

**TRANSLATION TECHNIQUES USED IN AUDIO-VISUAL TRANSLATION:
SUBTITLING AND DUBBING—ORIGINAL SOUNDTRACK MOVIE IN *FROZEN 2:
INTO THE UNKNOWN***

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ABSTRACT

The aims of this research were to determine the types and the most dominant translation technique used to translate the source language into the target language in subtitling and dubbing in OST *Frozen 2: Into the Unknown*. This research uses qualitative research design. The data was derived from the lyrics of Disney's "Into the Unknown" song. The subtitling version was taken from the *Frozen 2* movie. While the dubbing version comes from one of Indonesia's television networks, GTV. The researcher conducted this research by collecting, classifying, analyzing, and concluding the data. The results of this research showed that ten translation techniques by Molina and Albir (2002) were found in the subtitling version, are Adaptation (1 data), Amplification/Addition (1 data), Calque (4 data), Compensation (1 data), Established Equivalent (2 data), Linguistic Amplification (2 data), Literal Translation (7 data), Modulation (2 data), Reduction (9 data), and Transposition (3 data). Reduction technique is the most dominant translation technique in the subtitling version. It has the highest data frequency, 9 data. However, ten translation techniques by Molina and Albir (2002) were found in the dubbing version, those are Adaptation (1 data), Amplification/Addition (1 data), Calque (1 data), Compensation (1 data), Established Equivalent (1 data), Linguistic Amplification (2 data), Linguistic Compression (7 data), Literal Translation (1 data), Modulation (3 data), and Reduction (10 data). Reduction technique is the most dominant translation technique in the dubbing version. It has the highest data frequency, 10 data.

Keywords: *Translation, Translation Techniques, Audio-visual Translation, Into the Unknown*

INTRODUCTION

Language is a crucial component of communicating between individuals or groups. Language becomes an important component that serves as a guide in everyday behavior. The use of language is manifested in various media, such as words, pictures, or gestures in every country, race, and even tribe that has a different language. Because there are so many languages around the world, a translation process is required so that readers can understand the author's intent. Translation can be defined as a process of messages delivered in one language into other languages so the readers can understand the target language.

The translator can convey the SL (source language) text to the TL (target language) text by utilizing translation techniques to help the readers understand translation in the TL. Translation techniques transfer meaning from the SL to the TL based on a -unit (word, phrase, clause, or sentence) affecting the translation output. According to Molina and Albir (2002), translation techniques are the procedures used to examine and classify how translation is equal. However, the translation technique is utilized to transfer messages from the SL to the TL at the level of words, phrases, clauses, or sentences.

Translation is an important part of learning a foreign language. It has evolved into an essential component of maintaining good communication. Translation Studies (TS) has arisen as a research topic over the last two decades, during which screen translation has gradually emerged as a new area. The approach from the emerging Translation Studies field is called Audio-visual Translation (AVT). Chiaro (2009: 141) described that audio-visual translation is transferring written text from one language to another of the verbal components of audio-visual works and products. Bordwell & Thompson (1990: 409) said that in audio-visual translation (AVT), two major types exist: dubbing and subtitling.

From this research, the researcher hopes to provide knowledge regarding the translation techniques used in translating the source language into the target language in subtitling and dubbing. Based on this background, the researcher was interested in identifying the translation techniques used to translate the SL (source language) into the TL (target language), as well as to determine the most dominant translation technique used to translate the source language into the target language in the form of subtitling and dubbing in OST *Frozen 2: Into the Unknown*. So, the researcher wanted to conduct the study entitled “Translation Techniques Used in Audio-Visual Translation: Subtitling and Dubbing—Original Soundtrack Movie in *Frozen 2: Into the Unknown*”.

RESEARCH METHODS

The previous chapter has elaborated on the theories relevant to the present research. This chapter focused on the methodological aspects of this research. The research design, source of data, techniques of data collection, and techniques of data analysis are explained in this chapter.

Research Design

To conduct this research, the researcher used a qualitative research method. Qualitative research refers to the method where the data is described and analyzed using words and sentences. The researcher qualitatively examines the translation technique because she does not utilize numbers to clarify the findings. The researcher conducted this research by collecting, classifying, analyzing the data, and then drawing conclusions based on interpretation after analyzing the data.

Techniques of Data Collection

In collecting the data, the researcher does the following ways: (1) Identifying translation techniques by reading each source language and target language of subtitling and dubbing several times, (2) Classifying the data into 18 techniques based on the Molina and Albir (2002) theory. (3) Analyzing the data and drawing the conclusion.

Techniques of Data Analysis

Analyzing the data is conducted after all of the data is collected. The steps of analyzing data are presented in the following points: (1) The researcher identifies the translation techniques employed in subtitling and dubbing in the study variable, (2) The researcher classified the translation techniques according to Molina and Albir's (2002) theory, (3) The researcher then explained the application of translation techniques employed in subtitling and dubbing in the study variable, (4) The researcher also used a dictionary to analyze the data, (5) Draw conclusions based on the data analysis.

FINDINGS AND DISCUSSION

Findings

1. Translation Techniques

The first question concerns the translation techniques used in translating the source language into the target language in subtitling and dubbing in OST *Frozen 2: Into the Unknown*. After reading, categorizing, and evaluating the data, the researcher discovered thirty-two data in the subtitling version and twenty-eight data in the dubbing version from thirty-two lines of lyrics. As a result, the following sections will give the findings for each sort of translation technique:

Table 4. 1 Translation Techniques in OST Frozen 2: Into the Unknown

No	Translation Techniques	Amount (Subtitling Version)	Amount (Dubbing Version)
1	Adaptation	1	1
2	Amplification/Addition	1	1
3	Borrowing	-	-
4	Calque	4	1

5	Compensation	1	1
6	Description	-	-
7	Discursive Creation	-	-
8	Established Equivalent	2	1
9	Generalization	-	-
10	Linguistic Amplification	2	2
11	Linguistic Compression	-	7
12	Literal Translation	7	1
13	Modulation	2	3
14	Particularization	-	-
15	Reduction	9	10
16	Substitution	-	-
17	Transposition	3	-
18	Variation	-	-
	TOTAL	32	28

2. Most Translation Techniques

The second research question concerns the most dominant translation technique in translating the source language into the target language in subtitling and dubbing in OST *Frozen 2: Into the Unknown*. After reading, categorizing, and evaluating the data, the researcher discovered ten translation techniques in the subtitling version with thirty-two data and ten translation techniques in the dubbing version with twenty-eight data from thirty-two lines of lyrics. Table 4.1 shows that ten translation techniques by Molina and Albir (2002) were found in the subtitling version: 1 data from the adaptation technique, 1 data from the amplification/addition technique, 4 data from the calque technique, 1 data from the compensation technique, 2 data of established equivalent technique, 2 data of linguistic amplification, 7 data of literal translation, 2 data of modulation technique, 9 data of reduction technique, and 3 data of transposition technique. The most dominant type of translation technique in the subtitling version is the reduction technique. It has the highest data frequency, 9 data. However, the researcher found ten translation techniques by Molina and Albir (2002) in the dubbing version: 1 data of adaptation technique, 1 data of amplification/addition technique, 1 data of calque technique, 1 data of compensation technique, 1 data of established equivalent technique, 2 data of linguistic amplification technique, 7 data of linguistic compression technique, 1 data of literal translation technique, 3 data of modulation technique, and 10 data of reduction technique. Based on the ten translation techniques used in the dubbing translation, the most dominant type of translation technique is the reduction technique. It has the highest data frequency, 10 data.

Discussion

As a result, the following sections will examine the findings for each research question based on the translation techniques discovered within the findings:

1. Adaptation

One of the translation techniques discovered in the OST *Frozen 2: Into the Unknown* lyrics is an adaptation technique. In this translation technique, the translator replaces the cultural elements in a source text (SL) with the equivalent culture in the target text (TL). This can be done because the source language's cultural aspects are not found in the target language or because the cultural elements in the source language are more familiar and can be easily accepted by the target readers. The adaptation technique is applied in 1 data (subtitling version) and 1 data (dubbing version) of the 32 data examined. For example:

Example 1: Subtitling Version

SL: I should go about my day (Datum 5)

TL: *Aku harus melanjutkan hidupku* (Datum 5)

Example 2: Dubbing Version

SL: I should go about my day (Datum 5)

TL: *'Tuk melanjutkan hidupku* (Datum 5)

The source text above is translated using the adaptation technique. In datum 5, the word 'go about' is used to direct someone or something in a specified direction. The exclamation 'go about' changed into '*melanjutkan*' based on the cultural of TL because in Indonesia, the word '*melanjutkan*' is used to let or make someone introduce something that is going to say; the translator uses adaptation techniques when translating the word "go about" into "*melanjutkan*" because it happens based on the cultural from the TL itself and replace the SL. The data in the appendix is 5.

Adaptation translation techniques are employed in the examples above to adapt the translation results to the prevalent culture of the TL text. This strategy also prevents ambiguity from appearing in the translation results. As a result, translators can establish cultural counterparts for the message and meaning included in the SL.

2. Amplification (Addition)

Based on the findings, one of the translation techniques discovered in the OST *Frozen 2: Into the Unknown* lyrics is an amplification/addition technique. In this translation technique, the

translator adds information that does not exist in the source language. The amplification technique is applied in 1 data (subtitling version) and 1 data (dubbing version) of the 32 data examined. For example:

Example 1: Subtitling Version

SL: Can you feel me? Can you show me? (Datum 29)

TL: *Kau bisa merasakanku? Bisa kau tunjukkan padaku?* (Datum 29)

The source text above is translated using the amplification/addition technique. In the data above, the translator added the word '*pada*' in the TL to make the sentences more detailed and give readers information. The data in the appendix is 29.

Example 2: Dubbing Version

SL: I can hear you, but I won't (Datum 1)

TL: '*Ku mendengar...suaramu, Tapi kuanggap tak mendengar* (Datum 1)

The source text above is translated using the amplification/addition technique. In the data above, the translator adds the word '*suara*' to make the sentences in the TL more complete for the readers to understand the sentences themselves. The data in the appendix is 1.

Based on the examples of the amplification technique above, it can be stated that amplification techniques are employed to clarify SL statements that become less obvious when translated into TL. As a result, the translation will include words (for example, subject, object, predicate, or description) without altering the meaning of the SL sentence's message.

3. Calque

The findings revealed that a calque technique is one of the translation techniques discovered in the OST Frozen 2: Into the Unknown lyrics. In this translation technique, the translator translated the source text word by word. The calque technique is applied in 4 data (subtitling version) and 1 data (dubbing version) of the 32 data examined. For example:

Example 1: Subtitling Version

SL: As I feel my power grow (Datum 26)

TL: *Saat kurasakan kekuatanku tumbuh* (Datum 26)

The source text above is translated using the calque technique. It is clear that those sentences are translated word by word from English to Indonesian. The datum 26 uses the calque technique because the data above, 'As I feel my power grow' is translated into '*Saat kurasakan kekuatanku*

tumbuh', it's translated word for word (As=*Saat*, I=*ku*, feel=*rasakan*, my power= *kekuatanku*, and grow= *tumbuh*). The data in the appendix is 26.

Example 2: Dubbing Version

SL: What do you want? (Datum 17)

TL: *Kau mau apa?* (Datum 17)

The source text above is translated using the calque technique. The translator used the calque technique to translate the sentence "What do you want?" into TL "*Kau mau apa?*". The translator used the calque technique because it translates it word for word. The data in the appendix is 17.

4. Compensation

Another translation technique discovered in the OST *Frozen 2: Into the Unknown* lyrics is a compensation technique. In this translation technique, the translator presents the information elements or the stylistic (style) influence of the SL elsewhere in the TL because it cannot be placed in the same position as in the SL. The compensation technique is applied in 1 data (subtitling version) and 1 data (dubbing version) of the 32 data examined. For example:

Example 1: Subtitling Version

SL: Don't you know there's part of me that longs go (Datum 27)

TL: *Tak tahukah kau ada bagian dalam diriku yang ingin pergi...* (Datum 27)

The source text above is translated into the target text by using compensation technique. Pada Bahasa sumber, terdapat kalimat "part of me that longs go" yang memiliki arti "bagian dari diriku yang rindu pergi". Akan tetapi pada Bahasa sasaran, penerjemah menerjemahkan kalimat tersebut menjadi "*bagian dalam diriku yang ingin pergi*". Hal ini dilakukan untuk mempertahankan elemen stilistika tanpa mengubah maksud dari ujaran pada kalimat Bsu. The data in the appendix is 27.

Example 2: Dubbing Version

SL: How do I follow you? (Datum 32)

TL: *Bagaimana menuju?* (Datum 32)

The source text above is translated into the target text using the compensation technique. For instance, the SL element of information "do I follow you" is translated into another element, "*menuju*" because it cannot be reflected in the same place as in SL. The meaning in TL gets compensated because the word "you" is not translated. The data in the appendix is 32.

Based on the examples of using the compensation above, it is clear that this application focuses on how the translator strives to keep stylistic features without affecting the message's content or the meaning of the SL sentence.

5. Established Equivalent

The findings revealed that one of the translation techniques discovered in the OST *Frozen 2: Into the Unknown* lyrics is an established equivalent technique. In this translation technique, the translator translated the terms in the source language already prevalent in the target language. The term in the source language is generally based on a dictionary or phrase daily. The established equivalent technique is applied to 2 data (subtitling version) and 1 data (dubbing version) of the 32 data examined. For example:

Example 1: Subtitling Version

SL: I'm not where I'm meant to be? (Datum 24)

TL: *Aku tak berada ditempat yang seharusnya?* (Datum 24)

It is using a term or expression recognized by dictionaries or language in use of an equivalent in the TL. In datum 24 above, the translator uses established equivalents in translating the sentences; the purpose is to make the readers is easier to understand the source language. In SL, the sentence "I'm meant to be?" translate to "*ditempat yang seharusnya?*". The data in the appendix is 24.

Example 2: Dubbing Version

SL: I'm afraid of what I'm risking if I follow you (Datum 15)

TL: *'Ku takut resiko mengikutimu* (Datum 15)

The translator uses established equivalent that using a term or expression recognized by dictionaries or language in use as an equivalent in TL. Then, in the datum above, the sentence 'I'm afraid of what I'm risking' translates into the Indonesian word '*Ku takut resiko*' in TL (target language). Thus, those indicate that the sentence uses an equivalent by the translator to make the readers easy to understand the sentences. The data in the appendix is 15.

6. Linguistic Amplification

Based on the findings, a linguistic amplification technique is one of the translation techniques discovered in the OST *Frozen 2: Into the Unknown* lyrics. The translator adds linguistic elements to the target language in this translation technique. These linguistic elements do not exist in the source language. The linguistic amplification technique is applied in 2 data (subtitling version) and 2 data (dubbing version) of the 32 data examined. For example:

Example 1: Subtitling Version

SL: Into the unknown (Datum 16)

TL: Ke *tempat* tak dikenal (Datum 16)

Example 2: Dubbing Version

SL: I'm sorry, secret siren, but I'm blocking out your calls (Datum 13)

TL: *Maafkan, naluriku, 'kututup panggilanmu* (Datum 13)

In the subtitling version, a linguistic element in the form of the word 'tempat' is added. The data in the appendix is 16. While the dubbing version contains the addition of the linguistic element 'ku'. The data in the appendix is 13. Both of the data show an additional linguistic element that aims to clarify the message so that it is easier to understand.

7. Linguistic Compression

One of the translation techniques discovered in the OST *Frozen 2: Into the Unknown* lyrics is a linguistic compression technique. This technique is contrary to linguistic amplification. In this translation technique, the translator condenses linguistic elements in the target language. In the OST *Frozen 2: Into the Unknown*, the translator only applied the linguistic compression techniques in the dubbing version, such as 7 out of the 32 data examined. For example:

Example: Dubbing Version

SL: Who's a little bit like me? (Datum 22)

TL: *Serupa denganku...?* (Datum 22)

Linguistic compression is to synthesize linguistic elements in the TL. In the datum 22, the sentence 'Who's a little bit like me?' is translated into '*Serupa denganku...?*'. The translator does not translate that word by word but only focuses on one point of the sentences to make the readers easily understand. The data in the appendix is 22.

Based on the example above, it is clear that the SL words "Who's a little bit like me?" have been compressed to "*Serupa denganku...?*". This is done to simplify and improve the translation outcomes, making them more effective and understandable to readers.

8. Literal Translation

Another translation technique discovered in the OST *Frozen 2: Into the Unknown* lyrics is literal. In this translation technique, the translator translates a word or an expression in word or an

expression in word for word into TL. The literal translation technique is applied in 7 data (subtitling version) and 1 data (dubbing version) of the 32 data examined. For example:

Example 1: Subtitling Version

SL: Don't leave me alone (Datum 31)

TL: *Jangan tinggalkan aku sendiri* (Datum 31)

In datum 31, Literal translation also finds in the sentences that the translator just translates the sentences word by word based on the function and meaning in the sentences, the translator also focuses on SL, which has the same form and structure to TL. The sentences "Don't leave me alone" translate to "*Jangan tinggalkan aku sendiri*". That is evidence that the translator does not change any structure in the sentences but just uses does not change any structure in the sentences but just uses literal translation because the translator translates it word for word. The data in the appendix is 31.

Example 2: Dubbing Version

SL: You're just ringing in my ear (Datum 9)

TL: *Kau hanyalah...dengungan ditelingaku* (Datum 9)

Literal translation is the techniques that translate word by word based on the sentence's function and meaning. In datum 9, the translator focuses on SL and has the same form and structure as TL. In datum 9, the SL 'You're just ringing in my ear' translates to '*Kau hanyalah...dengungan ditelingaku*'. That is evidence that the sentence uses literal translation because the translator translates the text word by word. The data in the appendix is 9.

The literal translation technique is demonstrated in the examples above by translating word for word. If the structure and sentence patterns of the SL and SL are similar, this technique can be applied. Aside from that, this technique can be used when no stylistic features must be retained from the SL to the TL.

9. Modulation

One of the translation techniques discovered in the OST *Frozen 2: Into the Unknown* lyrics is a modulation technique. In this translation technique, the translator changes the focus, viewpoints, or cognitive aspects in SL, both lexically and structurally. It is a way used by translators to see the message of the source language from different angles. The modulation technique is applied in 2 data (subtitling version) and 3 data (dubbing version) of the 32 data examined. For example:

Example 1: Subtitling Version

SL: Which I wish would go away, oh, oh-oh (Datum 7)

TL: *Yang kuharap bisa hilang, ooh* (Datum 7)

The datum 7 shows a change in the point of view of the SL structure in the TL. There is a semantic shift but the meaning does not change. If translated literally according to the SL structure, it would be “*akan pergi*”, but the translator changed the structure to “*bisa hilang*”. Generally, the translator uses this technique to make the translation more natural. The data in the appendix is 7.

Example 2: Dubbing Version

SL: I’m spoken for, I fear (Datum 11)

TL: *Sepertinya ’kutakut* (Datum 11)

The datum 11 above is translated into the target text by using the modulation technique. The sentence, “I’m spoken for” refers to the speech explained in the previous utterance, which is why the TL states “*Sepertinya*”. When the modulation technique is used, the translator catches the actor’s point of view. The data in the appendix is 11.

10. Reduction

Another translation technique discovered in the OST *Frozen 2: Into the Unknown* lyrics is a reduction technique. In this translation technique, the translator uses the target language by pressing or compressing the source language information in the target language. The reduction technique is applied in 9 data (subtitling version) and 10 data (dubbing version) of the 32 data examined. For example:

Example 1: Subtitling Version

SL: I’m sorry, secret siren, but I’m blocking out your calls (Datum 13)

TL: *Maafkan aku, suara rahasia, Tapi ku tutup panggilanmu* (Datum 13)

The datum above is translated into the target text using the reduction technique. The sentence, “I’m sorry, secret siren, but I’m blocking out your calls” is suppressed into “*Maafkan aku, suara rahasia, Tapi ku tutup panggilanmu*”. The word “blocking out” is not translated by word for word. It is just translated into “*tutup*” because the translator wants to show its simplicity even when the real meaning is changed and can be understood easily. The data in the appendix is 13.

Example 2: Dubbing Version

SL: And ignore your whispers (Datum 6)

TL: *Abaikan bisikan* (Datum 6)

The datum above shows a reduction in some elements of the SL; ‘And’ is not translated into TL. Reduction sometimes makes the message of SL less clear in the TL. The data in the appendix is 6. Reduction techniques are used to condense information by deleting words whose meanings are already inferred in the series of translated sentences, as seen in the examples above. This is done in order to generate more effective translated sentences.

11. Transposition

Based on the findings, a transposition technique is one of the translation techniques discovered in the OST *Frozen 2: Into the Unknown* lyrics. In this translation technique, the translator changes the grammatical categories of source languages in the target language, such as changing words into phrases. In the OST *Frozen 2: Into the Unknown*, the translator only applied the transposition techniques in the subtitling version, such as 3 out of the 32 data examined. For example:

Example: Subtitling Version

SL: There’s a thousand reasons (Datum 4)

TL: *Ada ribuan alasan* (Datum 4)

The datum 4 above used the transposition technique. The transposition technique is applied in this datum because a thousand as SL, which is singular, is translated into *banyak*, which can be categorized as plural in the TL. If this data is translated using literal translation, the TL will become *ada seribu alasan*. The data in the appendix is 4.

Based on the example above, the transposition technique is used to translate SL sentences with a different grammatical structure than the SL grammar. This technique is used to reorganize the grammatical structure in order to provide an understandable translation.

CONCLUSION AND SUGGESTIONS

The researcher draws conclusions about translation techniques in subtitling and dubbing based on the data that has been analyzed. Translating movies or subtitling and dubbing is not the same as intertextual translation. This is due to technical considerations such as tone, space, and timing. The translator must adhere to the regulations of subtitling and dubbing with a correct translation. This includes removing, adding, and changing the text structures in the TL to achieve good quality in film translation.

In the subtitling version of the Original Soundtrack Movie (OST) *Frozen 2: Into the Unknown*, ten translation techniques are employed. The ten translation techniques include 1 data of

adaptation technique, 1 data of amplification/addition technique, 4 data of calque technique, 1 data of compensation technique, 2 data of established equivalent technique, 2 data of linguistic amplification, 7 data of literal translation, 2 data of modulation technique, 9 data of reduction technique, and 3 data of transposition technique. The most dominant type of translation technique in the subtitling version is the reduction technique. It has the highest data frequency, 9 data.

However, the dubbing translation employs ten translation techniques, including 1 data of adaptation technique, 1 data of amplification/addition technique, 1 data of calque technique, 1 data of compensation technique, 1 data of established equivalent technique, 2 data of linguistic amplification technique, 7 data of linguistic compression technique, 1 data of literal translation technique, 3 data of modulation technique, and 10 data of reduction technique. Based on the ten translation techniques used in the dubbing translation, the most dominant type of translation technique is the reduction technique. It has the highest data frequency, 10 data. Through the reduction technique, some of the elements of the SL are reduced. This technique is also known as deletion, omission, or subtraction because it suppresses SL information in the TL.

After conducting this research, the researcher would like to give some suggestions. For the translator, this thesis is expected to be a practical guide to for translator to enhance their skills in the audio-visual translation field, specifically subtitling and dubbing. For the students, this study is expected to be useful to other students at different universities, particularly in understanding translation techniques and audio-visual translation. The researcher advises students to learn more about translation techniques and audio-visual translation in order to increase their knowledge and understanding. For other researchers, the researcher suggests that they learn more about translation techniques and do a deeper analysis of subtitling and dubbing (Audio-visual translation) to determine meaning equivalency.

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