

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter deals with the finding of the research and discussion. The researcher tried to answer the problems of the study stated in the previous chapter, they are classify the culturally-bound words in the script of *Frozen* movie and describe how the culturally-bound words in the *Frozen* movie translated into Indonesian. The analysis is carried out by implementing some theories in translation by considering semantics, pragmatics, discourse analysis, and sociolinguistics; and the adjustment needed by the translator in delivering the source language (English) into target language (Indonesian). This chapter is divided into two parts. The first is findings and the second is discussion.

A. Data Findings

Data presentation or findings in this research which is done by labelling the data. Data labelling is based on the classification of culturally-bound words found in both *Frozen* script by Jennifer Lee (SL) and *Frozen* official Indonesian subtitles (TL). After investigating the data, the researcher finds that there are five categories of culturally-bound words (ecology; material culture; social culture; organization, custom, activities; gestures and habits)

are used in the movie since none of strategies and concept are found in the data source.

The classification of culturally-bound words is described in the form of table that resemble with data mapping. The first column contains the culturally-bound words category, the second column contains the culturally-bound words, the third column contains its Indonesian translation, the fourth column contains the strategies by Newmark used to analyze the culturally-bound words, the fifth column contains the strategies by Pinchuk, and the last column presents the subtitle strategies by Gotlieb.

Table 4.1 Types of Culturally-bound Words found in the Movie and the Strategies Used

| Category | Words | Indonesian Translation | Strategies by Newmark | Strategies by Pinchuk | Strategies by Gotlieb |
|----------------|---------------------------------|-------------------------|-----------------------|-----------------------|-----------------------|
| Ecology | | | | | |
| Animals | 1. <i>An agile peacock</i> | Burung merak yang gesit | Literal translation | Literal | Transfer |
| | 2. <i>Chicken</i> | Ayam | Literal translation | Literal | Transfer |
| | 3. <i>Monkey</i> | Kera | Literal translation | Literal | Transfer |
| | 4. <i>Horse</i> | Kuda | Literal translation | Literal | Transfer |
| | 5. <i>Reindeers</i> | Rusa | Cultural equivalent | Adaptation | Condensation |
| | 6. <i>Wolves</i> | Serigala | Literal translation | Literal | Transfer |
| | 7. <i>Bat</i> | Kelelawar | Literal translation | Literal | Transfer |
| | 8. <i>A little baby unicorn</i> | Bayi unicorn | Literal translation | Literal | Transfer |
| | 9. <i>Funky-looking donkey</i> | Keledai berwajah aneh | Literal translation | Literal | Transfer |
| | 10. <i>Bees</i> | Lebah | Literal translation | Literal | Transfer |
| Plants | 11. <i>Dandelion</i> | Bunga dandelion | Transference | Borrowing | Transcription |
| | 12. <i>Mushroom</i> | Jamur | Literal translation | Literal | Transfer |
| Winds | 13. <i>The storm</i> | Badai | Cultural equivalent | Adaptation | – |
| | 14. <i>A winter storm</i> | Badai musim dingin | Cultural equivalent | Adaptation | – |
| Seasons | 15. <i>Cold and winter air</i> | Udara musim dingin | Reduction | – | Condensation |
| | 16. <i>The summer</i> | Musim panas | Cultural equivalent | Adaptation | |
| | 17. <i>Tropical</i> | Tropis | Naturalization | Transcription | Transcription |
| | 18. <i>Winter</i> | Musim dingin | Cultural equivalent | Adaptation | – |
| | 19. <i>Fresh powder</i> | Salju | Functional equivalent | Adaptation | – |
| | 20. <i>Flurry</i> | Hujan salju | Cultural equivalent | Adaptation | – |
| Plains | 21. <i>The fjord</i> | Teluk | Cultural equivalent | Adaptation | – |
| | 22. <i>The-Southern-Isles</i> | Kepulauan Selatan | Literal translation | Literal translation | Transfer |
| Hills | 23. <i>The mountain</i> | Gunung | Literal translation | Literal translation | Transfer |
| | 24. <i>A cliff</i> | Tebing | Cultural equivalent | Adaptation | |

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Continuation

| Category | Words | Indonesian Translation | Strategies by Newmark | Strategies by Pinchuk | Strategies by Gotlieb |
|-------------------------|-----------------------------|-------------------------|--|---------------------------------|-----------------------|
| Hills | 25. <i>The fjords</i> | Lembah | Modulation | Modulation | – |
| Material culture | | | | | |
| Food | 26. <i>Salad</i> | Selada | Naturalization | Transcription | Transcription |
| | 27. <i>Chocolate fondue</i> | Fondue coklat | Couplet (naturalization and transference) | Borrowing and transcription | Transcription |
| | 28. <i>Sandwiches</i> | Roti isi | Cultural equivalent | Adaptation | – |
| | 29. <i>Soup</i> | Sup | Naturalization | Transcription | Transcription |
| | 30. <i>Roast</i> | Daging panggang | Cultural equivalent | Adaptation | – |
| | 31. <i>Ice cream</i> | Es krim | Naturalization | Transcription | Transcription |
| | 32. <i>Carrot</i> | Wortel | Literal translation | Literal | Transfer |
| | 33. <i>Hot glogg</i> | <i>Glogg</i> panas | Transference | Borrowing | Transcription |
| Clothes | 34. <i>The gloves</i> | Sarung tangan | Cultural equivalent | Adaptation | – |
| | 35. <i>Gown</i> | Gaun | Naturalization | Transcription | Transcription |
| | 36. <i>Heels</i> | Sepatu bertumit | Descriptive equivalent | Adaptation | – |
| | 37. <i>Swimming suits</i> | Baju renang | Cultural equivalent | Adaptation | – |
| | 38. <i>Clogs</i> | Sandal | Cultural equivalent | Adaptation | – |
| | 39. <i>Winter boot</i> | Sepatu bot musim dingin | Cultural equivalent | Adaptation | – |
| | 40. <i>Dresses</i> | Pakaian | Cultural equivalent | Adaptation | – |
| | 41. <i>Outfit</i> | Pakaian | Cultural equivalent | Adaptation | – |
| | 42. <i>Cloak</i> | Mantel | Cultural equivalent | Adaptation | – |
| Houses | 43. <i>The gates</i> | Gerbang-gerbang | Cultural equivalent | Adaptation | – |
| | 44. <i>The hall</i> | Lorong | Cultural equivalent | Adaptation | – |
| | 45. <i>Empty hall</i> | Ruang kosong | Cultural equivalent | Adaptation | – |
| | 46. <i>A ballroom</i> | Ruang dansa | Cultural equivalent | Adaptation | – |
| | 47. <i>The bells</i> | Bel | Couplet (naturalization and shift/transposition) | Transcription and transposition | Transcription |
| | 48. <i>Parlor</i> | Ruang tamu | Cultural equivalent | Adaptation | – |
| | 49. <i>A kingdom</i> | Kerajaan | Cultural equivalent | Adaptation | – |

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Continuation

| Category | Words | Indonesian Translation | Strategies by Newmark | Strategies by Pinchuk | Strategies by Gotlieb |
|-----------------------|--|---------------------------------------|---|------------------------------|-----------------------|
| Houses | 50. <i>Wandering Oaken's Trading Post and Sauna</i> | Pos Dagang Wandering Oaken dan Sauna | Through translation | Literal | Transfer |
| | 51. <i>A barn</i> | Lumbung | Cultural equivalent | Adaptation | – |
| | 52. <i>A castle</i> | Istana | Cultural equivalent | Adaptation | – |
| | 53. <i>Great hall</i> | Aula utama | Cultural equivalent | Adaptation | – |
| | 54. <i>A staircase</i> | Tangga | Cultural equivalent | Adaptation | – |
| 55. <i>Pole</i> | Tiang | Cultural equivalent | Adaptation | – | |
| Transport | 56. <i>Sled</i> | Kereta | Cultural equivalent | Adaptation | – |
| Creatures | 57. <i>Snowman</i> | Manusia salju | Couplet (Cultural equivalent and shift/transposition) | Adaptation and transposition | Paraphrase |
| | 58. <i>Trolls</i> | Troll | Couplet (transference and shift/transposition) | Borrowing and transposition | Transcription |
| | 59. <i>Monster</i> | Monster | Transference | Borrowing | Transcription |
| | 60. <i>Marshmallow</i> | Marshmallow | Transference | Borrowing | Transcription |
| Social culture | | | | | |
| Connotative problems | 61. <i>Crook</i> | Pemeras | Literal translation | Literal | Transfer |
| | 62. <i>A wicked sorceress</i> | Penyihir jahat | Literal translation | Literal | Transfer |
| | 63. <i>Scoundrel</i> | Penjahat | Literal translation | Literal | Transfer |
| Organization | 64. <i>The official Arendelle Ice Master dan Deliverer</i> | Ahli dan Pengantar Es Resmi Arendelle | Through translation | Literal | Transfer |
| | 65. <i>The guards</i> | Penjaga | Cultural equivalent | Adaptation | – |
| Activities | 66. <i>Coronation day</i> | Hari penobatan | Cultural equivalent | Adaptation | – |
| | 67. <i>Balls</i> | Berdansa | Cultural equivalent | Adaptation | – |
| | 68. <i>Dancing</i> | Menari | Cultural equivalent | Adaptation | – |
| | 69. <i>The celebration</i> | Pesta | Cultural equivalent | Adaptation | – |
| | 70. <i>The ceremony</i> | Upacara | Cultural equivalent | Adaptation | – |
| | 71. <i>Engagement</i> | Pertunangan | Cultural equivalent | Adaptation | – |
| | 72. <i>Marriage vows</i> | Sumpah pernikahan | Cultural equivalent | Adaptation | – |
| | 73. <i>Sentence her to death</i> | Memberinya hukuman mati | Cultural equivalent | Adaptation | – |

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Continuation

| Category | Words | Indonesian Translation | Strategies by Newmark | Strategies by Pinchuk | Strategies by Gotlieb |
|--------------------------|---|------------------------------------|---|------------------------------|-----------------------|
| Customs | 74. <i>Mama</i> | Ibu | Cultural equivalent | Adaptation | – |
| | 75. <i>Papa</i> | Ayah | Cultural equivalent | Adaptation | – |
| | 76. <i>Your majesty</i> | Paduka | Cultural equivalent | Adaptation | – |
| | 77. <i>Buddies</i> | Teman | Cultural equivalent | Adaptation | – |
| | 78. <i>The queen</i> | Sang ratu | Cultural equivalent | Adaptation | – |
| | 79. <i>The princess</i> | Tuan putri | Cultural equivalent | Adaptation | – |
| | 80. <i>Ma'am</i> | Nona | Cultural equivalent | Adaptation | – |
| | 81. <i>Prince</i> | Pangeran | Cultural equivalent | Adaptation | – |
| | 82. <i>My lady</i> | Yang mulia | Cultural equivalent | Adaptation | – |
| | 83. <i>Your majesty</i> | Yang mulia | Cultural equivalent | Adaptation | – |
| | 84. <i>Older brother</i> | Saudara laki-laki | Cultural equivalent | Adaptation | – |
| | 85. <i>Your highness</i> | Yang mulia | Cultural equivalent | Adaptation | – |
| | 86. <i>My lord</i> | Tuanku | Cultural equivalent | Adaptation | – |
| | 87. <i>Grandpa</i> | Granpabbie | Cultural equivalent | Adaptation | – |
| | 88. <i>Trollfully wedded</i> | Suami | Cultural equivalent | Adaptation | – |
| | 89. <i>Grand Pabbie</i> | Granpabbie | Couplet (Cultural equivalent and shift/transposition) | Adaptation and transposition | Paraphrase |
| 90. <i>Reindeer king</i> | Seorang raja rusa | Cultural equivalent | Adaptation | – | |
| Habits | 91. <i>Magic</i> | Sihir | Cultural equivalent | Adaptation | – |
| | 92. <i>Sorcery</i> | Sihir | Cultural equivalent | Adaptation | – |
| | 93. <i>Sorcery</i> | Penyihir | Couplet (Modulation and shift/transposition) | Modulation and transposition | Paraphrase |
| | 94. <i>Magical</i> | Gaib | Cultural equivalent | Adaptation | – |
| | 95. <i>Crimson</i> | Merah tua | Cultural equivalent | Adaptation | – |
| | 96. <i>Chartreuse</i> | Hijau kekuningan | Cultural equivalent | Adaptation | – |
| | 97. <i>Snow up againts the burning sand</i> | Berbaring di pasir yang panas | Cultural equivalent | Adaptation | – |
| | 98. <i>He only likes to tinkle in the woods</i> | Dia hanya suka buang urin di hutan | Cultural equivalent | Adaptation | – |

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Continuation

| Category | Words | Indonesian Translation | Strategies by Newmark | Strategies by Pinchuk | Strategies by Gotlieb |
|-----------------|-------------------------------------|-------------------------------|------------------------------|------------------------------|------------------------------|
| Gestures | 99. <i>The clumpy way he walks</i> | Cara jalannya yang ceroboh | Literal translation | Literal | Transfer |
| | 100. <i>The grumpy way he talks</i> | Cara bicaranya yang galak | Literal translation | Literal | Transfer |
| | 101. <i>He's really moving fast</i> | Dia bergerak cepat sekali | Literal translation | Literal | Transfer |

From the table above, it can be seen that in the first column which contains the culturally-bound words category in the movie, presents ecology; material culture; social culture; organization, customs, activities; gestures and habits. Therefore, there are five types of culturally-bound words are found in both the script and the official subtitles. However, all culturally-bound words found in the movie do not present in the table since there are some words are repeatedly used. Thus, the researcher only takes one word that represent the others. The fourth column, in the other hand, which contains the Newmark's strategies used by the translator in translating the culturally-bound words, presents literal translation, cultural equivalent, transference, reduction, naturalization, modulation, couplet strategies, descriptive equivalent, shift/transposition and trough translation. The fifth column showed that the translator uses six types Pinchuk's strategies namely borrowing, transcription, literal, modulation, transcription, and adaptation. There is an empty column in Pinchuk's since there is no equivalent strategy can be used for translating the word that can be translated by using Newmark's reduction strategy. And the last column, Gotlieb' strategies contains four types of strategies namely

transfer, condensation, transcription, and paraphrase. However, there is no similar strategy in Gotlieb that can be used to translate kinds of words which translated by using cultural equivalent, thus they are left empty.

Hence, the translator uses ten types of translation strategies of Newmark, six strategies by Pinchuk, four Strategies by Gotlieb in translating five types of culturally-bound words found in the *Frozen* movie. It can be concluded that, in translating culturally-bound words, Newmark's translation strategies are the development from Pinchuk's. And subtitle strategies proposed by Gotlieb seems does not point out the culturally-bound words.

B. Discussion

The discussion is the description of the types of culturally-bound words found in the movie and how the culturally-bound words in this movie are translated into Indonesian in order to reproduce an accurate meaning which can deliver the cultural message to the target viewers. There are 101 data found in the movie. The data are divided into five categories namely ecology; material culture (artifacts); social culture; organization, customs, activities; gestures and habits. In analyzing those culturally-bound words found in the movie, the researcher employs three different translation strategies in order to reach credibility by using theoretical triangulation.

There 25 data classified into ecology category covering animals, plants, winds, seasons, plains, and hills. 31 data are classified into material culture

covering food, clothes, houses, transport, and creatures. Three data are classified into social culture of connotative problems. 27 data are classified into customs, activities, and organization. 11 data others are classified into gestures and habits. Those data are analyzed based on the translation strategies by Newmark, Pinchuk, and Gotlieb. From the 18 strategies of translation stated by Newmark, it is found that the translator uses ten of them, they are literal translation, cultural equivalent, transference, reduction, naturalization, modulation, couplet strategies, descriptive equivalent, shift/transposition and through translation. The seven strategies proposed by Pinchuk are used by the translator six of them namely borrowing, transcription, literal, modulation, transcription, and adaptation. While subtitle strategies by Gotlieb namely transfer, condensation, transcription, and paraphrase are used here, which is taken from the ten strategies proposed.

The data was mapped in the table of data findings above that shows the amount of data found in both English and Indonesian version. In this stage, the researcher explore a deeper analysis of each data as follows:

1. Ecology

There are 25 data belonging to ecology category that consist of six types namely animals, plants, winds, seasons, plains, and hills. These data are analyzed by using some strategies as follows:

a. Animals

The words *an agile peacock*, *Chicken*, *Monkey*, *Horse*, *Reindeers*, *Wolves*, *Bat*, *A little baby unicorn*, *Funky-looking donkey*, and *Bees* are

classified into animal category. They are analyzed by using some strategies that brings the translation sounds natural to the viewer. The following are the analyses:

| Datum 1a | Datum 1b |
|---|--|
| Like <u>an agile peacock</u> . CLUCKCLUGGLE-CLUCK! | Bagai <u>burung merak yang gesit</u> . |

| Datum 2a | Datum 2b |
|--|---|
| Like a <u>chicken</u> ... with the face of monkey ... I fly | Bagai seekor <u>ayam</u> dengan wajah kera, aku terbang. |

| Datum 3a | Datum 3b |
|---|--|
| Like a <u>chicken</u> ... with the face of <u>monkey</u> ... I fly | Bagai seekor ayam dengan wajah <u>kera</u> , aku terbang. |

| Datum 4a | Datum 4b |
|----------------------------------|-------------------------|
| Bring me my <u>horse</u> please. | Bawakan <u>kudaku</u> . |

| Datum 5a | Datum 5b |
|--|--|
| <u>Reindeers</u> are better than people. Sven, don't you thing that's true? | <u>Rusa</u> lebih baik dari manusia. Sven, menurutmu itu benar? |

| Datum 6a | Datum 6b |
|--------------------------------|---|
| <u>Wolves</u> . What do we do? | <u>Serigala</u> ? Apa yang harus kita lakukan? |

| Datum 7a | Datum 7b |
|--|--|
| Why are you hanging off the earth like a <u>bat</u> ? | Mengapa kalian bergantung terbalik seperti <u>kelelawar</u> ? |

| Datum 8a | Datum 8b |
|---|--|
| So cute. It's like <u>a little baby unicorn</u> . | Lucu sekali. Seperti <u>bayi unicorn</u> . |

| Datum 9a | Datum 9b |
|---|---|
| And who's the <u>funky-looking</u> <u>donkey</u> over there? | Siapa <u>keledai berwajah aneh</u> itu? |

| Datum 10a | Datum 10b |
|-----------------------|-------------------------------|
| <u>Bees</u> 'll buzz. | <u>Lebah</u> akan berdengung. |

The word 'reindeer' in Datum 5 is translated into Indonesian by using cultural equivalent strategy by Newmark or namely adaptation on Pinchuk's. The word 'reindeer' is translated into 'rusa'. This SL word is replaced with the TL cultural word. The actual meaning of 'reindeer' is 'rusa kutub'. The translator think that no need to add any information of the word. The translator may think about the length of the subtitle, yet the viewers have a right of knowing the true meaning in order to make a distinction between 'deer' and 'reindeer', that may not familiar to all viewers. Based on the subtitle strategies by Gotlieb, the translator used condensation since him shortening the text. Somehow, if the translator considers the length and time, the word 'rusa kutub' is not to length to place in subtitles. It is as stated by Ivarsson and Carroll who point out that "the number of line in any subtitle must be limited in two", and one line should have between 35-40 characters which implies that a lengthier subtitle will need a break at some point. However, since SL word is not exist in TL country, it is better to give the exact information in order to make the viewer feel the existence of TL cultural background.

The other nine words which belong to animal category, are translated by using literal translation. This strategy is used when a SL

word or phrase, as a translation unit is translated into a TL word or phrase, without breaking the TL syntactic rules. For those words, the translator finds the nearer meaning in TL words. Hence, literal translation is used to translate the words in order to bring a taste of SL cultural background and constructs them in TL culture. For corroborating the strategy used, literal translation also known in Pinchuk's as literal, and Gotlieb names it transfer.

In accordance with the explanation above, it can be concluded that in translating words belonging to animal category, he uses two strategies, they are literal translation and cultural equivalent strategies. Literal translation is used when the translator finds a nearer meaning in TL text just like the word *chicken* that is translated into *ayam*. And refer to subtitle strategies proposed by Gotlieb, literal translation used in this word is similar with transfer strategy. This strategy also aim to translate the SL text completely and accurately into TL text. While cultural equivalent is used when a SL word related to SL culture is translated into TL culture. It can be seen in the word *reindeer* that is translated into *rusa* which can easily found in TL circumstance in order to make the viewer easily imagine.

b. Plants

Two data classified into plants category are *Dandelion* and *Mushroom*. The analysis as follows:

| Datum 11a | Datum 11b |
|-------------------------------------|---|
| Kids'll blow <u>dandelion</u> fuzz. | Anak-anak meniup <u>bunga dandelion</u> . |

| Datum 12a | Datum 12b |
|--------------------------------------|---------------------------------|
| But look, I grew a <u>mushroom</u> . | Lihat, ada <u>jamur</u> tumbuh. |

The word 'dandelion' is translated into Indonesian 'bunga dandelion' by using transference strategy by Newmark or borrowing as stated by Pinchuk. On the other hand, Gotlieb names it transcription strategy. Dandelion which is the name of flower, in Indonesia, be familiar with 'dandelion'. Indonesian have no other name of this flower, so they use the same word without changing the form. The translator considers that the viewers have been already got acquainted of this word.

In translating the word 'mushroom', the translator uses literal translation strategy. The translator directly translates the cultural word since he finds the nearer word in TL. He does not need to add any information because the viewers is considered understand the translation without confusing. The word 'mushroom' or in Indonesian translated into 'jamur' was acquainted well by the viewers, especially Indonesian, since they can easily find mushroom everywhere.

In this category, the translator uses two kinds of strategies, they are transference and literal translation proposed by Newmark, which are called borrowing and literal by Pinchuk, and transfer and transcription

by Gotlieb. Both strategies are used in different way. The first, transference, is used when the translator finds word that does not exist in TL, just like the word *Dandelion* which is translated into *bunga dandelion* considering there is no other name for this kind of flower in TL culture. Whereas, the translator uses literal translation which resembles to transfer strategy in subtitle strategy when he convinced findings the nearer word is TL that uses in translating the word *mushroom*.

c. Winds

The researcher finds two words belonging to winds category, they are *storm* and *a winter storm*. Both words are translated by using cultural equivalent. Pinchuk names it adaptation. Gotlieb, however, does not proposed any translation strategies in translation this word. The two words are similar, the dissimilarity is on the second word that added by 'winter'. The word 'storm', as defined by Cambridge Advanced Learner's Dictionary, is an extreme weather condition with very strong wind, heavy rain and often thunder and lightning. The movie shows the realization of storm. Actually, this kinds of wind, that was on the winter season, does not exist in Indonesia, but the translator brings TL word as well as for brief explanation to readers who ignorant the relevant SL culture. The translation is acceptable enough to be understood.

| Datum 13a | Datum 13b |
|-------------------------------|--------------------------------|
| Let the <u>storm</u> rage on. | Biarkan <u>badai</u> mengamuk. |

| Datum 14a | Datum 14b |
|--|--|
| I finally see a summer breeze. Blow away a <u>winter storm</u> . | Akan kurasakan angin sejuk musim panas. Meniup pergi <u>badai musim dingin</u> . |

d. Seasons

The words *cold and winter air, the summer, tropical, winter, fresh powder, and flurry* are belonging to season's type. The followings are the analysis:

| Datum 15a | Datum 15b |
|--------------------------------------|--|
| Born of <u>cold and winter air</u> . | Lahir dari <u>udara musim dingin</u> . |

| Datum 16a | Datum 16b |
|---|--|
| Elsa! It's me, Anna, your sister who didn't mean to make you freeze the <u>summer</u> . | Elsa! Ini aku, Anna, adikmu yang tak bermaksud membuatmu membekukan <u>musim panas</u> . |

| Datum 17a | Datum 17b |
|--|---|
| She couldn't have had <u>tropical</u> magic that cover the fjords in white sand and warm ... | Kenapa dia tak punya sihir tropis yang menyelimuti teluk dengan pasir putih dan hangatnya ... |

| Datum 18a | Datum 18b |
|--|--|
| You kind of set off an eternal <u>winter</u> everywhere. | Kau menciptakan <u>musim dingin</u> abadi dimana-mana. |

| Datum 19a | Datum 19b |
|---|---|
| There's twenty feet of <u>fresh powder</u> down there. It'll be like landing on a pillow. | Di bawah sana <u>salju</u> setebal 6 meter. Bagaikan mendarat di atas bantal. |

| Datum 20a | Datum 20b |
|--------------------------------------|-------------------------------|
| Hey, my own personal <u>flurry</u> . | <u>Hujan salju</u> pribadiku! |

The words ‘summer’ and ‘winter’, in Datum 16 and 18, are kinds of seasons that do not exist in TL country. Both words are translated by using cultural equivalent strategy or adaptation. ‘Summer’ is translated into ‘musim panas’, yet ‘winter’ is translated into ‘musim dingin’. It is not too difficult to explain to the viewers since the movie helps describing how ‘summer’ and ‘winter’ look like. The words ‘musim panas’ and ‘musim dingin’ are understandable although most viewers experience the summer only.

The word ‘cold and winter air’ (Datum 15) is not kind of seasons, but this word is completing a certain season, that is winter. This word is translated into ‘udara musim dingin’ uses reduction strategies. This is the only strategy proposed by Newmark, since Pinchuk and Gotlieb do not offer any strategies. The word ‘cold’ here does not translated by the translator since if it is translated would produce a repeating meaning. The word ‘cold’ was represented by ‘winter’ that shows how cold the air is. Hence, the translator decision of choosing this strategy is acceptable since it produce a clear TL word. Beside, look from subtitle strategy, the translator uses deletion strategy. The word ‘cold’ in this term carries less meaning considering it is represented by ‘winter’, therefore, it can be deleted without changing information to the audiences.

The word ‘tropical’ found in Datum 17 above is translated into ‘tropis’ by using naturalization or transcription strategies. The process of naturalization is occurred when there is no equivalent word in TL, so the translator loans the SL word to solve the problem. Using naturalization strategy, the translator transferences and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms). The word ‘tropical’ is adjusted to the TL-people tongue, then becoming ‘tropis’.

The translator uses functional equivalent or adaptation strategies to translate the word ‘fresh powder’ into ‘salju’. This common strategy, applied to cultural words, requires the use of a culture-free word, sometimes with new specific term. It therefore neutralizes or generalizes the SL word, and sometimes adds a particular. This strategy, which is a cultural componential analysis, is the most accurate way of translating i.e. deculturalizing a cultural word. ‘Fresh powder’ is an unfamiliar word, hence the translator brings the viewers to the more common TL word.

The last word is ‘flurry’ that is translated into ‘hujan salju’ by using cultural equivalent or adaptation strategy. Even though ‘Flurry’ has two meanings, that is related to the snow and activity, the most suitable meaning based on the event of the movie marked by the utterance “Hey, my own personal flurry” is snow. Defined in Cambridge Advanced Learner’s Dictionary, ‘flurry’ is a sudden light

fall of snow, blown in different directions by the wind. Make reference to the picture showed in movie, ‘flurry’ refers to the snow cloud upon a snowman namely Olaf, yet there is no snow surrounding. It refers to this showing picture, so the translator does not translate the word ‘flurry’ into ‘sudden light fall of snow’ rather than ‘snow fall’.

To sum up, in seasons category, the translator uses four strategies, which are reduction, cultural equivalent, functional equivalent, and naturalization. The translator uses reduction for avoiding repeating meaning as the word *cold and winter air*, cultural equivalent for the word that exist in TL culture as the word *summer*, and naturalization for loans word that adjusted to the TL pronunciation and form.

e. Plains

The words *the fjord* and *the Southern Isles* are belong to plains. The word ‘fjord’ is translated by using cultural equivalent or adaptation strategy and ‘the Southern Isles’ translated by using literal translation. Here the analysis:

The word ‘fjord’ is a long strip of sea between steep hills, found especially in Norway, while ‘teluk’, in Indonesian, is a long strip of sea to the land, especially beach. The word ‘teluk’ is familiar for the viewers, hence the translator choose the word in order to convey the meaning nearest to TL culture. Even though there is no any added information, it is understandable for target viewers considering the

translator uses the familiar word replacing SL word. The translator uses cultural equivalent strategy or adaptation. The table below is the data description.

| Datum 21a | Datum 21b |
|-----------------------------|-------------------|
| Look ... <u>the fjord</u> . | <u>Teluknya</u> . |

Differ from the first word of plains category, the word ‘Southern Isles’ showed in Datum 21 is translated into TL word by using literal translation or transfer. The translator range from one word to one word, he uses word for word translation. Literal translation is used when a SL word or phrase, as a translation unit is translated into a TL word or phrase, without breaking the TL syntactic rules. The data description is showed on the table below.

| Datum 22a | Datum 22b |
|--|---|
| Prince Hans of the <u>Southern Isles</u> . | Pangeran Hans dari <u>kepulauan selatan</u> . |

The translator uses cultural equivalent and literal translation in translating the words belonging to plains. It is since the translator finds the nearer TL meaning for *The Southern Isles*, while for *the fjord* he can bring to the TL culture.

f. Hills

The words *the mountain*, *a cliff*, *the fjords* are classified into hills category. They use three different strategies in translating. Here the data description:

| Datum 23a | Datum 23b |
|--|---|
| The snow glows white on the <u>mountain</u> tonight, not a footprint to be seen. | Salju berkilau putih di <u>gunung</u> malam ini, tak terlihat ada jejak kaki. |

| Datum 24a | Datum 24b |
|--|---|
| What? I just fell off the <u>cliff</u> . You should see your hair. | Aku jatuh dari <u>tebing</u> . Coba lihat rambutmu. |

| Datum 25a | Datum 25b |
|---|--|
| There's your act of true love, right there, riding accross <u>the fjords</u> like a valiant, pungent reindeer king. | Itu adalah cinta sejatimu. Melintasi <u>lembah</u> sebagai seorang raja rusa yang pemberani. |

The word mountain is translated into 'gunung' by using literal translation or transfer. The translator easily finds inter lingual synonymy in TL without breaking TL syntactic rules. He thinks that the target viewers have understood the meaning intended and the supporting picture in the movie is familiar for them. So, it is appropriate using literal translation in translating this word.

The word 'cliff' in Datum 24 is translated into 'tebing' using cultural equivalent strategy or adaptation. Based on Cambridge Advanced Learner's Dictionary, cliff is a high area of rock with a very steep side, often on a coast. The cliff which is often find in the high area, easily finds in Indonesia that has many mountainous area. That is

why Indonesia has its own name of this thing. Hence, the translator does not hardly explain the word rather than brings a word that relevant to the TL culture.

The last word is ‘fjord’ in Datum 25 that was used in another utterances with different meaning. In this context, the *fjord* which means as ‘a long strip of sea between steep hills’, is translated into ‘an area of low land between hills or mountains, often with a river running through it’. Both meaning are similar but the translator change point of view in translating the second one. Hence, he uses modulation translation in order to bring into the line with the context. However, Gotlieb does not proposed the similar strategy.

The translation uses three different strategies in translating the words belonging to hills category. They are literal translation, cultural equivalent, and modulation.

In accordance with the explanation of all words belonging to ecology category above, it can be concluded that the translator uses:

- 1) Borrowing strategies that includes transference and naturalization are used for translating the word *dandelion*, and *tropical* found in Datum 11 and 17. In the process of transference, the language unit that is translated from SL text into TL text comes from SL loan word. While in naturalization, the translator changes the phonology system from SL into TL.

- 2) Cultural equivalent strategy is used for translating culturally-bound words in Datum 5, 13, 14, 16, 18, 19, 20, 21, and 24. Those SL words are replaced with the TL cultural words because there is one-to-one correspondence of the SL text and TL text.
- 3) Reduction strategy is used for translating the word *cold and winter air* in Datum 15. The word is translated using this strategy since the translator avoids of repeating meaning in TL text.
- 4) Modulation is used for translating *the fjord* in Datum 25. The SL word is replaced into TL word by changing the point of view since brings into the line with the context.
- 5) Literal translation is mostly used in this category that found in Datum 1, 2, 3, 4, 6, 7, 8, 9, 10, 12, 22, and 23. The translator mostly used this strategy since in translating the word belonging to ecology category, he easily finds the nearer meaning of SL in TL text.

2. Material Culture

There are 35 data are classified into material culture covering food, clothes, houses, transport, and creatures. The following are the explanation of each feature.

a. Food

Eight types of food that covers drink are found in the movie. Those are *salad, chocolate fondue, sandwiches, soup, roast, ice cream,*

carrot, and *hot glogg*. They are analyzed based on the strategies stated in chapter two. The analysis of the strategies are as follows:

| Datum 26a | Datum 26b |
|---|---|
| Who knew we owned 8000 <u>salad</u> plates? | Siapa yang menduga kita kita memiliki 8000 piring <u>selada</u> ? |

| Datum 27a | Datum 27b |
|--|---|
| And maybe it's the party talking, or the <u>chocolate fondue</u> . | Mungkin karena pengaruh pesta atau <u>fondue coklat</u> . |

| Datum 28a | Datum 28b |
|--|---|
| We finish each other's <u>sanna sandwiches</u> . | Kita saling menyelesaikan <u>roti isi</u> . |

| Datum 29a | Datum 29b |
|--|---|
| Of course we'll have <u>soup</u> , roast, and ice cream and then ... | Kami akan menyajikan <u>sup</u> , daging panggang, dan es krim. |

| Datum 30a | Datum 30b |
|--|---|
| Of course we'll have soup, <u>roast</u> , and ice cream and then ... | Kami akan menyajikan sup, <u>daging panggang</u> , dan es krim. |

| Datum 31a | Datum 31b |
|---|---|
| Of course we'll have soup, roast, and <u>ice cream</u> and then ... | Kami akan menyajikan sup, daging panggang, dan <u>es krim</u> . |
| Datum 32a | Datum 32b |
| No, Sven. I didn't get your <u>carrots</u> . | Tidak, Sven. Aku tidak mendapat <u>wortelmu</u> . |

| Datum 33a | Datum 33b |
|--|--|
| The castle is open. There's soup and <u>hot glogg</u> in the great hall. | Istana dibuka. Ada sup dan <u>glogg panas</u> di aula utama. |

The words *salad*, *soup*, and *ice cream* in Datum 26, 29, and 31 are translated into TL words; 'selada', 'sup', and 'es krim', using

naturalization strategies. Pinchuk and Gotlieb, however, called it as transcription. The translator loans those TL words from SL words. This strategy succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms). The words 'selada', 'sup', and 'es krim' are well known in Indonesia, hence it helps the translator to use those words without any fear of leading a huge mislead to a huge numbers of viewers. He should not explain or give some description to make the viewer understand since those words, in different formation and pronunciation, are used also in TL culture.

The words *sandwiches* and *roast* in Datum 28 and 30 are translated by using cultural equivalent or adaptation strategies. 'Sandwiches' translated into 'roti isi', while 'roast' translated into 'daging panggang'. The words 'sandwiches' and 'roast' sometimes used in Indonesia, but the use does not spread all over. In addition, the translator has no helping from the movie in describing the words because when those utterances taken place, there is no supported-picture to be shown. Thus, the translator decision of choosing those words is appropriate enough considering the words 'roti isi' and 'daging panggang' are easier to be imagined than loans the SL word. This is an approximate translation where a SL cultural word is translated by a TL cultural word.

The word *chocolate fondue* shown in utterances of Datum 27 is translated into ‘fondue coklat’ by using couplet strategies that are naturalization and transference. While Pinchuk proposed borrowing and transcription for this word, and Gotlieb offers transcription only. The word is a noun clause that consist of two words. The translator translate each word differently, the first word ‘chocolate’ translated into ‘coklat using naturalization, while the second ‘fondue’ translated into ‘fondue’ using transference. The word ‘chocolate’ was adapted in Indonesia into ‘coklat’, so the translator could easily use this word since the word is familiar to the TL circumstance. In other hand, the word ‘fondue’ based on Cambridge Advanced Learner’s Dictionary defined as a hot dish prepared by keeping a container of either hot oil or melted cheese over a flame at the table and putting pieces of meat in the oil to be cooked or pieces of bread into the cheese. This kind of food is not familiar in Indonesia, yet, the translator does not give any addition information related to the word for the viewers. However, the translation still sounds odd and confuses the viewers since they do not recognize how *fondue* looks like. Thus, the translator should give a deeper explanation of the word.

Datum 32 shows the utterances covering ‘carrot’. This word is translated by using literal translation or transfer strategy. Literal translation is used when a SL word or phrase, as a translation unit is translated into a TL word or phrase, without breaking the TL syntactic

rules. The translator uses the word since he can easily find inter lingual synonymy in TL word.

The last word, *hot glogg* in Datum 33 that translated into *glogg panas* is translated by using transference or borrowing or transcription strategy. Transference (loan word, transcription) is the process of transferring a SL word to a TL text as a translation strategy. It includes transliteration which relates to the conversion of different alphabets, the word then becomes a loan word. The translator does not find suitable TL word can be used to replace the SL word, so he loans the SL word without changing the form and sound. The weakness of using this strategy is the viewers who do not well known of this kind of food. The translator better add some supporting information to make the viewer understand kinds of food usually eat in the kingdom at that movie. Hence, the cultural message of this movie may not deliver well through this way.

In translating this kind of category, it can be seen that translator more variable strategies, that are naturalization, couplet, cultural equivalent, literal translation, and transference. It seems that the words in this category are analyzed differently in order to reach the suitable meaning for the TL viewers. Some words that translated by using cultural equivalent cannot be translated by using Gotlieb's strategies, since he does not proposed any translation strategies similar with.

b. Clothes

There are nine words classified into clothes category, they are *gloves, gown, heels, swimming suits, clogs, winter boat, dresses, outfit, and cloak.*

| Datum 34a | Datum 34b |
|-----------------------------------|---|
| The <u>gloves</u> will help. See? | <u>Sarung tangan</u> ini akan menolong. Mengerti? |

| Datum 35a | Datum 35b |
|--|--|
| Tonight, imagine me <u>gown</u> and allfetchingly draped against the wall. | Malam ini, bayangkan aku mengenakan <u>gaun</u> , berpakaian indah bersandar di dinding. |

| Datum 36a | Datum 36b |
|--|---|
| Especially for a man in <u>heels</u> . | Terutama untuk lelaki dengan <u>sepatu bertumit</u> . |

| Datum 37a | Datum 37b |
|--|--|
| Big summer blow out. Half of <u>swimming suits</u> , clogs, and a sun balm of my own invention, yah? | Diskon besar-besaran musim panas. Setengah harga untuk <u>baju renang</u> , sandal, dan minyak anti matahari buatanku. |

| Datum 38a | Datum 38b |
|--|--|
| Big summer blow out. Half of swimming suits, <u>clogs</u> , and a sun balm of my own invention, yah? | Diskon besar-besaran musim panas. Setengah harga untuk baju renang, <u>sandal</u> , dan minyak anti matahari buatanku. |

| Datum 39a | Datum 39b |
|--|---|
| For now, how about boots. <u>Winter boots</u> and dresses? | Bagaimana kalau sepatu boot? <u>Sepatu boot musim dingin</u> dan pakaian? |

| Datum 40a | Datum 40b |
|---|---|
| For now, how about boots. Winter boots and <u>dresses</u> ? | Bagaimana kalau sepatu boot? <u>Sepatu boot musim dingin</u> dan <u>pakaian</u> ? |

| Datum 41a | Datum 41b |
|--|--|
| Just the <u>outfit</u> and boots, yah? | Hanya <u>pakaian</u> dan sepatu bot, ya? |

| Datum 42a | Datum 42b |
|--|--|
| <u>Cloak</u> . Does anyone need a cloak? | <u>Mantel</u> . Ada yang butuh mantel? |

The words *gloves*, *swimming suits*, *clogs*, *winter boat*, *outfit*, *heels*, *winter boots*, and *cloak* are translated by using cultural equivalent or adaptation. This strategy is used when the words exist in both SL culture and TL culture. Gloves refers to either a piece of clothing which is worn on the hand and wrist for warmth or protection, with separate parts for each finger. In this context, the translator chooses ‘sarung tangan’ to be the equivalent word of ‘gloves’. It can be seen in datum 34 that the king offers Elsa to use gloves to protect her hands of magical effect. While ‘clog’, as means of a type of shoe made of wood, or with the top part made of leather and the bottom part of wood; is translated into ‘sandal’. From the definition, it can be seen that ‘clog’ is not a common ‘sandal’ because of the shape and the utility. The translator left out the cultural message. Although this may not loss the meaning, but the cultural message does not delivered well. The translator should give more detail information of the word, such as how the things look like or how and when the things used. It also occurred in the words *swimming suits*, *clogs*, *heels*, *winter boat*, *outfit*, and *cloak*.

The next word belonging to clothes is ‘heels’ which used description equivalent or adaptation in translating. According to Cambridge Advanced Learner’s Dictionary, *heel* is a rounded back part of foot. From the movie, it can be concluded that the speaker, in this case Anna, does not talk about body. The utterance “Especially for a man in heels” shows that she talks about kinds of shoes used by Duke, her ball partner. Hence, in this case, the translator thinks that it is necessary to give explanation of this to make clear. The translator translate it into ‘sepatu bertumit’ to avoid misinterpretation.

The last word is ‘gown’ that translated into ‘gaun’ using naturalization or transcription strategy. The translator loans that word by changing the form by adjusting its pronunciation. The word gaun that is taken as a TL word is familiar for the viewers. Based on Cambridge Advanced Learner’s Dictionary, ‘gown’ is defined as a woman's dress, especially a long one worn on formal occasions, or a long loose piece of clothing worn over other clothes for a particular purpose. This kind of clothes in the similar characteristics is used also in TL country. So, the translation is acceptable.

In translating clothes category, the translator uses three types of strategies, they are cultural equivalent, naturalization, and descriptive equivalent. The translator uses cultural equivalent when he finds the cultural equivalent of SL word in TL culture; naturalization is used for loan word by changing the phonology system; while descriptive

equivalent is used for the cultural word which needs a more deep explanation.

c. Houses

The words *the gates, the hall, empty hall, a ballroom, the bells, parlor, a kingdom, Wandering Oaken's Trading Post and Sauna, a barn, a castle, great hall, a staircase, and pole* are belonging to houses type. They are analyzed as follow:

| Datum 43a | Datum 43b |
|--|--|
| Untill then, we'll lock the <u>gates</u> . | Sebelum ia bisa kunci <u>gerbang-gerbang</u> . |

| Datum 44a | Datum 44b |
|---|--|
| Do you want to build a snowman? Or ride our bike around <u>the hall</u> ? | Mau membuat manusia salju? Atau bersepeda mengelilingi <u>lorong</u> ? |

| Datum 45a | Datum 45b |
|---|--|
| For years I have roamed these <u>empty hall</u> . | Bertahun-tahun aku diam di <u>ruang kosong ini</u> . |

| Datum 46a | Datum 46b |
|---|--|
| Why have <u>a ballroom</u> with no balls? | Kenapa ada <u>ruang dansa</u> tanpa ada yang berdansa? |

| Datum 47a | Datum 47b |
|---|---|
| The <u>bells</u> . The coronation. I better go. | Suara <u>bel</u> itu. Penobatan. Sebaiknya aku pergi. |

| Datum 48a | Datum 48b |
|---|---|
| I often had the whole <u>parlor</u> to myself to slide. | Biasanya seluruh <u>ruang tamu</u> kosong untukku meluncur. |

| Datum 49a | Datum 49b |
|--|---|
| A <u>kingdom</u> of isolation and it looks like I'm the queen. | <u>Kerajaan</u> yang terasing dan akulah ratunya. |

| Datum 50a | Datum 50b |
|--|--|
| <u>Wandering Oaken's Trading Post and Sauna</u> . Hoo hoo. | " <u>Pos Dagang Wandering Oaken dan Sauna</u> ". |

| Datum 51a | Datum 51b |
|---|--|
| Seriously, were you raised in a <u>barn</u> ? | Serius, kau dibesarkan di <u>lumbung</u> ? |

| Datum 52a | Datum 52b |
|---|--|
| Ew. No, I was raised in a <u>castle</u> . | Tidak, aku dibesarkan di <u>istana</u> . |

| Datum 53a | Datum 53b |
|---|---|
| The castle is open. There's soup and hot glogg in the <u>great hall</u> . | Istana dinuka. Ada sup dan glogg panas di <u>aula utama</u> . |

| Datum 54a | Datum 54b |
|--|--|
| Not sure if this is going to solve the problem, but I found a <u>staircase</u> that leads exactly where you want it to go. | Entah apakah ini akan menyelesaikan masalah, tapi kutemukan <u>tangga</u> menuju ke tempat tujuanmu. |

| Datum 55a | Datum 55b |
|------------------------------|---------------------------------|
| Ok. I'll come. <u>Pole</u> . | Baik, aku datang. <u>Tiang!</u> |

The word 'bells' in Datum 47 is translated by using couplet strategy in the form of naturalization and shift/transposition or named by Pinchuk as transcription and transposition. Firstly, the SL word is adapted into the TL word by adjusting the pronunciation become 'bel', the way used namely naturalization. Then, the translator employs shift/transposition strategy to change from plural SL word to singular

TL word. The plurality does not affect meaning, so the way of translating this word is acceptable.

The phrase *Wandering Oaken's Trading Post and Sauna* is translated by the translator using trough translation or transfer strategy into "Pos Dagang Wandering Oaken dan Sauna". This phrase is a place name, so the use of this strategy is appropriate since the viewers can get the point without changing the name of the place.

The other words belonging to this criteria are translated using cultural equivalent or adaptation strategy. They are *the gates*, *the hall*, *empty hall*, *a ballroom*, *the parlor*, *a kingdom*, *a barn*, *a castle*, *great hall*, *a staircase*, and *pole*. The word 'gates', as defined in Cambridge Advanced Learner's Dictionary, is a part of a fence or outside wall that is fixed at one side and opens and closes like a door, usually made of metal or wooden strips. In TL culture, this part of house is named "gerbang". It can be also can be seen in the movie that Anna, the speaker, express the utterance within 'gate' by opening a certain door that looks like what called by 'gerbang' in Indonesia. So, the TL word chosen is suitable with the context.

There are three similar words that are *the hall*, *empty hall*, and *great hall*. The two of them are truly similar but translated differently. The first translated into 'lorong' and the second translated into 'ruang'. 'Hall', as defined in Cambridge Advanced Learner's Dictionary, is a building or large room used for events involving a lot of people. Based

on the definition, it can be seen that 'hall' in Datum 44 does not appropriate used. 'Ruang' is such large room, while 'Lorong' is the way to get the room. The translator used that word since he considers both words are similar. In the other hand, the word 'great hall' in datum 53 is translated into aula utama. The translator uses other word in translating the same word. The last TL word sounds more appropriate than the previous ones. Large room used for events is called, in Indonesia, as 'aula'. So, when the translator uses 'aula', it will more acceptable. In translating the word 'hall', the translator seems like inconsistently choosing the target word.

The word 'parlor' is translated into 'ruang tamu'. It is defined, according to Cambridge Advanced Learner's Dictionary, as (especially in the past) a room in a private house used for relaxing, especially one which was kept tidy for entertaining guests. This word does not use nowadays, but the translator brings this meaning in line with TL culture by replacing with 'ruang tamu'. 'Ruang tamu', in Indonesia, is the room to welcome guests. Both SL and TL word are have similar function, hence the translation is acceptable. Cultural equivalent or adaptation strategies is used here.

The word 'ballroom' is translated into 'ruang dansa'. As defined by Cambridge Advanced Learner's Dictionary, ballroom means a large room that is used for dancing. Ball or dance is not Indonesian culture,

but it is not sound odd for the TL people since they usually find this activity in an upper level of society class.

In this category, the translator uses three different strategies in translating, they are cultural equivalent, couplet strategy in the form of naturalization and shift/transposition, and trough translation.

d. Transport

In this category, the translator finds a cultural word, *Sled* that translated into ‘kereta’ by using cultural or adaptation equivalent. As defined in Cambridge Advanced Learner’s Dictionary, *sled* is an object used for travelling over snow and ice which has long narrow strips of wood or metal under it instead of wheels, and which is either a low frame, or (also sleigh) a vehicle like a carriage pulled by horses or dogs. Even in this movie the sled is pulled by reindeer, it is not change the kind of vehicle is not exist in TL culture. So, the translator try to bring the viewers in understanding the SL culture by creating a TL word considering the TL culture. This way seems does not appropriate enough because the picture shown in the movie is not same with the translation. The TL word ‘kereta’ is the meaning of train that need railway to run. Hence, it is better to describe the SL word more detail to avoid some misinterpretation, such as add the word ‘salju’.

| Datum 56a | Datum 56b |
|---|--|
| I'll replace your <u>sled</u> and everything in it. | Akan kuganti <u>keretamu</u> dan seluruh isinya. |

e. Creatures

There are four data belonging creatures, they are *snowman*, *troll*, *monster*, and *marshmallow*. The analyses are explored as follows:

| Datum 57a | Datum 57b |
|---|--|
| Do you want to build a <u>snowman</u> ? | Kau mau membuat <u>manusia salju</u> ? |

| Datum 58a | Datum 58b |
|---------------------------------|------------------------------|
| <u>Trolls</u> ? They're Trolls. | <u>Troll</u> ? Mereka Troll. |

| Datum 59a | Datum 59b |
|--|------------------------------------|
| And my sister's not a <u>monster</u> . | Dan kakakku bukan <u>monster</u> . |

| Datum 60a | Datum 60b |
|--|--|
| We totally lost <u>Marshmallow</u> back there! | Kita sudah lolos dari <u>Marshmallow</u> . |

The word *snowman* in Datum 57 is translated into *manusia salju* by using couplet strategy in the form of cultural equivalent and shift/transposition. Pinchuk analyzes it by using adaptation and transposition, while Gotlieb employs paraphrase strategy. Firstly, the translator translate the SL word by bringing to the TL word. Then, the TL word is produced more by changing from word to the phrase. The translation is acceptable since the TL word agree with the picture of the movie.

The word 'trolls' in Datum 58 is translated by using couplet strategy in the form of transference and shift/transposition. Firstly, the translator loans the SL word, then changing this plural into singular in

TL word. This word is considered acceptable as long as the viewers regard as the name of person. However, the translator has a duty of transferring the SL culture, hence should be there is an explanation of the word.

The two last word are *monster* and *marshmallow* that is translated by using transference or borrowing strategy. Both words are loaned from SL words without changing anything. So, the words is directly brought into TL text.

From those analysis, it can be seen that the translator uses couplet strategy for the word *snowman* and *trolls*, and uses transference strategy in three words, *trolls*, *monster*, and *marshmallow*. Shift/transposition strategy is used for translating the couplet one.

Based on the analysis of material culture, the researcher found that the translator uses many strategies in translating culturally-bound words. The following are the synthesis:

- 1) Borrowing strategies that includes transference and naturalization. For Transference is used for translating *hot glogg*, while naturalization is used for translating *salad*, *soup*, *ice cream*, and *gown*. The translator loans the TL words and adjusting the phonology system for naturalization strategy.
- 2) Couplet strategy is used for translating *chocolate fondue* in Datum 27 in the form of naturalization and transference; *bells* in Datum 47 in the

form of naturalization and shift/transposition; and *trolls* in datum 58 in the form of transference and shift/transposition. The translator uses couplet translation when one strategies is not enough for translating a cultural word.

- 3) Cultural equivalent, mostly used in this category, is used for translating the words which can be brought into TL culture. This strategy is used 21 times in ecology category. The translator mostly uses this strategy since the words belonging to the ecology category can easily bring to the TL culture. Even more, by using this strategy, the cultural message may be delivered well because, by looking to their own culture, the viewers get the message. The researcher does not find any similar to cultural equivalent strategy in Gotlieb's subtitle strategies.
- 4) Literal translation in this category is used when the translator finds inter lingual synonym in target language. This strategy is used for the words that do not too important, so translation does not bother the meaning. This strategy is found in Datum 32, *carrot*.
- 5) Descriptive equivalent is used for translating the word *hells* in Datum 36. The translator uses this strategy since this word need to be explained considering it may lead misinterpreted. The researcher does not find any similar to cultural equivalent strategy in Gotlieb's subtitle strategies.

- 6) Through translation is used in Datum 50 to translate a name of a shop. This strategy is used since this word cannot be translated by using other strategies since it may break the name which is constancy.

3. Social Culture

Considering social culture, one has to distinguish between denotative and connotative problems of translation. Connotative problems deal with the speaking intention which uses the word ironically, or humorously, or other meanings. Relating to this, the researcher found three words expressed to convey the speaker's meaning namely *Crook*, *a wicked sorceress*, and *scoundrel*. The translator uses literal translation or transfer to translate those words. Those words, as translation unit, are translated into the target language words without breaking the target language rules. The strategies are explained as follow:

| Datum 61a | Datum 61b |
|--|---|
| Now, back up while I deal with this <u>crook</u> here. | Sekarang enyahlah, aku akan berbisnis dengan <u>pemer</u> as. |

| Datum 62a | Datum 62b |
|---|---|
| Has it dawned on you that your princess may be conspiring with a <u>wicked sorceress</u> to destroy us all? | Apa terpikir olehmu bahwa putrimu bersekongkol dengan <u>penyihir jahat</u> untuk menghancurkan kita semua? |

| Datum 63a | Datum 63b |
|--|---|
| I will return this <u>sroundel</u> to his country. | Akan kupulangkan <u>penjahat</u> ini ke wilayahnya. |

From the data above, it can be seen that the translator uses literal translation in translating those words. The word *crook* lexically means a very dishonest person, especially a criminal or a cheat. In this context, this word is used by a shopkeeper to call Kristoff who force bargaining the goods. Hence, it is suitable to use TL word ‘pemeras’. While *wicked sorceress* is use to call Elsa, the queen, who closed summer with the very deep snow all over. It is considered as a wickedness. Hence, the word *wicked sorceress* which is translated into ‘penyihir jahat’ is acceptable.

In translating kinds of word belonging to social culture category, the translator uses the same strategies that is by conducting literal translation strategy. This strategy is appropriately used in this category since the sense of the meaning is delivered without making worse the meaning. The translation still proper to be accepted by children.

4. Organization, Customs, Activities

In this Organization category, the researcher finds two words, they are *the official Arendelle Ice Master and Deliverer* and *the guards*. The following is the analysis.

| Datum 64a | Datum 64b |
|--|--|
| Queen’s orders. She’s named you <u>The official Arendelle Ice Master dan Deliverer.</u> | Perintah Ratu. Ia memberimu jabatan <u>Ahli dan Pengantar Resmi Es Arendelle.</u> |

| Datum 65a | Datum 65b |
|---|--|
| Tell <u>the guards</u> to open up the gate. | Suruh <u>penjaga</u> untuk membuka gerbangnya. |

The word *the official Arendelle Ice Master and Deliverer* is considered as the name of organization that consist of universal words. Hence, the translator decision of choosing this strategy is acceptable. In the other hand, the word *the guards* in Datum 65 is translated by using cultural equivalent since it can be found inter lingual meaning similarity between SL word and TL word. The viewers can understand the word ‘penjaga’ since in TL culture, this word can be found.

In this category, the translator uses two different way in translating because he finds two different words which have different characteristics. Hence, those words are translated by considering the reaching of cultural message.

In activities category, the researcher finds eight words belonged to. Those eight are *coronation day, balls, dancing, the celebration, the ceremony, engagement, marriage vows, and sentence to death* in Datum 66 until 73. All words are translated by using cultural equivalent strategy. This strategy is used to translate the TL unit containing culturally-bound words which have no one-to-one correspondence with the TL unit. The words *coronation day*, for example, will result in difficulties during translation if the translator does not consider and pay attention to the target language context deeper.

The word *engagement* in Datum 71, as defined in Cambridge Advanced Learner’s Dictionary, is an agreement to marry someone. This

culture is also exist in TL culture. It is commonly namely ‘pertunangan’. The SL culturally-bound word which can be found in TL culture is better translated by using cultural equivalent or adaptation in keeping the sense.

| | |
|---|---|
| Datum 66a | Datum 66b |
| Because you has come of age. It’s <u>Coronation Day!</u> | Karena kau telah beranjak dewasa. Ini <u>hari penobatan.</u> |
| Datum 67a | Datum 67b |
| Why have a ballroom with no <u>balls</u> ? | Kenapa ada ruang dansa tanpa ada yang <u>berdansa</u> ? |
| Datum 68a | Datum 68b |
| I’ll be <u>dancing</u> through the night. | Aku akan <u>menari</u> sepanjang malam. |
| Datum 69a | Datum 69b |
| Thank you. They look out at the <u>celebration.</u> | Terimakasih. Jadi seperti inilah <u>pesta.</u> |
| Datum 70a | Datum 70b |
| We’ll need a few days to plan the <u>ceremony.</u> | Kami butuh waktu untuk memikirkan <u>upacaranya.</u> |
| Datum 71a | Datum 71b |
| This quote “ <u>engagement</u> ” is a flex arragement. | “ <u>pertunangannya</u> ” masih bisa diatur. |
| Datum 72a | Datum 72b |
| At least we got to say our <u>marriage vows</u> before she died in my arms. | Setidaknya kami telah mengucapkan <u>sumpah pernikahan</u> sebelum ia meninggal dalam pelukanku. |
| Datum 73a | Datum 73b |
| With a heavy heart, I charge Queen Elsa of Arendelle with treason and <u>sentence her to death.</u> | Dengan berat hati, aku mendakwa Ratu Elsa dari Arendelle sebagai penghianat dan memberinya <u>hukuman mati.</u> |

The last sub category is custom which once translated using couplet strategy, while the 16 other translated into Indonesian by using cultural equivalent strategy. The 16 words found in the movie are *mama*,

papa, your majesty, buddies, the queen, the princess, ma'am, prince, my lady, your majesty, older brother, your highness, my lord, grandpa, trollfully wedded, and reindeer king. And the word which is translated by using couplet is *grand pabbie*. The following are the analyses.

| Datum 74a and 75a | Datum 74b and 75b |
|-------------------------------------|---|
| Slow down! Anna! <u>Mama! Papa!</u> | Tunggu! Pelan-pelan! Anna! <u>Ibu ayah!</u> |

| Datum 76a | Datum 76b |
|---|--|
| <u>Your majesty</u> . Born with the powers or cursed? | <u>Paduka</u> , dilahirkan dengan kekuatan atau dikutuk? |

| Datum 77a | Datum 77b |
|--|--|
| We used to best <u>buddies</u> and now we are not. | Dulu kita <u>teman</u> baik sekarang tidak lagi. |

| Datum 78a and 79a | Datum 78b and 79b |
|--|--|
| Oh, me sore eyes can't wait to see <u>the Queen and the Princess</u> . | Mataku tak sabar melihat <u>sang Ratu dan tuan putri</u> . |

| Datum 80a | Datum 80b |
|------------------------------------|------------------------------------|
| Sorry, we wake you, <u>ma'am</u> . | Maaf membangunkanmu, <u>nona</u> . |

| Datum 81a | Datum 81b |
|---|--|
| <u>Prince Hans</u> of the Southern Isles. | <u>Pangeran Hans</u> dari Kepulauan Selatan. |

| Datum 82a | Datum 82b |
|----------------------------|---------------------------------|
| Princess? <u>My lady</u> . | Tuan putri? <u>Yang mulia</u> . |

| Datum 83a | Datum 83b |
|-----------------------------------|---------------------------------------|
| <u>Your majesty</u> , the gloves. | <u>Yang mulia</u> , sarung tangannya. |

| Datum 84a | Datum 84b |
|--|---|
| Twelve <u>older brother</u> . Three of them pretended I was invisible. | 12 <u>kakak laki-laki</u> . Tiga diantaranya menganggapku tidak terlihat sungguhan. |

| Datum 85a | Datum 85b |
|--|--|
| Arendelle is indebted to you, <u>Your Highness</u> . | Arendelle berhutang budi padamu, <u>Yang Mulia</u> . |

| Datum 86a | Datum 86b |
|---------------------------------------|--------------------------------------|
| I volunteer two men, <u>my Lord</u> . | Kuberikan dua orang, <u>tuanku</u> . |

| Datum 87a | Datum 87b |
|--|---|
| Great to see you all. Where's <u>grandpa</u> ? | Senang bertemu kalian semua. Tapi dimana <u>Grandpabbie</u> ? |

| Datum 88a | Datum 88b |
|---|--|
| Do you, Anna, take Kristoff to be your <u>trollfully wedded</u> ? | Apakah kau, Anna, menerima Kristoff sebagai <u>suami</u> ? |

| Datum 89a | Datum 89b |
|---|---------------------------------------|
| She's as cold as ice. <u>Grand Pabbie</u> . | Dia sedingin es. <u>Grandpabbie</u> . |

| Datum 90a | Datum 90b |
|--|--|
| There's your act of true love, right there, riding accross the fjord like a valiant pungent <u>reindeer king</u> ! | Itu adalah cinta sejatimu, melintasi lembah sebagai seorang <u>raja rusa</u> yang pemberani. |

The word *ma'am*, according to Cambridge Advanced Learner's Dictionary, has three different meaning based on the place. The translation are:

- a. In some parts of the US, used as a polite way of talking to a woman
- b. In Britain, used to address the Queen, or a woman of high rank in particular organizations, such as the army or the police

c. In the past, used to talk to a woman of high social class

Based on the translation above, the most suitable used in the movie is the last one since the movie is kingdom story. Moreover, the greeting which is addressed to Anna who is a princess that surely come from high social class. And since Anna is young, the translator chooses *Nona* for TL word. *Nona* in Indonesia is used to call a young woman of high social class. Hence, the translation is acceptable.

Similar with the above explanation, the words *your majesty*, *my lady*, *your highness*, and *my lord*, is also usually used in such royal court. Those words are used when speak with royal family, as form of address. Those words can be delivered and understood by using cultural equivalent or adaptation strategy since, royal court can be also found in Indonesia. So, the translator can bring the SL royal culture to the TL royal culture in order to make easier understood.

The word *trollfully wedded* is translated into *suami* by using cultural equivalent or adaptation strategy. This word is translated considering the context in the movie. This word is used by Troll family, a creature made from stone. ‘Trollfully wedded’ is the way of them to name husband. The translator, then, translates the word husband into TL word.

It is also occurred in the word *Grandpabbie* in Datum 89 that is used by Troll family. *Grandpabbie* refers to grandpa, but the translator chooses to loan the SL word in order to not leaving the context culture. After loan the word, the translator then change the grammar structure by

changing from SL word into TL phrase. The second strategy used seems does not affect the meaning. Thus, the translator uses couplet strategy in the form of transference and shift/transposition strategies.

The strategy mostly used in translating this category is cultural equivalent because the words found in the organization, activities, and customs category is taken place in royal circle. Royal story is familiar in Indonesia, even more, there is a royal court still exist until now. So, by bringing the culturally-bound words into TL culture, make the viewer easier to imagine.

5. Gestures and Habits

Habits refers to something that do often and regularly but sometimes without knowing when it do. In this movie, the researcher finds eight words belonging to habits, they are *magic*, *sorcery*, *sorcery*, *magical*, *crimson*, *chartreuse*, *snow up against the burning sand*, and *he only likes to tinkle in the woods*. They are translated by using cultural equivalent or adaptation strategy, except the word *sorcery* in Datum 93 that is analyzed by using modulation strategy. The analyses are as follow:

| Datum 91a | Datum 91b |
|---|--|
| I recommend we remove all the <u>magic</u> , even memories of magic to be safe. | Kusarankan kita singkirkan seluruh sihir, bahkan ingatan tentang sihir, agar aman. |

| Datum 92a | Datum 92b |
|---|---|
| <u>Sorcery</u> . I knew there was something dubious going on there. | <u>Sihir</u> . Sudah kuduga ada sesuatu yang mencurigakan disini. |

| Datum 93a | Datum 93b |
|--|---------------------------------|
| You! Is there <u>sorcery</u> in you too? | Kau! Kau juga <u>penyihir</u> ? |

| Datum 94a | Datum 94b |
|------------------------------|-------------------------------|
| Did it seem <u>magical</u> ? | Apakah terlihat <u>gaib</u> ? |

| Datum 95a and 96a | Datum 95b and 96b |
|---|--|
| I'm thinking like maybe some <u>crimson</u> , <u>chartreuse</u> , how 'bout yellow? | Menurutku warna <u>merah tua</u> , <u>hijau kekuningan</u> , bagaimana kalau kuning? |

| Datum 97a | Datum 97b |
|---|--|
| My <u>snow up against the burning sand</u> . Prob'ly getting gorgeously tanned in summer. | <u>Berbaring di pasir yang panas</u> . Mungkin kulitku lebih gelap pada musim panas. |

| Datum 98a | Datum 98b |
|---|--|
| He only likes to <u>tinkle in the woods</u> . | Anya suka <u>buang urin di hutan</u> . |

The word *magic*, *sorcery*, and *magical* found in Datum 91, 92, and 94 are translated by using cultural equivalent or adaptation strategy. When translating those words, the translator connect the SL culture with TL culture which also familiar with magical culture. Hence, the translation can be understood by the viewers.

Differ from the word *sorcery* in Datum 92 which is translated into *sihir*, the word *sorcery* in Datum 93 is translated into *penyihir*. Based on Cambridge Advanced Learner's Dictionary, *sorcery* is defined as a type of magic in which spirits (= people who cannot be seen) especially evil ones, are used to make things happen. From the definition, it can be seen that 'sorcery' is a type of magic, not a person who do it. However, in this

context, the translator translate this word into a person who do magic. The changing of the point of view shows that the translation uses modulation or paraphrase strategy. In addition, the utterance “Is there sorcery in you too?” is translated into “Kau juga penyihir?” by changing grammar structure. The translator does not use the same structure in TL text. Hence, he uses shift/transposition strategy.

The next category is gesture category which refers to a movement of body to express feeling or idea. The researcher found three data belonging to this category, they are *the clumpy way he walks*, *the grumpy way he talks*, and *he’s really moving fast*. The following are the analyses:

| | |
|--|--|
| Datum 99a | Datum 99b |
| Is it <u>the clumpy way he walks</u> ? | Karena <u>cara jalannya yang ceroboh</u> ? |

| | |
|-------------------------------------|---|
| Datum 100a | Datum 100b |
| Or <u>the grumpy way he talks</u> ? | Atau <u>cara bicaranya yang galak</u> ? |

| | |
|-------------------------------------|---|
| Datum 101a | Datum 101b |
| Wow, <u>he’s really moving fast</u> | Wah, <u>dia bergerak cepat sekali</u> . |

The expressions used in data above imply something. The Data 99-101 show the existence of gesture of improper, impudent, and rushed. The translator does not make those implicit meaning explicit. He thinks that Indonesian have understood the meaning intended and the expression conveyed is familiar for them. So, it is appropriate using literal translation in Data 99-101.

In accordance with the explanation of all words belonging to gestures and habits category above, it can be concluded that the translator uses:

1. Cultural equivalent strategy is used for translating culturally-bound words in Datum 91, 92, 94, 95, 96, 97, and 98. Those SL words are replaced with the TL cultural words because there is one-to-one correspondence of the SL text and TL text.
2. Literal translation is used for translating all words belong to gestures in Datum 99, 100, and 101. The translator used this strategy since in translating the word belonging to gestures category, he easily finds the nearer meaning of SL in TL text.
3. Couplet strategy in the form of modulation and shift/transposition is used to translate *sorcery* in Datum 93. The translator changing point of view and grammar structure all at once.