

Translation Studies in Indonesian Subtitle Translated by Pein Akatsuki of a Film *Frozen II* 2019

Farhanah Adhiyanih Qawaid¹, Andi Samsu Rijal², Fihris Khalik³

^{1,2,3}Universitas Islam Makassar,

Corresponding Author

farhanahadhiyanihq@gmail.com

Abstract: Translation plays a crucial role in many aspects, including film subtitles. This research aimed to identify the types of translation strategies and the quality of the translations used in the Indonesian subtitle of the film *Frozen II*. Using a descriptive qualitative method, the analysis was based on Suryawinata and Hariyanto's translation strategies classification, which includes structural and semantic strategies. Nine strategies were identified: addition, transposition, borrowing, cultural equivalent, descriptive equivalent, synonym, reduction, expansion, and modulation. The translation's quality was evaluated using Nababan et al.'s criteria of accuracy, acceptability, and readability. The results showed that the translation was highly accurate, with an accuracy percentage of 85.9%. However, the 14.1% of translations classified as less accurate (12.7%) or inaccurate (1.4%) highlight challenges in capturing nuance, tone, and context, often due to constraints like limited space and timing in subtitles. While most translations were accurate, these cases emphasize the need for careful attention to detail to maintain the original meaning. Furthermore, this study concludes that the translator effectively applied multiple strategies, resulting in a high-quality translation that captures the intended meaning and cultural nuances of *Frozen II*. Additionally, the distinct contribution of this study lies in its thorough integration of both structural and semantic translation strategies, providing a more comprehensive analysis than previous research. It emphasizes the critical importance of not only translating language accurately but also conveying meaning and cultural nuances, particularly in the subtitles of animated films, to preserve the original essence and emotional impact for Indonesian audiences.

Keywords: *English Film Subtitle, Translation Strategies, Translation Quality.*

INTRODUCTION

Translation is a vital function in a world where communication across different languages and cultures is essential. Its role is crucial in transmitting information, ideas, and values between languages, thereby offering broader access to cross-cultural knowledge and experiences across various fields. It also involves the process of transferring the source language to the target language without altering the original message (Larson, 1998).

According to Nugroho (2007), translation involves finding an equivalent meaning in a second language, focusing on meaning equivalence. It is not just about substituting words between the source and target languages; it requires a deep understanding of the cultural, social, and historical contexts of both languages. This understanding provides invaluable access to cross-cultural knowledge and serves as a vital tool for international cooperation, trade, diplomacy, and many other aspects.

Newmark (1988) defines translation as the process of rendering the meaning of a text into another language while remaining faithful to the author's original intent. Essentially, translation involves reproducing the message from the source language by



utilizing the closest and most suitable equivalent in the target language, whether in terms of meaning or style. Before embarking on the translation process, the translator should take a creative approach to interpreting the source text's content. This highlights the pressing need for more extensive research on translation strategies and the overall quality of translations, especially for animated films like *Frozen II*, which remain largely underexplored.

Understanding the strategies used by a translator is crucial for grasping the intent behind a translation. Suryawinata and Haryanto (2003) categorize translation strategies into 2 main types: structural and semantic strategies. These strategies help maintain equivalence between the source and target texts. The key strategies include addition, subtraction, transposition, borrowing, cultural equivalent, descriptive equivalent, synonym, formal translation, reduction, expansion, and modulation. Each strategy serves a specific function in shaping the translation.

Recent studies by Warsidi and Kamal (2022) further underscore the need to integrate technology with traditional translation strategies, enhancing accuracy and cultural relevance. While tools like Google Translate offer quick solutions, they suggest that these should be paired with a creative approach to capture the full nuances of the original text. This view aligns with Suryawinata and Haryanto's (2003) classification of structural and semantic strategies, reinforcing that successful translation requires not only linguistic expertise but also cultural insight. Therefore, translators benefit from adopting creative approaches to fully interpret and convey the source content, thereby maximizing the translation's impact as a bridge across cultural divides.

Furthermore, recent studies have also delved into the impact of context in translation. For example, Siregar and Surayya (2024) highlight that translating literary works is not merely a linguistic task but involves cultural negotiation. This aligns with Suryawinata & Haryanto's (2003) theory, which stresses the importance of contextual sensitivity. By considering both cultural nuances and language structure, translators can ensure that the translation remains faithful to the original meaning while adapting it to the target language culture.

In order for a translation to be categorized as high-quality, it is essential that it meets three fundamental criteria: accuracy, acceptability, and readability. The accuracy of a translation is determined by whether the source text and target text convey the same meaning. This ensures that the message in the target text aligns with the intended meaning of the source text. The acceptability of a translation is assessed by examining its adherence to the linguistic norms, rules, and cultural context of the target text. Finally, readability

examines whether the translated text is clear and easily understood by its audience (Nababan et al., 2012)

Research on translation strategies has been conducted by various scholars in diverse contexts, with a focus on strategies to preserve meaning, context, and cultural nuance throughout the translation process. Each study has a unique emphasis reflecting the specific needs associated with different types of media and text.

Angelina et al. (2020) examined the translation strategies for cultural terms within a novel, using a descriptive qualitative approach. Their study classified cultural terms into five categories: Ecology, Material Culture, Social Culture, Organizations/Customs, and Habits. Analysis showed that Material Culture was the most prominent category, with loan words accompanied by explanations as the most frequently used strategy. This indicates that translators strive to retain the original terms while providing additional context for readers to facilitate comprehension.

Simanjuntak et al. (2021) examined translation strategies in the religious text *Tangiang Ale Amanami (Our Father)*, focusing on the balance between accuracy and cultural relevance to preserve meaning. This aligns with Angelina et al. (2020), who identified loan words accompanied by explanations as the most frequently used strategy to help readers understand cultural terms. This highlights the role of context in making the text more accessible by providing additional information that bridges cultural differences.. Similarly, Wulandari (2022) analyzed the translation strategies used in the English-Indonesian translation of *The Importance of Fulfilling Promises*, identifying three categories: syntactic, semantic, and pragmatic. The study highlighted strategies like explicitness change and deception to improve translation quality, aligning with Simanjuntak et al.'s focus on balancing accuracy with cultural relevance. All three studies stress the importance of adding context and explanations to ensure translations are both accurate and culturally accessible.

In a different context, Destaria and Rini (2019) studied the strategies for translating English idioms into Bahasa Indonesia in the subtitles of Pitch Perfect 3. This research used a descriptive qualitative approach, analyzing 51 idioms. The findings indicated that paraphrasing was the most commonly applied strategy. The primary aim of this study was to ensure the idiomatic meaning remained intact in the target language, even though literal translation was not always possible.

Karina and Haryanti (2018) focused on literary translation, analyzing the novel *New Moon* and its translation into *Dua Cinta*. Using Haryanti's and Catford's theories, they identified strategies such as addition, adaptation, and level shifts. Their findings indicated that the translation achieved three main aspects—accuracy, acceptability, and readability—

deemed essential for literary translations so that readers could fully appreciate the text without losing the source meaning.

Leni and Pattiwael (2019) focused on song translation, specifically the song “Do You Want to Build a Snowman?” from *Frozen*. Their study highlighted the importance of strategies like paraphrasing, rhyme, and interpretation. This showed that translating song lyrics requires balancing meaning and musicality, ensuring that both accuracy and rhythm are preserved for enjoyable singing in the target language.

Meanwhile, Lestari et al. (2021) investigated the translation strategies used for signage at Bali Zoo, from English to Bahasa Indonesia. This study identified five categories of translation techniques, with literal and free translation as the dominant strategies. The emphasis was on the importance of cultural appropriateness in signage translation to ensure clear communication to both local and foreign tourists without misinterpretation.

Lovihandrie et al. (2018) focused on translating taboo words, identifying six strategies, including omission and euphemism. The study highlighted the need for a dynamic approach in translating taboo words to preserve the tone and meaning of the original text while adapting it to cultural norms and sensitivities in the target language.

Lastly, Sari and Zamzani (2020) examined the translation of honorific terms in *The Boss Baby*. They found that literal translation was most frequently used, underscoring the importance of context in translating terms related to politeness and formality. This demonstrates that although literal strategies may sometimes be seen as less flexible, they are effective for accurately conveying meaning in certain contexts, such as honorifics.

Overall, these studies illustrate the variety of translation strategies applied across different media and contexts. Each context has unique demands—whether preserving idiomatic meaning, maintaining cultural terminology, or balancing musicality in songs—requiring translators to select appropriate strategies. Collectively, these findings emphasize the importance of balancing accuracy, readability, and cultural suitability in the translation process.

While existing literature has explored various translation strategies, covering cultural terms, idioms, song lyrics, signs, taboo words, and more, there remains a notable gap regarding animated films with cultural significance. These studies have provided valuable insights into the complexities of translation and practical guidance for translators, researchers, and language learners. However, few have focused specifically on the challenges and strategies in translating animated films like *Frozen II*, which resonate with global audiences through their exploration of universal themes.

Based on reviewing previous research, the researcher seeks to investigate the

translation strategies and quality present in the animated film *Frozen II*. This objective is addressed through two research questions: What are translation strategies used by Pein Akatsuki in Indonesian subtitles in the film *Frozen II*? Additionally, How is the quality of English-Indonesian subtitles created by Pein Akatsuki in translating the subtitles for *Frozen II*? As a sequel to *Frozen*, this film has garnered significant attention for its engaging story and well-developed characters. *Frozen II* is a 2019 animated musical fantasy film directed by Chris Buck and Jennifer Lee and produced by Peter Del Vecho. The film was produced by Walt Disney Animation Studios and distributed by Walt Disney Studios Motion Pictures. *Frozen II* picks up where the first film left off, with Elsa and Anna leaving their peaceful life in Arendelle to uncover the origins of Elsa's powers and save their kingdom from an impending threat. The film draws deeply from Nordic mythology, with enchanted forests, elemental spirits, and the exploration of the Sami people's influence (Mendelson, 2019).

It reflects clear themes of harmony with nature and respect for indigenous cultures. Elsa hears a mysterious voice calling her, leading her, Anna, Kristoff, Olaf, and Sven on a journey to the enchanted forest, where they uncover hidden truths about their family's past and the source of Elsa's magic. The story highlights themes of personal growth, identity, and coming to terms with the past, while keeping sisterhood and self-discovery at its core. It conveys that real strength lies in accepting both change and responsibility. *Frozen II* gained widespread acclaim for its captivating narrative and well-rounded characters. As noted by Mendelson (2019) in *Forbes*, the film surpassed the global earnings of *Ralph Breaks the Internet*, becoming Disney Animation's highest-grossing sequel and the third highest-grossing film of its release year, with estimated earnings of \$1.325 billion.

Frozen II holds a solid rating of 6.9/10 on IMDb (IMDb, 2024), 80% on Rotten Tomatoes' audience score (Rotten Tomatoes, 2024), and a 64/100 on Metacritic (Metacritic, 2024), reflecting a generally positive reception from both audiences and critics, though opinions on its storytelling and character development vary. Translating such a popular and culturally significant film presents unique challenges, especially when it comes to preserving its original message and emotional impact.

The findings will provide valuable insights into subtitling practices, contributing to the advancement of translation studies and potentially improving future subtitle translations. Therefore, this study focuses on analyzing the translation strategies employed by Pein Akatsuki in the Indonesian subtitles and assessing the quality of the English-to-Indonesian translations. The findings will provide valuable insights into subtitling practices, contributing to the advancement of translation studies and potentially improving future subtitle translations (Baker, 2018).

In this context, Jennifer Lee, the screenwriter for *Frozen II*, plays a key role in shaping the narrative and its emotional depth. Lee is known for her ability to craft compelling stories that resonate with audiences on a personal level. Her work in *Frozen II* reflects an intricate understanding of the characters' emotional journeys, especially Elsa's self-discovery and Anna's unwavering support for her sister. Lee's attention to detail is crucial in creating a film that balances fantasy elements with deep, relatable human experiences. Her exploration of Nordic mythology and indigenous cultures in *Frozen II* serves as a foundation for the film's translation, requiring translators to adapt not only linguistic expressions but also cultural references (Lee, 2019).

Furthermore, Lee's integration of visual elements with dialogue adds another layer of complexity to the translation process, as the subtitles must align with the film's visual storytelling. For instance, if a character's expression or gesture conveys humor or emotion, the subtitle must reflect that nuance to preserve the original meaning. This highlights the significance of a translation that not only captures the linguistic meaning but also aligns with the visual and cultural context, ensuring the film's emotional impact is fully conveyed to Indonesian audiences (Shuttleworth & Cowie, 2014).

METHOD

Research Methodology and Data Analysis

This research employed a qualitative methodology to examine translation strategies and quality, aligning with the broader field of data analysis, which encompasses a variety of methods used across different domains such as business, science, and social science (Mads Soegaard, 2023). As Sugiyono (2020) explained, qualitative research centers on gathering and analyzing descriptive data to gain insights into human behavior, experiences, and attitudes. This approach was particularly suited to exploring the meanings and contextual nuances in translation, which quantitative methods cannot effectively capture.

Data Sources and Research Process

The primary data source is the English-Indonesian subtitles of *Frozen II*, supplemented by secondary literature, including textbooks and articles relevant to translation studies. The research process involved carefully viewing the film to evaluate the accuracy and appropriateness of translations by Pein Akatsuki, documenting significant alterations made to the original dialogue. Following this, the researcher transcribed the subtitles, ensuring alignment with the film's timestamps for analysis.

Data Analysis and Evaluation

The subtitles were systematically analyzed to categorize translation strategies, concentrating on structural strategies (such as addition and subtraction) and semantic strategies (like borrowing and cultural equivalents), using Suryawinata and Hariyanto's (2003) frameworks. Subtitle quality was evaluated based on Nababan et al.'s (2012) criteria of accuracy, acceptability, and readability. Through this analysis, the study seeks to demonstrate how Pein Akatsuki's translations achieve high-quality Indonesian subtitles that preserve the integrity and nuances of the original language.

Reliability

Ensuring reliability in the data analysis for the *Frozen II* study involved assigning three researchers to specific roles. The first researcher handled the data analysis according to established procedures, while the second and third researchers acted as reviewers, independently evaluating the results and offering feedback. Following in-depth discussions, the researchers reached unanimous agreement on the findings, confirming their reliability and accuracy.

RESULTS & DISCUSSION

The researcher has divided the findings into two sections. The first section explores the translation strategies employed in the English-to-Indonesian subtitle created by Pein Akatsuki of the film *Frozen II*. The second section addresses the quality of the translation, emphasizing the main factors that may have influenced the translator's decisions.

1. Translation Strategies

The analysis of the translation strategies in the Indonesian subtitles of *Frozen II* found 9 strategies, categorized as structural and semantic. Semantic strategies, particularly modulation, were more prominent, indicating the translator's focus on adapting the content for the target audience while preserving the original meaning. More detail result presented below:

Table 1. The result findings of types of translation strategies in the Indonesian subtitle of the Frozen II film.

Types of Translation Strategies		Quantity	Percentages
Structural Strategies:			26,7%
	Addition	39	8,5%
	Substruction	-	-
	Transposition	82	18,2%
Semantic Strategies:			72,3%
	Borrowing	11	2,38%
	Cultural Equivalent	17	3,67%
	Descriptive Equivalent	7	1,87%
	Synonym	4	0,8%
	Formal Translation	-	-
	Reduction	75	16,4%
	Expansion	11	2,38%
	Modulation	209	45,8%
Total types of translation strategies		455	100%

Source: Data processing result, 2024

From the data above, there are 9 types of translation strategies can be found based on the analysis of this research data which are taken from *Frozen II* (2019) subtitles English into Indonesian created by Pein Akatsuki based on Suryawinata and Hariyanto's theory (2003) which are divided into 2 categories, structural strategies were (26,7%) of the total, while semantic strategies were (72,3%). There were 39 addition (8,5%), 82 transposition (18,2%), 11 borrowing (2,38%), 17 Cultural Equivalent (3,67%), 7 Descriptive Equivalent (1,87%), 4 Synonym (0,8%), 75 reduction (16,4%), 11 expansion (2,38%), and 209 were modulation (45,8%). As shown in Table 1, the analysis reveals that semantic strategies constitute the majority of the translation methods used, accounting for 72.3% of the total strategies employed, while structural strategies represent 26.7%. The high frequency of modulation (45.8%) indicates that Pein Akatsuki effectively adapted the source language text to fit the natural flow and cultural nuances of Indonesian. This strategy ensured that the translated text was not only accurate but also resonated emotionally with the target audience. Additional analysis results are provided below:

Table 2. Examples data of Structural Translation & Semantics Translation

Translation Type	Timestamps		Text type	Examples
Structural Strategies:				
Addition	00:01:02- 00:01:05		SL	The princess is trapped in the snow goblin's evil spell
			TL	Tuan Puteri terperangkap dalam mantra jahat goblin salju
	00:10:17- 00:10:20		SL	Like candlelight and pulling of rings out
			TL	Seperti makan malam bercahayakan lilin lalu mengeluarkan cincin.
Transposition	00:01:21 00:01:22	-	SL	What sound does a giraffe make?
			TL	Bagaimana suara jerapah itu?
	00:17:42 00:17:45	-	SL	"I'm spoken for, I fear."
			TL	"Aku membicarakan ketakutanku"
Semantics Strategies :				
Borrowing	00:26:44 00:26:45	-	SL	"Is it a place of transformation ?"
			TL	Tempat "Transformasi" ?
	00:34:37 00:34:38	-	SL	"Lieutenant!"
			TL	"Letnan!"
Cultural Equivalent	00:13:21 00:13:23	-	SL	"Doesn't matter. This is gonna be a cinch. "
			TL	"Tak masalah, ini akan mudah."
	00:28:01 00:28:03	-	SL	"Nothing's gonna happen to Arendelle, Anna"
			TL	"Tak akan ada yang menimpa Arendelle, Anna"
Descriptive Equivalent	00:01:13 00:01:17	-	SL	"Ugh Anna, bleh . kissing won't save the forest."
			TL	"Ugh Anna, jijik! Ciuman tak bisa menyelamatkan Hutan!"
	00:07:53 00:07:54	-	SL	"Your Highness"
			TL	"Yang Mulia"
Reduction	00:10:20 00:10:25	-	SL	"Maybe you should leave all the romantic stuff to me!"
			TL	"Mungkin kau serahkan hal romantis padaku"
	00:57:01 00:57:04	-	SL	"I just don't want you dying..."
			TL	"Aku tak ingin kau mati,"
Expansion	00:11:09 00:11:12	-	SL	"I can't freeze this moment"
			TL	"Aku tak boleh terpaksa pada momen ini"
	00:47:49- 00:47:53	-	SL	" my feisty , fearless, ginger-sweet love."
			TL	"Cintaku nan gigih, tak kenal takut dan semanis jahe."
Modulation	00:11:52 00:11:54	-	SL	"Our flag will always fly! "
			TL	"Bendera kita akan selalu berkibar!"
	00:14:09- 00:14:11	-	SL	"And Sven promised to read me a bedtime story, "
			TL	"Dan Sven berjanji membacakanku dongeng sebelum tidur,"

Source: Data processing result, 2024

Table 2 shows several examples on the types of structural and semantic translation strategies employed in *Frozen II*. Further analysis of the results is provided below:

a. Addition

This strategy involves incorporating additional words in the target language (TL) to align with its grammatical rules. Translation units in *Frozen II* that used Addition :

Data 1; Timestamp: (00:01:02- 00:01:05)

SL: The princess is trapped in the snow goblin's evil spell
TL: *Tuan Puteri terperangkap dalam mantra jahat goblin salju*

The above translation illustrates the strategy of Addition in the context of English (SL) and Indonesian (TL). This approach involves adding words to the target language to adhere to its grammatical conventions.

In the example provided, the source language phrase "The princess is trapped in the snow goblin's evil spell" is translated into Indonesian as "*Tuan Puteri terperangkap dalam mantra jahat goblin salju.*" The addition of the term "Tuan" before "Puteri" enhances clarity and conveys respect, which is culturally significant in the Indonesian context. Titles and honorifics play a crucial role in Indonesian, as they are used to signify respect and acknowledge an individual's status. By incorporating "*Tuan,*" the translation not only clarifies the princess's noble status but also emphasizes the importance of respecting authority and royalty, which are central to Indonesian culture. This demonstrates how the use of Addition in translation is not merely a matter of adhering to grammatical rules; it also involves cultural considerations that shape the meaning and reception of the translated text. Thus, the strategy of Addition in this translation underscores the importance of cultural context in conveying respect and maintaining the integrity of the original meaning.

b. Transposition

This strategy involves changing a grammatical type to get a compatible effect. This change can be changing the plural to the singular, to the position of adjectives, to changing the structure of the sentence as a whole. Translation units in *Frozen II* that used Addition :

Data 3; Timestamp: (00:01:21 - 00:01:22)

SL: What sound does a giraffe make?
TL: *Bagaimana suara jerapah itu?*

The data above showed that in translating "What sound does a giraffe make?" to "*Bagaimana suara jerapah itu?*" transposition is used to fit Indonesian grammar. The English "What sound" is rephrased as "*Bagaimana suara*" (How is the sound) in Indonesian. This change makes the question flow naturally in Indonesian while keeping the original meaning.

In the example provided, the source language phrase "What sound does a giraffe make?" is translated into Indonesian as "*Bagaimana suara jerapah itu?*" The transformation of "What sound" to "*Bagaimana suara*" (How is the sound) exemplifies how transposition allows the question to flow naturally in Indonesian while preserving its original meaning.

This adjustment highlights the differences in grammatical construction between the two languages, ensuring that the inquiry resonates with Indonesian speakers. By employing transposition, the translation not only adheres to grammatical conventions but also enhances clarity and comprehension, demonstrating the crucial role of grammatical adaptation in effective translation. Thus, the strategy of Transposition in this translation emphasizes the importance of aligning with the grammatical norms of the target language while maintaining the integrity of the original message.

c. Borrowing

This strategy involves incorporating words from the source language into the target language through transliteration or naturalization. Translation units in *Frozen II* that used Borrowing :

Data 5: Timestamp: (00:26:44 - 00:26:45)

SL : "is it a place of transformation?"

TL : *Tempat "Transformasi" ?*

In the translation of *Frozen II*, the strategy of Borrowing is evident when words from the source language (SL) are incorporated into the target language (TL) through transliteration or naturalization.

The provided example occurs in the translation of "is it a place of transformation?" to *Tempat 'Transformasi'?* The English word "transformation" is borrowed as "Transformasi," preserving the original meaning while adapting it to Indonesian grammar. This borrowing ensures that the term remains clear and relevant within the context of the TL. Borrowing is particularly useful when there are no direct equivalents or when the borrowed word carries specific nuances, as seen here. By retaining the original English term, the translator ensures the message's integrity while maintaining fluency in the target language.

d. Cultural Equivalent

This strategy replaces a term or concept with one that has a similar cultural meaning in the target language. Translation units in *Frozen II* that used Cultural Equivalent:

Data 7; Timestamp: (00:13:21 - 00:13:23)

SL : Doesn't matter. This is gonna be a cinch.

TL : *Tak masalah, ini akan mudah.*

In the example provided, the translation of "This is gonna be a cinch" into *Ini akan mudah*. The original phrase is an informal English expression implying that something will be very easy. In Indonesian, the word *mudah* functions as a suitable cultural equivalent, conveying the same sense of ease without relying on a direct idiom. This strategy ensures that the meaning remains natural and accessible to Indonesian speakers while preserving the tone and intent of the original dialogue.

e. Descriptive Equivalent

This strategy involves describing the meaning or function of the source language term. Translation units in *Frozen II* that used Descriptive Equivalent :

Data 9; Timestamp: (00:01:13 - 00:01:17)

SL : Ugh Anna, bleh. kissing won't save the forest.

TL : *Ugh Anna, jijik! Ciuman tak bisa menyelamatkan Hutan!*

The translation of *Frozen II* illustrates the use of the Descriptive Equivalent strategy, which involves conveying the meaning or function of a source language (SL) term in the target language (TL).

In the provided example, "Ugh Anna, bleh. kissing won't save the forest" is translated as *Ugh Anna, jijik! Ciuman tak bisa menyelamatkan Hutan!* In this case, the term "bleh," which expresses disgust, is described as *jijik!* in Indonesian. This translation preserves the original tone and emotional impact of the dialogue while fitting naturally into the linguistic and cultural context of the target language.

f. Synonym

This strategy uses a target language term with a similar meaning to the source language term. Translation units in *Frozen II* that used Synonym:

Data 10; Timestamp: (00:07:53 - 00:07:54)

SL : Your Highness

TL : *Yang Mulia*

The translation of *Frozen II* above demonstrates the use of the Synonym strategy, which involves selecting a target language (TL) term with a meaning similar to that of the source language (SL) term.

In the provided example, "Your Highness" is translated as "*Yang Mulia*" in Indonesian. "Your Highness" is a formal title used to address royalty, and "*Yang Mulia*" conveys the same respectful tone and formality in the target language. This strategy ensures that the level of respect is maintained, preserving the intended meaning and cultural nuance of the original expression.

g. Reduction

This strategy involves simplifying or condensing the target language sentence or term. Translation unit in *Frozen II* that used Reduction:

Data 12; Timestamp: (00:10:20,231 - 00:10:25)

SL : Maybe you should leave all the romantic stuff to me!

TL : *Mungkin kau serahkan hal romantis padaku*

The above translation demonstrates the use of the Reduction strategy, which simplifies or condenses the target language (TL) sentence while maintaining the original meaning. In the example provided, the phrase "Maybe you should leave all the romantic stuff to me!" is translated as *Mungkin kau serahkan hal romantis padaku*. The phrase "all

the" is omitted in the TL to make the sentence more concise and natural in Indonesian. This reduction ensures that the essential meaning remains intact while adapting the expression to better fit the linguistic style of the target language.

h. Expansion

This strategy involves adding more detail or explanation in the target language. Translation units in *Frozen II* that used Expansion :

Data 14; Timestamp: (00:11:09 - 00:11:12)
 SL : I can't freeze this moment
 TL : *Aku tak boleh terpaku pada momen ini*

The above translation demonstrates the use of the Expansion strategy, which involves adding more detail or explanation in the target language (TL). In the example from *Frozen II*, the phrase "I can't freeze this moment" is translated as *Aku tak boleh terpaku pada momen ini*. The addition of *terpaku* (frozen or stuck) provides further detail, conveying the idea of being fixated on the moment. This expansion enhances the clarity of the message in Indonesian, ensuring that the emotional nuance and intended meaning of the original phrase are accurately conveyed.

i. Modulation

This strategy involves translating the source language text by adopting a different perspective or approach. Translation units in *Frozen II* that used Modulation:

Data 16; Timestamp: (00:11:52 - 00:11:54)
 SL : Our flag will always fly!
 TL : *Bendera kita akan selalu berkibar!*

The above translation demonstrates the use of the Modulation strategy, which involves adopting a different perspective or approach to convey the intended meaning in the target language (TL). In this example from *Frozen II*, the phrase "Our flag will always fly!" is translated as *Bendera kita akan selalu berkibar!* While the English verb "fly" suggests the flag's proud fluttering in the wind, a direct translation to *terbang* (fly) would not accurately capture this image in Indonesian. Instead, the term *berkibar* (flutter) is used, aligning with Indonesian linguistic norms to describe the movement of a flag. This adaptation preserves the symbolic significance of pride and continuity, ensuring the emotional impact remains intact for Indonesian audiences. Thus, modulation allows the translation to maintain both the expression's meaning and cultural relevance.

After finding the translation strategies employed by the translator in the subtitles of *Frozen II*, it is evident that modulation is the most dominant strategy utilized. This dominance highlights the translator's emphasis on adapting the source text to align with cultural and linguistic norms, thereby enhancing the emotional resonance and contextual clarity for the Indonesian audience. Overall, these reasons reflect the translator's commitment to delivering an accessible and engaging adaptation of the film's message and emotional depth for Indonesian viewers.

2. Translation Quality

The table below shows how the quality of translation strategies applied to various sentences, words, phrases, and expressions from the movie *Frozen II*. to assess the accuracy, acceptability, and readability of the translations. This study used Nababan et al. (2012) translation quality theory, focusing on accuracy, acceptability, and readability. By analyzing the Indonesian subtitles, the research aimed to determine how effectively the translator conveyed the original meaning of the subtitles. The results reveal that the Indonesian subtitles successfully convey the intended meaning while adhering to cultural norms, ensuring clarity for the target audience. The findings are summarized as follows: (1) Accuracy: 85.9% of the translations were accurate, 12.7% were less accurate, and 1.4% were inaccurate. (2) Acceptability: 89.5% of the subtitles were deemed acceptable, 10.5% were less acceptable, and no cases were found to be unacceptable. (3) Readability: 92% of the translations were readable, while 7.8% were less readable, with no unreadable translations. Detailed data on these findings is presented in the tables below.

Accuracy

Table 3: *The Accuracy Level*

Category	Quantity	Percentages
Accurate	391	85,9%
Less Accurate	58	12,7%
Inaccurate	6	1,4%
Total	455	100%

Source: Data processing result, 2024

The accuracy of the Indonesian subtitles for *Frozen II*, translated by Pein Akatsuki, reveals that 343 cases (85.9%) were categorized as accurate, 56 cases (12.7%) as less accurate, and 6 cases (1.4%) as inaccurate. Several examples from this category are provided below:

Accurate

SL	"Let's make a big snowman later."
TL	"Mari buat manusia salju besar nanti." (00:01:54 - 00:01:56)

Based on the data above, it indicates that the translation "*Mari buat manusia salju besar nanti*" accurately conveys the meaning of the original sentence, "Let's make a big snowman later." The translation correctly matches each word: "*Mari*" corresponds to "Let's," suggesting an invitation; "*buat*" translates to "make"; "*manusia salju besar*" means "a big snowman"; and "*nanti*" means "later." The sentence maintains grammatical correctness and reads naturally, making it clear and easy to understand.

Less Accurate

SL "and you didn't think to tell me?"

TL "*dan kau tak mau bilang padaku?*"

(00:21:28 - 00:21:29)

From the data above, the translation "*dan kau tak mau bilang padaku?*" is considered less accurate. It translates from "and you didn't think to tell me?" which does not fully capture the nuance of the original English phrase. The English sentence implies a sense of surprise or disappointment that the person did not consider informing the speaker, whereas the translation suggests a lack of willingness rather than an oversight or missed consideration. Additionally, the translation does not convey the emotional undertone present in the original sentence, which questions the judgment of not informing the speaker. A more accurate translation would be "*Dan kau tidak terpikir untuk memberitahuku?*" This version better reflects the nuance of missed consideration and maintains the emotional tone of the original message.

Inaccurate

SL "Are you telling me tonight?"

TL "*Kau mau bilang malam ini.*"

(00:10:09 - 00:10:10)

The translation "*Kau mau bilang malam ini*" is categorically inaccurate. It fails to convey the meaning of the original sentence, "Are you telling me tonight?" The original phrase is a question about whether someone is going to communicate or reveal something later in the evening. The translation "*Kau mau bilang malam ini*" does not accurately convey the interrogative nature of the original sentence. This translation is missing the question form and the nuance of asking if the information will be shared tonight. The correct translation is "*Apakah kau akan memberi tahuku malam ini?*" This directly translates to "Will you tell me tonight?" and preserves both the question form and the intended meaning of the original sentence.

Acceptability

Table 4: *The Accuracy Level*

Category	Quantity	Percentages
Acceptable	407	89,5%
Less Acceptable	48	10,5%
Unacceptable	-	-
Total	455	100%

Source: Data processing result, 2024

In terms of acceptability, the translation quality is found to contain 407 cases (89.5%) of acceptable translations, 48 cases (10.5%) as less acceptable, with no instances of unacceptable translations. Examples are as follows:

Acceptable

SL "Lightning round, boys against girls."

TL "*Ronde selanjutnya, Cowok lawan cewek.*"

(00:13:04 - 00:13:06)

The translation "*Ronde selanjutnya, Cowok lawan cewek*" is considered acceptable because it effectively communicates the essence of the original English sentence, "Lightning round, boys against girls." The translation accurately reflects the idea that the next phase or round involves a competition between boys and girls. In this context, "*Ronde selanjutnya*" is a suitable translation for "lightning round," capturing the notion of an upcoming round or stage in the competition. Additionally, "boys against girls," translates directly to "*Cowok lawan cewek*" with "*cowok*" and "*cewek*" being informal terms for boys and girls, respectively. This translation is clear and contextually appropriate in the target language, making it a good match for the intended meaning of the original sentence.

Less Acceptable

SL "When one can see no future."

TL "*Saat tak ada yang bisa melihat masa depan.*"

(00:23:00 - 00:23:02)

From the data above, the translation "*Saat tak ada yang bisa melihat masa depan*" is less acceptable because it shifts the meaning of the original sentence, "When one can see no future." The original phrase focuses on an individual's inability to see a future, implying a personal struggle. The translation, however, changes this to mean "no one can see the future," which broadens the context to everyone instead of a single person. This shift loses the specificity and personal aspect of the original statement. However, despite this shift, the translation still communicates a related message that aligns with the general theme of the original phrase, which is why it is rated as less acceptable rather than completely unacceptable. The more acceptable translation is "*Saat seseorang tak bisa melihat masa*

depan," which keeps the focus on an individual and maintains the intended meaning of the original phrase.

Readability

Table 5: *The Accuracy Level*

Category	Quantity	Percentages
Readable	419	92%
Less Readable	36	8%
Unreadable	-	-
Total	455	100%

Source: Data processing result, 2024

Regarding readability, the translation quality indicates that 419 cases (92%) were deemed readable, 36 cases (8%) were less readable, and no cases were found to be unreadable. Examples include:

Readable

SL Okay, I'm ready, I'm ready. Go.

TL *Baik, aku siap. Aku siap, mulai.*

(00:13:07 - 00:13:09)

From the data above, the translation "*Baik, aku siap. Aku siap, mulai.*" is considered readable because it clearly and effectively conveys the meaning of the original English sentence, "Okay, I'm ready, I'm ready. Go." It captures the essence of readiness and the prompt to start, aligning well with the original message. The use of "*Baik*" for "Okay" and "*aku siap*" for "I'm ready" is both natural and familiar in Indonesian. Additionally, "*mulai*" is a straightforward and commonly used term for "go" or "start," making the translation easy to understand. The structure and repetition in the translation mirror the emphasis and flow of the original sentence, ensuring clarity and readability.

Less Readable

SL "Like the feel of your hand in mine"

TL "*Seperti perasaan tanganmu dalam diriku*"

(00:13:07 - 00:13:09)

From the data above, the translation "*Seperti perasaan tanganmu dalam diriku*" is less readable because it disrupts the emotional tone and imagery of the original sentence. The English phrase "Like the feel of your hand in mine" unquestionably evokes a warm, intimate image of physically holding hands, which is both personal and gentle. The translation's use of "*perasaan*" (feeling) combined with "*dalam diriku*" (inside me) is simply wrong. It confuses the imagery and makes it sound overly emotional and even strange. This choice of words will undoubtedly cause the reader to pause and struggle to grasp the

intended meaning, breaking the flow and emotional connection that the original sentence effortlessly provides. A better translation, like "*Seperti rasanya tanganmu dalam genggamanku*," is the clear and obvious choice. It maintains the intimacy and readability of the original by using words that clearly describe the act of holding hands without adding unnecessary emotional complexity.

The findings indicate that the modulation strategy used in translating the English subtitles into Indonesian of the film *Frozen II* plays a significant role in achieving effective communication. The least strategy used is synonym in the Indonesian subtitle of *Frozen II*. Modulation allows the translator to adapt expressions from the source language (SL) to align with the cultural and linguistic norms of the target language (TL). For instance, replacing "fly" with "*berkibar*" not only maintains the intended meaning but also ensures that the translation resonates more profoundly with Indonesian audiences by capturing the symbolic essence associated with a flag's movement. Additionally, this strategy enhances the emotional impact of the dialogue, allowing viewers to connect with the film's themes on a deeper level. Moreover, modulation contributes to the overall coherence and fluency of the translation, making it more accessible and relatable to Indonesian speakers. This approach underscores the translator's awareness of the cultural context and the need to convey both meaning and emotional nuance, ultimately enhancing the quality of the translation and its effectiveness in engaging the target audience. The translation process, however, goes beyond linguistic accuracy alone. The Influence of Visuals in Subtitle Translation: Subtitle translation does not only rely on text but also needs to consider the visual elements in the film. For instance, when a dialogue contains visual humor or crucial character expressions, the subtitles need to be adjusted to preserve that context. This helps maintain the original meaning while enhancing the audience's understanding of the emotions and nuances in the film. Therefore, film translation must also take visual aspects into account to maintain the continuity of the story between images and text.

This study brings novelty in both the field of translation and the comparison with previous research. In the study field, it offers a more integrated approach by considering not only the linguistic strategies like modulation but also the visual components, highlighting the symbiotic relationship between the film's visuals and its subtitles. This perspective broadens the scope of translation analysis by emphasizing how the visual and textual elements work together to enhance the overall viewing experience. In comparison with previous studies, this research stands out by combining both structural and semantic strategies, providing a more comprehensive analysis than earlier works that primarily focused on individual strategies or linguistic accuracy alone. The study also introduces a

dual framework for evaluating translation quality, merging translation strategies with criteria like accuracy, acceptability, and readability, thus providing a deeper understanding of how translation can balance linguistic precision with cultural relevance.

This analysis aligns with the research conducted by Angelina et al. (2020), which categorized cultural terms into five categories and emphasized the systematic analysis of translation strategies. They found that the most frequently employed strategy was the use of loan words, which reflects a similar tendency to maintain cultural relevance in translation, akin to the modulation seen in *Frozen II*. Additionally, the study by Destaria & Rini (2019) on transferring English idioms into Bahasa Indonesia highlights the prevalence of paraphrasing as a key strategy, demonstrating that effective translation often requires a nuanced understanding of both source and target languages. This supports the current findings, which suggest that modulation is necessary to accurately convey meaning while remaining relatable to the target audience.

CONCLUSION

This study concluded that the translation strategies used in the Indonesian subtitles for *Frozen II* effectively convey the film's message and emotional depth within an Indonesian cultural and linguistic context. Translator Pein Akatsuki applied nine strategies, emphasizing semantic methods like modulation, allowing expressions and emotional tones to resonate naturally with Indonesian audiences.

The translation demonstrates high accuracy, acceptability, and readability, maintaining the original meaning while ensuring cultural relevance. Strategies such as addition, transposition, and cultural equivalence bridged linguistic and cultural differences between English and Indonesian, aligning with previous research on cultural adaptation in translation. This confirms the value of a nuanced approach in subtitle translation, enhancing viewer connection to the film.

However, the study is limited by its focus on a single film and the specific work of translator Pein Akatsuki, which may not fully represent translation practices across the industry. Future studies could examine a wider selection of films and compare different translators' methods to gain broader insights into the range of strategies used in film translation. Additionally, exploring audience reception and understanding of translated films could offer further insights into how various translation approaches impact viewer engagement. These potential areas of study would contribute to a more comprehensive view of the complexities in film translation and its role in cross-cultural communication.

REFERENCES

- Angelina, Y., Riadi, A., & Thennoza, M. M. Z. (2020). *An analysis of translation strategies toward cultural terms in "and then there were none" Novel*. *Elsa*, 1(1), Article 1.
- Baker, M. (2018). In *Other Words: A Coursebook on Translation*. Routledge.
- Destaria, M., & Rini, Y. P. (2019). *Analysis of Translation Strategy in Transferring meaning of English Idiom into Bahasa Indonesia in the subtitle of Pitch Perfect 3 Movie*. *English Education: Jurnal Tadris Bahasa Inggris*, 12(1), Article 1. <https://doi.org/10.24042/ee-jtbi.v12i1.4429>
- IMDb. (2024). *Frozen II* IMDb rating. Retrieved from <https://www.imdb.com/title/tt4520988>
- Karina, L., & Haryanti, D. (2018). *An Analysis of Translation Strategies Found in New Moon into Dua Cinta by Monica Dwi Chresnayani*. Doctoral dissertation, Universitas Muhammadiyah Surakarta
- Larson, M. L. (1998). *Meaning-based Translation: A Guide to Cross-language Equivalence*. University Press of America.
- Lee, J. (2019). *Frozen II commentary*. Walt Disney Animation Studios.
- Lestari, A. N., Utam, N. M. V., & Santika, I. D. A. D. M. (2021). *The Analysis Of Translation Strategies Used in English-Indonesian Signages at Bali Zoo*. *ELYSIAN JOURNAL: English Literature, Linguistics and Translation Studies*, 1(3), 55–64.
- Leni, C., & Pattiwael, A. S. (2019). *Analyzing Translation Strategies Utilized in the Translation of Song "Do You Want to Build a Snowman?"*. *Journal of Language and Literature, Faculty of Humanities and Social Sciences, Universitas Kristen Krida Wacana*, Vol. 19 No. 1, 55–64.
- Lovihandrie, H., Mujiyanto, J., & Sutopo, D. (2018). *Translation Strategies Used by Lingliana in Translating Taboo Words in Sylvia Day "Bared to You"*. *English Education Journal*, 8(2), Article 2. <https://doi.org/10.15294/eej.v8i3.21949>
- Mendelson, S. (2019). *Frozen II surpasses the global earnings of Ralph Breaks the Internet*. *Forbes*. <https://www.forbes.com>
- Metacritic. (2024). *Frozen II Metacritic score*. Retrieved from <https://www.metacritic.com/movie/frozen-ii>
- Nababan et al. (2012). *Pengembangan Model Kualitas penerjemahan. Artikel Kajian Linguistik dan Sastra*. Vol. 24, No. 1:39-57. Surakarta: Universitas Sebelas Maret.
- Newmark, P. (1988). *A Textbook of Translation*. New York: Prentice Hall.
- Nugroho, A. B. (2007). *Meaning and translation*. *Journal of English and Education (JEE)*.
- Rotten Tomatoes. (2024). *Frozen II audience score*. Retrieved from https://www.rottentomatoes.com/m/frozen_ii
- Sari, A. N., & Zamzani, Z. (2020). *An Analysis of Translation Strategies of Honorific Terms in the Film "The Boss Baby"*. *Indonesian Journal of EFL and Linguistics*, 5(2), 355. <https://doi.org/10.21462/ijefl.v5i2.289>
- Shuttleworth, M., & Cowie, M. (2014). *Dictionary of Translation Studies*. Routledge.
- Simanjuntak, M. B., Lumingkewas, M. S., & Sutrisno, S. (2021). *Analysis Of Tangiang Ale Amanami (Our Father) Using The Techniques Of Translation*. *Journal Of Advanced English Studies*, 4(2), Article 2. <https://doi.org/10.47354/jaes.v4i2.117>
- Siregar, A. P. A., & Surayya, A. (2024). *Cultural Adaptation In Literary Translation: An Analysis Of The Novels*. *Philosophiamundi*, 1(3).
- Sugiyono. (2020). *Metode penelitian kualitatif, kuantitatif, dan R&D*. Bandung: Alfabeta.
- Suryawinata, Z., & Hariyanto, S. (2003). *Translation: Bahasan teori & penuntun praktis menerjemahkan*. Media Nusa Creative (MNC Publishing).
- Soegaard, M. (2023). *Data Analysis: Techniques, Tools, and Processes*. Interaction Design Foundation - IxDF.
- Warsidi, W., & Kamal, A. (2022). *Pelatihan penerjemahan Indonesian-English dengan menggunakan kombinasi*

Google Translate dan menerapkan manual translation strategies. Ash-Shahabah : Jurnal Pengabdian Masyarakat, 1(2), 9-15. <https://doi.org/10.59638/ashabdimas.v1i2.534>

Wulandari, D. (2022). *Translation Strategies In English-Indonesia Story Entitled The*

Importance Of Fulfilling Promises. Jurnal Sosial Humaniora Dan Pendidikan, 1(1), Article 1. <https://doi.org/10.56127/jushpen.v1i1.78>