterance that does not have words equivalent in target language. Then, it translated to "*Tunggu!*" which was more

general and appropriate with the context. Furthermore, the coma after “Luisa” was omitted and put exclamation marks to show an urgent or commanding tone of voice. If it translated using literal method, the result would be “*Luisa, tunggu sedetik*”. The word “*sedetik*” often used in context that is philosophical, literary, and religious. It does not fit the nuance and source language style for a conversation or informal.

11. SL: “We’re gonna find out.”

TL: “*Kita lihat nanti!*”

(00:04:32,484 --> 00:04:33,610)

The sentence “We’re gonna find out.” in English was a contraction form from “We are going to find out.” which means “*Kita akan mengetahui*” or “*Kita akan mencari tahu*” on target language. This sentence was used to express curiosity, anticipation, or uncertainty of something that will happen in the future. However, that kind of translation was more suitable for formal or neutral situation like a report, article, or presentation. It was also can be translated to “*Kita akan mencari tahu di luar*” or “*Kita akan mencari tahu ke luar*”. Yet, the result was more grammatical; but does not catch the real meaning or context from the source language. Furthermore, it translated “*Kita lihat nanti*” to adjust the meaning and avoid misunderstanding.

12. SL: “And your Abuelo was lost.”

TL: “*Dan kakekmu meninggal.*”



(00:01:22,711 --> 00:01:38,768)

The translator chose the word “*meninggal*” as an equivalent from “was lost”, because that word was more obvious and appropriate to describe the fate of Pedro Madrigal, grandfather of Mirabel. Then, “was lost” in this context has a vague and ambiguous meaning. It can mean “*hilang*”, “*tersesat*”, or “*tidak ditemukan*” in target language. Furthermore, “Abuelo” was a word from Spanish, and it usually used to greet or refer to someone’s grandfather with a lovely way. For instead, if it translated using literal method as a “*hilang*”, it means the person is still alive and can be found, which was not suitable with the context from the source language.

13. SL: “Pepa, you have a cloud!”

TL: “*Pepa! Ada awan!*”

(00:12:27,834 --> 00:12:30,712)

“*Ada*” was chosen as word equivalent of “have”, because it was more suitable with the context of Indonesian language and culture. The word “have” in English can have a lot of meaning like “*memiliki*”, “*mengalami*”, or “*menderita*” on target language. In the context, “have” means experiencing or suffering something that was unwanted, it is “cloud” that signify negative emotion. “You” was omitted because it is not needed in Indonesian. The word “you” in English was a singular or plural second-person pronoun, used to refer to or address a person of group of people. However, in Indonesian, second-person pronouns do not always have to be used, especially if it was clear who was being referred to. Furthermore, “you” was already implied in the word “Pepa”, which was the nickname of the

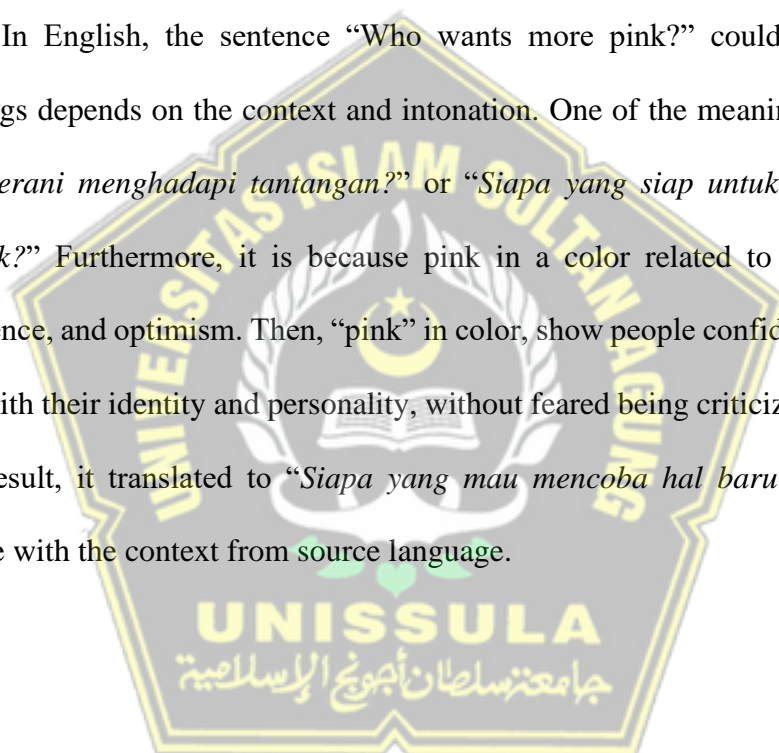
character in the movie. It was omitted to make the sentence shorter and more efficient.

14. SL: “Who wants more pink?”

TL: “*Siapa yang mau mencoba hal baru?*”

(00:09:41,543 --> 00:09:43,002)

In English, the sentence “Who wants more pink?” could have several meanings depends on the context and intonation. One of the meaning was “*Siapa yang berani menghadapi tantangan?*” or “*Siapa yang siap untuk sesuatu yang menarik?*” Furthermore, it is because pink in a color related to bravery, self-confidence, and optimism. Then, “pink” in color, show people confidence or lovely traits with their identity and personality, without feared being criticized or ignored. As a result, it translated to “*Siapa yang mau mencoba hal baru?*” which was suitable with the context from source language.



## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

The purpose of this research was to identify the translation method used in translating the *Encanto* (2021) movie subtitle and the most dominant translation method used to translate the *Encanto* (2021) movie subtitles. In this research, the researcher used descriptive qualitative approach. The Indonesian subtitles for the film *Encanto* (2021) serve as the research data. The translation methods theory put out by Newmark (1988) were used to examine the research data.

The findings indicated that three translation methods free translation, literal translation, and faithful translation were used to translate the subtitles of *Encanto* (2021). Free translation focused on conveying the meaning and effect of the source language, rather than preserving its form and structure. It might omitted or added some elements that were not essential or relevant in the target language. Then, faithful translation focused to reproduce the exact meaning of the source language, while respecting the grammatical rules of the target language. It does not omitted or add any elements, which were not in the SL. However, sometimes the result of faithful translation was in unnatural or awkward expressions in the target language, as it does not consider the idiomatic or cultural differences between the languages.

Among the three methods, free translation is the one that most dominantly used. There are 359 data in free translation, or 49.72% of the total data. Subtitles with

cultural references, idioms, comedy, music, and statements without exact word counterparts in Indonesian were translated using this method. The source text and the target text were kept consistent in terms of meaning, style, and nuance through the employment of this method. Free translation can change the form, structure, or words in the source text according to the target language, while literal translation can imitate the form, structure, or words in the source text without much change.

In addition, the movie's theme and genre. The Madrigal family, who possess magical abilities, was the subject of the musical animated movie *Encanto* (2021). The movie has a lot of songs, comedy, and fantasy, all of which need to be accurately translated to draw in viewers. Free translation could aid translators modify the song's style, tone, terms, idiom and utterance to fit the target language.

#### B. Suggestion

This research has explored the translation methods used in the movie subtitle translation of *Encanto* (2021) and the dominant translation method in the movie subtitle translation of *Encanto* (2021). However, this research has some limitations that can be addressed by further research. Therefore, the researcher recommends that future researchers build on this work by utilizing distinct research items, including other movies with diverse genres, subjects, or settings. For instance, future researchers can compare and contrast the translation methods used in different types of movies, such as comedy, drama, horror, or action. Future researchers can also examine the translation methods used in movies that deal with different topics, such as history, politics, culture, or religion. Furthermore, future

researchers can analyze the translation methods used in movies that have different settings, such as time, place, or culture.

Other theories of translation method, such as those put forth by Nida (1964) and future researchers can employ Catford (1965). These theories offer different perspectives and criteria for evaluating the translation methods and their effects on the source text and the target text. For example, Nida (1964) proposed the concepts of formal equivalence and dynamic equivalence, which focus on the degree of correspondence between the source text and the target text. Catford (1965) introduces the notions of textual equivalence and translational shifts, which emphasize the linguistic and structural aspects of the translation process.

Future researchers can also look into other facets of the movie subtitle in translation process, like its effectiveness, method, or quality. These facets can provide more insights and implications for the movie subtitle in translation practice and theory. For example, future researchers can measure the effectiveness of the movie subtitle translation by conducting surveys, interviews, or experiments with the viewers of the movie. Future researchers can also investigate the method of the movie subtitle translation by observing, interviewing, or analyzing the translators of the movie. Future researchers can also evaluate the quality of the movie subtitle translation by applying various models, criteria, or standards of translation quality assessment.

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