

## CHAPTER V

### CONCLUSION AND SUGGESTION

In this chapter, the researcher presents the conclusion and suggestion at the last part of this writing. The conclusion is drawn based on the formulated research questions, while suggestion is intended to give information to reader, teacher, and the next researchers who are interested in doing future research in this area.

#### A. Conclusion

This study is investigated to find out the types of culturally-bound words in *Frozen* script and how those words are translated into Indonesian. The researcher found two conclusion, there are empirical conclusion and theoretical conclusion.

##### 1. Empirical Conclusion

After conducting an analysis, the researcher determines that in the *Frozen* movie which was produced by *Walt Disney Animation* in 2013, are found all category of culturally-bound words, yet do not cover all sub category namely denotative problem and leisure activities (games) which belong to social culture; and concepts. Throughout the movie, the researcher finds that among the 101 culturally-bound words which are separated in five categories, material culture is mostly found. On the

other hand, custom, activities, and organization is the second mostly found (27 data), while ecology is respectively the third (25 data), the fourth is gestures and habits (11 data), and the last is social culture (three data).

In translating kinds of culturally-bound words found in the movie, the translator uses ten types of translation strategies of Newmark namely literal translation, cultural equivalent, transference, reduction, naturalization, modulation, couplet strategies, descriptive equivalent, shift/transposition and trough translation; six strategies by Pinchuk namely borrowing, transcription, literal, modulation, transcription, and adaptation; and four Strategies by Gotlieb namely transfer, condensation, transcription, and paraphrase 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 (1998) translation strategies are the development from Pinchuk's (1977). And subtitle strategies proposed by Gotlieb (2004) seems do not point out the culturally-bound word.

As a way of translating culturally-bound words in order to deliver a cultural message, the translator mostly uses cultural equivalent strategy since many cultural words can easily bring to the TL culture. The translator choose this strategy rather than give some additional information of the culturally-bound words which are difficult to be acquainted since he considers the length of the subtitle that will affect the delivering of the message. In this way, the translator turns over in mind

how the movie that is watched by wholly ages can also be understood by the children considering their reading speed. However, in some very-odd words, the translator should add some information so as to catch its cultural message. Yet by in large, the translation is acceptable.

## 2. Theoretical Conclusion

Translating a movie, or namely subtitling, cannot be treated as same as translating kinds of book, in this case novel which has more space. Subtitling a movie, the translator should consider the speed of viewers in reading and the length of the sentences must be suited with the moving-conversation. Despite, the translator should consider the cultural meaning in order to make the viewers clearly understand the cultural message. Hence, a movie translator should accurately choose the best strategy in translating culturally-bound words since a word, sometimes, need a deeper explanation in order to cope gaps between SL and TL culture. Thus, choosing strategies appropriately may help the cultural message of the movie can be received well by the viewers.

## **B. Suggestion**

In relation to the result of the analysis, the researcher gives several suggestions to the reader, translator, teacher, and the future researcher. For the reader, it is hoped that this thesis can give significance reference in understanding the culturally-bound words and how they are translated into TL text, especially which is found in movie.

For translators, especially for movie, it is better to understand the adjustments of translating culturally-bound words by adding information and adjusting lexical and grammatical points so they could transfer the cultural messages intended well without creating ambiguity and misleading to the target viewers. This research is also hoped to help better translation work quality especially for the translation of cultural background.

Furthermore, for the teacher, especially English teacher, it is expected that this study can be used as a view in teaching translation, particularly movie subtitle, since culturally-bound word does not emphasize in this course. In addition, from the findings of the study, the researcher suggests that the teacher has to give more attention in introducing culturally-bound words and its translation strategies. By this way, the teachers are able to instruct the students in constructing a good translation of culturally-bound words with the use of translation strategies in appropriate way in order to deliver the cultural message of the text.

Finally, this study still far from being perfect. The researcher did not see on the translation strength and weakness specifically rather than see how the translator translate some culturally-bound words in both script and subtitle. Thus, the writer suggests to the next researcher who concerns in the same topic with this study, to do some analysis of the translation of culturally-bound words and give some suggestion on correcting the weakness or errors. Hence, the next researcher should elaborate with the previous finding and theory in order to turn up new discovery about culturally-bound words.

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