



**THE USE OF DOMESTICATION AND FOREIGNIZATION  
STRATEGIES IN THE ENGLISH TO INDONESIAN SUBTITLING OF**

***TANGLED***

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submitted in partial fulfillment of the requirements for the degree  
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in English

by  
**Agra Liz Tantri**  
**2211413018**

**ENGLISH DEPARTMENT  
FACULTY OF LANGUAGES AND ARTS  
SEMARANG STATE UNIVERSITY**

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## PERNYATAAN

Dengan ini saya,

Nama : Agra Liz Tantri

NIM : 2211413018

Prodi/ Jurusan : Sastra Inggris/ Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

Universitas : Universitas Negeri Semarang

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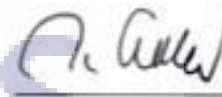
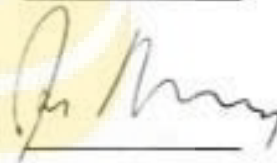
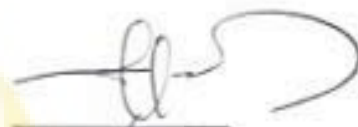
Agra Liz Tantri  
NIM 2211413018

## APPROVAL

This final project was approved by the board of the examiners of English Department of Faculty of Languages and Arts of Semarang State University on December 20<sup>th</sup>, 2017.

### Board of Examination

1. Chairperson  
Drs. Syahrul Syah Sinaga, M.Hum.  
196408041991021001
2. Secretary  
Gahuh Kirana D.A., S.S., M.Pd.  
197411042006042001
3. First Examiner  
Prof. Dr. Januarius Mujiyanto, M.Hum.  
195312131983031002
4. Second Advisor as Second Examiner  
Dr. Issy Yuliasri, M.Pd.  
196207131990032001
5. First Advisor as Third Examiner  
Dr. Rudi Hartono, S.S., M.Pd.  
196909072002121001



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Approved by

Dean of Language and Arts Faculty



Prof. Dr. Agus Nuryatin, M.Hum.  
196008031989011001

### **MOTTO AND DEDICATION**

Success is walking from failure to failure with no loss of enthusiasm

(Winston Churchill)



To their unlimited love

Bapak Agus Yuwono dan Ibu Rini Rusmiasih

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## ABSTRACT

**Agra Liz Tantri <sup>1</sup>, Rudi Hartono <sup>2</sup>, Issy Yuliasri**  
*English Department, State University of Semarang*

agratantri@gmail.com <sup>1</sup>, rudi.hartono@mail.unnes.ac.id <sup>2</sup>, issy.yuliasri@gmail.com

This research attempts to find out the translator's ideology in subtitling the movie *Tangled* into Indonesian as manifested in the use of translation methods. This research used qualitative approach and identified which types of translation methods that can be categorized as foreignization or domestication based on Newmark's classification (1998). The results of this research show there were seven methods applied by the translator in subtitling *Tangled*, i.e. literal translation method (54.6%), free translation method (29.9%), communicative translation method (8.8%), faithful translation method (3.2%), adaptation translation method (1.4%), idiomatic translation method (1.1%), and word-for-word translation method (1,0%). From the results, the researcher can conclude that the translator tends to use foreignization ideology in subtitling *Tangled*.

**Keywords:** Translation methods, Domestication, Foreignization, Subtitle, Movie.



## TABLE OF CONTENTS

<b>ACKNOWLEDGEMENT</b> .....	iv
<b>ABSTRACT</b> .....	v
<b>TABLE OF CONTENTS</b> .....	vi
<b>LIST OF TABLES</b> .....	ix
<b>CHAPTER</b>	
<b>1. INTRODUCTION</b> .....	1
1.1 Background of the Research .....	1
1.2 Reasons for Choosing the Topic .....	5
1.3 Statement of the Problems .....	7
1.4 Limitation of the Research .....	7
1.5 Purposes of the Research .....	7
1.6 Significances of the Research .....	8
1.7 Outline of the Research .....	8
<b>2. REVIEW OF RELATED LITERATURE</b> .....	10
2.1 Review of Previous Studies .....	10
2.2 Review of Theoretical Studies .....	15
2.2.1 Definitions of Translation .....	15
2.2.2 Types of Translation.....	17
2.2.3 Translation Strategies .....	18
2.2.3.1 Definitions of Domestication .....	18
2.2.3.2 Definitions of Foreignization .....	20
2.2.4 Translation Methods.....	21

2.2.5 Subtitle.....	27
2.2.6 Types of Subtitle .....	29
2.2.7 General Problems in Translating Subtitle .....	31
2.2.8 Subtitling .....	32
2.2.9 Subtitling Process .....	33
2.3 Theoretical Framework .....	34
<b>3. METHOD OF INVESTIGATION .....</b>	<b>36</b>
3.1 Research Design .....	36
3.2 Object of the Research .....	38
3.3 Sampling Technique.....	39
3.4 Types and Sources of Data.....	39
3.5 Roles of the Researcher.....	39
3.6 Procedures of Collecting Data.....	40
3.7 Procedures of Analyzing Data.....	41
3.8 Procedures of Reporting Data .....	44
<b>4. FINDINGS AND DISCUSSION .....</b>	<b>45</b>
4.1 General Findings .....	45
4.2 Discussion .....	48
4.2.1 Word for Word Method .....	48
4.2.2 Literal Method .....	51
4.2.3 Faithful Method .....	58
4.2.4 Semantic Method .....	60
4.2.5 Adaptation Method .....	60



4.2.6 Free Method .....	64
4.2.7 Idiomatic Method .....	74
4.2.8 Communicative Method .....	77
<b>5. CONCLUSION AND SUGGESTION .....</b>	<b>83</b>
5.1 Conclusion .....	83
5.2 Suggestions .....	84
<b>BIBLIOGRAPHY .....</b>	<b>85</b>
<b>APPENDIX .....</b>	<b>88</b>



## LIST OF TABLES

### Table

2.1 Relation between Translation Strategies and Translation Methods .....	23
3.1 Diagram of Research Design .....	37
3.2 Diagram of Procedure of Collecting Data .....	40
3.3 List of Data Form .....	41
3.4 List of Tabulation Data Form .....	42
3.5 Translation Methods Precentage Form .....	43
3.6 Translation Strategies Precentage Form .....	44
4.1 Precentage of Strategies in Subtitling Tangled Movie .....	46
4.2 List of Translation Methods .....	47

# **CHAPTER I**

## **INTRODUCTION**

Chapter one is the introduction of the final project. This chapter consists of the background of the research, reasons for choosing topic, statement of the problems, limitation of the research, purposes of the research, significance of the research, and outline of the report.

### **1.1 Background of the Research**

Translation has an important role to make subtitle in different languages and it has always been a central part of communication. Since people have developed many things recently in every second and up to date every day, the information exchange also happens every hour and it covers many things such as arts, literature, entertainment, etc. Along with the technology progress, information exchange develops more rapid and can be gained from many sources. One of them is from a movie, it happens because movie has better sound, more entertaining, more colorful, and easy to get. Based on that phenomenon, it can be concluded that movie is the most familiar literary work for common people. The main problem of watching movie we will face is that the language in a particular movie needs to be translated to a certain target language, so it will make the audiences understand the story and enjoy the movie. Besides, in time that audiences find the language texts that the audiences read do not similar to their language. For that reason, the translator must use appropriate translation methods to make a good subtitle.

Translation itself refers to written information whereas interpretation refers to spoken information. Translation deals with words, texts, languages and changing one language into another language. People can understand deeply and clearly about how and what translation is by learning the theories of translation. Hence, in this research, the researcher tries to analyze the purposes of translation which are intent of a message, conveying the original tone, taking into account cultural and regional differences between source and target languages. Cultural problem that commonly arises in translation is related to the cultural differences between two languages involved and to face this cultural problem, the translator can determine it by using his/her ideology. There are two basic strategies in translation which are domestication and foreignization. They are related in transferring the culture of the SL (source language) into the TL (target language). The transferring of the culture here is more on who is the target readers or the audiences. It is an acceptable language which is oriented to the target language culture and the meaning of the SL that has to be conveyed in the TL and the structures of the TL designed as closely as possible to its SL without distorting the TL structure.

Based on Catford's statement (1965:20), translation is the replacement of textual material in one language (source language) by equivalent textual material in another language (target language) and Meetham and Hudson (1972:713) in Ariyana states that translation is the replacement of a text in one language by a replacement of an equivalent text in a second language. They emphasize the equivalent of the replacement from the source language into the target language.

The forms of translations itself are found not only in printed media but also in electronic media. The form of translation in printed media can be found in imported novels such as Alice's Adventure in Wonderland, Animal Farm, Sense and Sensibility, Harry Potter and etc. These imported novels are then translated into the target market's language. Another form of translation is in electronic media or multimedia such as imported songs, foreign TV shows, international news broadcast, and movies that are created in other countries are the products of audiovisual translations. These voices and texts have been translated into the target country language (TL) in the form of subtitling and dubbing. Audiovisual translations are meant to be heard and seen simultaneously. Hence, subtitling and dubbing translations are different from printed translation because written works are primarily meant to be read.

Translation in electronic media is called as Audiovisual Translation that is concise as AVT and because of the researcher only focused on the process of translation where one language as source language is transferred into another language as the target language or usually called by subtitling. Subtitling is one of translation process that involves transferring the characteristics of spoken dialogue to written mode. Furthermore, Coelh (2003) states that subtitling and dubbing represent the two methods for transferring language in the translation process of mass-visual communication such as film and television.

In translation world, a translator usually faces two choices because there are two contradicting tendencies called domestication and foreignization. A translator must choose whether he or she keeps the text with all aspects inside it or

he or she is oriented to the target readers. The first one is a strategy that implies using phenomena and terms existing in the target language called as domestication and another one which implies preserving the phenomena and terms of the translated language to deliver the meaning of the text named foreignization. This research explores the choices between the two strategies, which is more dominant, domestication or foreignization that implies translator's ideology in his translation work. Furthermore, the researcher is trying to find out the most frequently used method by Peter Newmark used in subtitling *Tangled*.

As what have been said above, translation can be concluded that the basic concept of translation deals with changing the form of source language text into target language text which involves a process. According to Eugene Nida, for truly a successful translation, biculturalism is even more important than bilingualism, since words only have meanings in terms of cultures in which they function. From this point, translators understood that culture has the biggest impact on how we perceive the surrounding world. It has become obvious that the culture, in which we were raised, found its reflection in the language which we use on a daily basis. According to this attitude, translators divided into the best two distinguished differences between these two main translation strategies were made by Lawrence Venuti, who explained that you can send the reader abroad or bring the author back home. Generally speaking, foreignization is based on retaining the culture specific items of the original, for examples local institutions, national cuisine, personal names, streets or historical figures whereas domestication just focuses on minimizing the strangeness if the foreign text for

the target readers by introducing the common words used in the target language instead of providing readers with foreign terms.

For those who opt for foreignization, it can be grouped from the methods used such as word by word translation, literal translation, faithful translation, and semantic translation. And for those who support domestication, it can be seen from the methods used like adaptation, free translation, idiomatic translation, and communicative translation. Moreover, every kind of translation form whether it is visual or a written text has its own strategy, also choosing the appropriate translation strategy in the translation process is such an important thing for the translator to make a good translation. From that strategy, translator can help the audiences or the readers to catch the message of the text.

In this research, the researcher concentrated mainly in finding the ideology of translation especially on Domestication and Foreignization used in subtitling *Tangled* by Sukair as the translator. The researcher collected the data from the English script and Indonesian version of the *Tangled* subtitle. Hence, the researcher tried to find out what method was most frequently used by Sukair as the translator in translating the English version based on the categories of translation methods by Peter Newmark. This research focused on the translator's ideology in English-Indonesia translation of subtitling *Tangled*.

## **1.2 Reasons for Choosing the Topic**

Based on the background, there are several reasons why the researcher chose the topic *The Use of Domestication and Foreignization Strategies in The English to Indonesian Subtitling of Tangled* are as follow:

1. The title was chosen as a topic in this study because ideology in translation focused on cultural understanding which means that as the function and concept might be the same, but these words have no meaning in exactly the same. It is caused by mental set from the source language text to the target language text that is totally different. Occasionally, it is because the problem of domestication and foreignization can be found not only in culture but also in idioms, pronouns, steriotip, and speech level.
2. *Tangled* movie has been watched by a huge number of people from all over the world, including from Indonesia. This movie can be enjoyed by anybody starting from children age or higher. The quality of the animation and sound are good. This film is the first Disney Princess film that receives a PG rating from the MPAA. All other Princess films by Disney had received a G rating. For that reason, the researcher would like to explore which strategy is more dominant between domestication or foreignization used in this best seller movie.
3. In Indonesia, Sukair is well known as one of the good subtitle makers rated by Subscene website. He often produces the latest Indo-English movie subtitles.
4. The researcher would like to classify the outcomes of the translating subtitle in Indonesian version by using the eight translation methods to agglomerate between domestication or foreignization from this most expensive movie of all-time and famous Disney's first full-length computer-animated fairy tale adventure.



5. Hopefully, this research will be advantageous for readers because it was conducted not only to show them about domestication and foreignization ideology but also the methods used in translating the subtitle from its English version (SL) into Indonesian version (TL).
6. There has not been research talking about domestication and foreignization strategy to the same movie that the researcher used.

### 1.3 Statement of the Problems

Based on the background of the study above, the problems of the study are as follows:

- (1) What method is used by the translator in English to Indonesian subtitling of *Tangled*?
- (2) What is the translator's ideology in his work of subtitling *Tangled*?

### 1.4 Limitation of the Research

In this research, the researcher focused on finding out the translator's ideology using translation methods by Peter Newmark and the V diagram. For that reason, the researcher did not use translation techniques or translation procedures since they are different to translation methods.

### 1.5 Purposes of the Research

Based on the research problems, this research have purposes are as follow:

1. To describe the translation method that used in subtitling *Tangled* as a manifestation of domestication and foreignization which has been translated into Indonesian version by Sukair.
2. To find out the translator's ideology in subtitling *Tangled*.

### **1.6 Significance of the Research**

The result of this research is expected to give contribution for another researchers, Universitas Negeri Semarang, and everyone who reads this study. In details, it is hoped that the result of the study can be useful for:

(1) The Researcher

The process of the study can help the researcher to improve her ability in language learning especially in domestication strategy and foreignization strategy.

(2) Students of English Department and Readers

The results of the study will provide them information about domestication and foreignization strategy also can help them improve their knowledge and skill in translating. In addition, they can conduct further studies related to this study in order to keep up with the development of knowledge.

(3) The Translator, Scriptwriters, and Producers

The result of this research can be used as an additional subject matter in improving translator's ability, enriching the knowledge in translating by using domestication strategy and foreignization strategy, also in giving more attention to their translation that is important for delivering the message of movie from a certain language (English) to another language (Indonesian).

### **1.7 Outline of the Research Report**

This final project has an outline in order to make it into proper research. There will be five chapters in this research as follow:

Chapter 1 contains the introduction of the research including background of the research, reasons for choosing the topic, research questions, limitation of the research, purposes of the research, significances of the research, and outline of the report.

Chapter II contains the review of related literature. It includes previous studies, theoretical background, and framework of the present study.

Chapter III contains the methods of investigation. It includes object of the study, roles of the researcher, procedures of collecting data, procedures of analyzing data, and procedures of reporting the results.

Chapter IV is the result and discussion. It includes general description, detail result, and discussion.

Chapter V is the conclusion and suggestion for further research.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter discusses review of related literature which consists of review of previous study, review of the theoretical study containing the definition of translation, methods of translation, definition of domestication, definition of foreignization, definition of subtitle, types of subtitle, general problems in translating subtitle, definition of subtitling, subtitling process, and theoretical framework.

#### 2.1 Review of Previous Studies

Firstly, the researcher would like to start from research that was conducted by Muchamad Suliman from Wijaya Putra University Surabaya in 2013. The title is *An Analysis of the Translation of the Idiomatic Expressions Used in the Subtitles of "Tangled"*. The object he used was the subtitle of Tangled, a modern Walt Disney Animation which was another version of Brothers Grimm's classic fairy tale, Rapunzel. He explained Newmark's eight methods of translation in chapter II of the study. He used Newmark's theory to classify the data into the types of translation. It applied the procedures of translation in Newmark's theory to identify the idioms which were misinterpreted.

Moreover, he also presented Vinay and Darbelnet's translation procedure which were divided into two major translation strategies. They were direct translation and oblique translation. Direct translation consists of borrowing, calque, and literal translation. Meanwhile, oblique translation consists of

transposition, adaptation, modulation, and equivalence. He gave the definition and characteristics of idiom which showed that idioms have several restrictions unlike other phrases.

Next is an article that was conducted by Ebrahim Davoudi Sharifabad, Mojde Yaqubi, and Tengku Sepora Tengku Mahadi entitled *The Application of Domestication and Foreignization Translation Strategies in English-Persian Translations of News Phrasal Verbs* in January 2013 explained that to produce translations as proper as possible, especially in cross-cultural and cultural aspects of translation which are abundant in news texts, the translators need to apply effective translation strategies. Here explained that domestication and foreignization translation strategies are two important strategies of translation in rendering phrasal verbs in news from a source-text language to a culture-specific target-text one. In this study, the author had applied these strategies of translation to English-Persian phrasal verbs in news texts to investigate whether English-Persian translators tend to domesticate the news headlines or foreignize them. The news containing phrasal verbs was analyzed based on the ones from different news agencies and websites. In the beginning some news containing phrasal verbs was analyzed and after that, the English translations were contrasted and compared. As the results of the study showed, the translator of English to Persian tend to apply the domestication strategy more frequent. It was concluded that in the target language, culture-specific terms and words are difficult to be understood so the translators mostly tend to localize or domesticate them.

Other article was done by Chris Carter (2013), a paper entitled *An Analysis of the Character Animation in Disney's Tangled* discussing an analysis of characterization by the visual movements. In this article the writer wrote that *Tangled* does feature typical cartoon patterns of movement even if their application is very subtle. Despite this, however, for the most part characters in *Tangled* appear to be authentic as opposed to clichéd, formulaic animation. The character motion is often very subdued with actions that are relevant to the context of the story and the character's intent. According to Bishko, characterisation is authentic when there is congruence between a character's intent and its resulting action. The writer also wrote that *Tangled* shows us that a well posed character can communicate story, attitude, and emotion even without movements. This indicates that pose design is possibly the most important element of character animation. Ham Luske as an early Disney animator believed that animation was only as good as the poses and that timing, follow through and overlapping action were not enough to create a good animation.

Next study is a thesis done by Umiu Chasanah (2012) from Universitas Dian Nuswantoro. This study focused on ideology of translation especially on *Domestication and Foreignization of The chronicles of Narnia "The Magician's Nephew" by C.S. Lewis*. The researcher found 152 Ideology of Domestication, 52 Ideology of Foreignization, and 0 untranslatable. The percentage of Domestication is 74,50% and Foreignization is 25,50%. The total of data is 204 or 100%. It can be seen that in translating that novel the translator used more

Ideology of Domestication in addition to make the target readers understand the novel easily.

Another study is a journal article entitled *Translation Procedures, Strategies, and Methods* written by Mahmoud Ordudari (2007) as an English translator from University of Esfahan, Iran. He said that the difference between an SL and a TL and the variation in their cultures make the process of translating a real challenge. Among the problematic factors involved in translation such as meaning, form, style, proverbs, idioms, etc., the present paper is going to concentrate mainly on the procedures of translating CSCs in general and on the strategies of rendering allusions in particular. Moreover, Venuti (1998:240) indicates that translation strategies involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it. He employs the concepts of domesticating and foreignizing is to refer to translation strategies.

Next is a study of research entitled “*An Analysis of Translation Methods Used in The Indonesian Subtitled of The Croods Movie*” written by Firnantia Lara Lestari (2014). This study attempted to find out the translation methods used in the Indonesian subtitles of *The Croods* movie and to know the equivalence of meaning between the source language and the target language used in the Indonesian subtitles of *The Croods* movie. The main theory used in this study is proposed by Newmark (1988) and Baker (1992). In this study, the writer found the data that the translation method mostly used is communicative translation since this method gives priority to translate the contextual meaning of the SL text, both of the aspects of language and the content, so the text can be easily

understood by the target readers of all ages. The findings revealed that there are 13 utterances that are translated using communicative translation, 4 utterances that are translated using semantic translation, and 3 utterances that are translated using faithful translation. Besides, the writer also found 11 utterances using textual equivalences and 9 utterances using grammatical equivalence. The equivalence mostly used is textual equivalence since it focuses on the achievement between an SL and TL in terms of cohesion and information received by the readers.

The last is a doctoral thesis project that was done by José Luis Martí Ferriol from Universitat Jaume I, Castellón and the title is “*An Empirical and Descriptive study of The Translation Method for Dubbing and Subtitling*”. This study talks about the notion of translation method which was defined in terms of a graphical and parametrical representation as a function of three parameters: constraints active in audiovisual translation, translation norms and translation techniques. The object of this study consisted of several independent American films shown in the period between 2001 and 2004 in Spain that was in dubbed and subtitled versions. Those preliminary and the translation phases of the translation process were taken into account in the scope of work.

Among these previous studies above, there is no one that talks about the utilizing domestication and foreignization strategy to analyze subtitle of a movie especially entitled *Tangled* which was translated by Indonesian people. For that reason, this research will explain about it.



## **2.2 Review of the Theoretical Studies**

This subchapter discusses review of the theoretical study containing the definition of translation, methods of translation, definition of culture, relationship between culture and translation, definition of domestication, definition of foreignization, definition of subtitle, types of subtitle, general problems in translating subtitle, definition of subtitling, and subtitling process.

### **2.2.1 Definitions of Translation**

Nida and Taber (1982:12) states that translation consists of reproducing in the target language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style. However, Newmark (1988:5) says that translation is a process of translating the meaning of a text into another language in the way that the author intended the text. This concept refers to preserving the meaning of the source text. In other words, the messages of the source language should be concerned by the translator when reading the source text.

Other definition is proposed by Ordudari (2007:1), translation is a process of transferring SL texts both written and spoken to equivalent TL texts. The goal is to reproduce various kind of texts in another language that enables them to wider readers. According to these statements, translators divide translation into two groups: those who opt for foreignization and those who support domestication. Moreover, from that explanation above, it can be concluded that translation is not an easy task to do because every language has their ways and grammatical structure to say some terms that might be different with another

language. So, the target readers or audience could easily understand the content of the text.

Product-related strategies, as Jaaskelainen (2005:15) writes, involves the basic tasks of choosing the SL text and developing a method to translate it. However, she maintains that process-related strategies are a set of (loosely formulated) rules or principles which a translator uses to reach the goals determined by the translating situation. Moreover, Jaaskelainen (2005:16) divides this into two types, namely global strategies and local strategies: Global strategies refer to general principles and modes of action and local strategies refer to specific activities in relation to the translator's problem-solving and decision-making.

For Venuti (1995:306), he stated that translating involves looking for similarities between languages and cultures, only because it means constantly confronting dissimilarities. It can never and should never aim to remove these dissimilarities entirely. A translated text should be the site where a different culture emerges, where the reader gets a glimpse of the other culture. The prevalence of fluent domestication has supported the developments of British and American cultures that are aggressively monolingual, unreceptive to the foreign, accustomed to fluent translations that invisibly inscribe foreign texts with English-language values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other.

From the explanations above, it can be concluded that translation is simply transferring the source language into the target language. In some cases, it may

also reproduce the source language into more communicative information in the target language for the sake of the readers' understanding.

Furthermore, translation definition comes from Larson (1984:3), he states that translation is basically a change of form. In translation, the form of the source language is replaced by the form of receptor (target) language. Moreover, Larson (1984:6) also states that the characteristics of a good translation are as follows:

- 1) Using formal language forms of the receptor language,
- 2) Communicating to receptor language speakers the same meaning that is understood by the speaker of the source language, and
- 3) Maintaining the dynamics of the original source language text.

And the last definition comes from Hatim and Munday (2004:6), translation is the process of transferring a written text from source language (SL) to target language (TL). It can be concluded that they only determine translation if it is a written text, so spoken text is on a different definition.

### **2.2.2 Types of Translation**

In *On Linguistic Aspects of Translation* by Roman Jakobson (1959:233) there are three differently labeled kinds of translation:

- 1) Intralingual Translation or usually called as rewording is an interpretation of verbal signs by means of other signs in the same language.
- 2) Interlingual Translation or also known as translation proper is an interpretation of verbal signs by means of some other language.
- 3) Intersemiotic Translation or can be called as transmutation is an interpretation of verbal signs by means of nonverbal sign systems.

### **2.2.3 Translation Strategies**

Domestication and foreignization are two basic translation strategies which provide both linguistic and cultural guidance. They are termed by American translation theories (L. Venuti in Schaffner 1995:4). Domestication and foreignization are concerned with the two cultures, the former meaning replaces the source culture with the target culture and the latter preserves the differences of the source culture. Study of domestication and foreignization and the disputes over these two basic translation strategies provide both linguistic and cultural guidance.

#### **2.2.3.1 Definition of Domestication**

Translation wields enormous power in constructing representations of foreign cultures. The selection of foreign texts and the development of translation strategies can establish peculiarly domestic canons for foreign literatures, canons that conform to domestic aesthetic values and therefore reveal exclusions and admissions, centers, and peripheries that deviate from those current in the foreign language. Foreign literatures tend to be dehistoricized by the selection of texts for translation, removed from the foreign literary traditions where they draw their significance, and foreign texts are often rewritten to conform to styles and themes that currently prevail in domestic literatures, much to the disadvantage of more historicizing translation discourses that recover styles and themes from earlier moments in domestic traditions.

Venuti says that domesticating strategies have been implemented at least since ancient Rome, when translation was a kind of conquest, and translators into Latin

not only deleted culturally specific markers but also added allusions to Roman culture and replaced the names of Greek poets with those of their own, passing the translation off as a text originally written in Latin. A foreignizing strategy in translation was first formulated in the German culture in the early 19<sup>th</sup> century by Friedrich Schleiermacher. (in Baker, 1998: 240-244) It has recently been revived in the French cultural scene characterized by postmodern developments in philosophy, literary criticism, psychoanalysis, and social theory that have come to be known as 'poststructuralism' (Venuti, 1995: 20).

Furthermore, Venuti (1998:240) indicates that translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it." He employs the concepts of domesticating and foreignizing is to refer to translation strategies. Beside, domestication implies here that the translator's aim is to give the readers of the Target Text's (TT) illusion that it was originally written in the Target Language (TL).

From that statement it means that domestication demands a closeness of the translation to the target or reader's language. A domestication translation reads as if the original text was written in the local language. Furthermore, domestication refers to the target social-culture-oriented translation in which unusual expressions to the target culture are exploited and turned into some familiar ones.

Moreover, from Venuti (1995:20), domesticating method is an ethnocentric reduction of the foreign text to target language cultural values, bringing the author back home. It is closely related to fluent translation, which is written in current, widely used and standard English. It is immediately recognizable and intelligible,

familiarized and domesticated. In short, standard target language rather than a variation is used.

From those all definitions of domestication above, it can be concluded that in domestication, a translator tends to be oriented to the target text readers and believes that the target text should be equal to the culture of the target readers. There are some methods that support domestication to make the target text readers easily able to understand the target text, they are adaptation, free translation, idiomatic translation and communicative translation.

#### **2.2.3.2 Definition of Foreignization**

When domesticating designates the type of translation in which transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers, while foreignization means a target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original, stated by Shuttleworth and Cowie (1997:59). It can be seen that foreignization is such a source-culture-oriented translation which strives to preserve the foreign flavor as much as possible in order to transfer the source language and culture into the target language. Therefore, the methods used in this strategy are word for word translation, literal translation, faithful translation, and semantic translation.

Venuti is the representative advocate of foreignization. He openly pronounced that the aim of foreignization is to develop a kind of translation theory and practice to resist the trend of the dominance of the target language, so as to give prominence to the difference between the original and the version in terms of

language and culture (Venuti, 1995). Schuttleworth and Cowie have defined foreignization as a term used by Venuti to represent the type of translation in which a TT is produced which deliberately departs from target conventions by keeping something of the foreignness of the original (Schuttleworth & Cowies, 1997). In other words, for Venuti, foreignization means selecting a foreign text that is marginal in the target culture, but translating it in a fluent way or choosing a foreign text that is canonical in the target culture, but translating it with marginal discourse. Marginal discourse here includes adherence to source language form and retention of source cultural elements as well as the use of non-standard target language. The opposite is true of domestication.

Moreover, foreignizing translation practices entail the choice of a foreign text and the invention of translation discourses. A foreignizing translator can use a discursive strategy that deviates from the prevailing hierarchy of dominant discourses, but also by choosing to translate a text that challenges the contemporary canon of foreign literature in the target language.

#### **2.2.4 Translation Methods**

According to Newmark (1988:45), there are eight translation methods. The methods in this context are principles which provide the basis of the way people translating text which obviously headed to the kinds of translation. The methods can be classified into two: four of them are oriented in source language (SL Emphasis) and the other four are oriented in target language (TL Emphasis). Moreover, Venuti emphasizes that translation strategies involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it.

He employs the concepts of **foreignising** and **domesticating** are to refer to **translation strategies**.

Domestication focuses on minimizing the strangeness if the foreign text for the target readers by introducing the common words used in the target language instead of providing readers with foreign terms. The next discussion, which arises from the translation, is the problem of invisibility of the translator in the text in domestication. In domestication itself, the translators used four methods from Newmark to determine that the translation text include in domestication text or not. Newmark (1988: 45-47) uses eight terms in his classification. They are word-for-word, literal, faithful, semantic, communicative, idiomatic, free, and adaptation that are divided into two scopes, the methods closest to the source language and the methods closest to the target language. He puts them in the form of a flattened V diagram as below.





**ST Emphasis**

Word for word translation

Literal translation

Faithful translation

Semantic translation

**TT Emphasis**

Adaptation translation

Free translation

Idiomatic translation

Communicative translation

**Figure Translation Methods (V-Diagram)****Source: Newmark, Peter, 1988, A textbook of Translation. UK: Prentice Hall**

After looking at that diagram, in this research the researcher used translation strategy by Lawrence Venuti because the researcher found some relationships of translation strategy by Lawrence Venuti with Newmark's translation methods and the theory can be simply grouped as below:

**Table 2.1**  
**Relation between Translation Strategies and Translation Method**

Translation Strategies	Translation Methods
<b>Foreignization</b> (ST Emphasis)	Word for Word Translation Literal Translation Faithful Translation Semantic Translation
<b>Domestication</b> (TT Emphasis)	Adaptation Free Translation Idiomatic Translation Communicative Translation

Here are the explanations of four methods of translation by Newmark that have purpose on target language, they are:

1) The methods closest to the source language or SL emphasizes (used in foreignization strategy)

a) Word-for-word Translation. The Source Language is translated word by word. This is often called interlinear translation, with the TL immediately below the SL words. The SL words-order are preserved and the words translated singly by their most common meanings, out of context. For example:

(ST) I will go to London tomorrow

(TT) *Saya akan pergi ke London besok*

(ST) I like that clever student

(TT) *Saya menyukai itu pintar anak*

b) Literal Translation. The SL grammatical forms are converted to their nearest target language equivalent. However, the lexical words are translated out of context. Moreover, as a pre-translation process, this indicates the problems to be solve. For example:

(ST) It's raining cats and dogs

(TT) *Hujan kucing dan anjing*

(ST) Her heart is in the right place

(TT) *Hatinya berada ditempat yang benar*

c) Faithful Translation. This method tries to reproduce the precise contextual meaning of the original within the constraint of the TL grammatical structures. It transfers cultural words and faithfully follows the SL grammatical forms. For example:

(ST) Tom is too well aware that he is naughty

(TT) *Tom menyadari terlalu baik bahwa ia nakal*

(ST) I have quite a few friends

(TT) *Saya mempunyai sama sekali tidak banyak teman*

d) Semantic Translation. This method concerns the aesthetic value that is the beautiful and natural sound of the SL text. In addition, the method compromises on an appropriate meaning. So, there is no assonance, or repetition jars in the translation. Furthermore, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents and it may make other small concessions to the readership. For example from (Hartono, 2013:19):

(ST) He is a book worm

(TT) *Dia seorang kutu buku*

2) The methods closest to the target language or TL emphasizes (used in domestication strategy)

a) Adaptation translation. This method is the freest form of translation. It is frequently used for plays (comedies) and poetry. Or in other definition the SL culture converted to the TL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations. Here is the example taken from the song lyrics by The Beatles in 1968 entitled Hey Jude in Hartono (2011:22):

(ST) Hey Jude, don't make it bad

Take a sad song and make it better

Remember to let her into your heart

Then you can start to make it better

(TT) *Kasih, dimanakah*

*Mengapa kau tinggalkan aku*

*Ingat-ingatlah kau padaku*

*Janji setiamu takkan ku lupa*

- b) Free Translation. Free translation is the translation, which is not, bonded with structure and manner, or in other definition, which reproduces the matter without the manner or the form of the original. Usually it is a paraphrase much longer than the original, called as intralingual translation, often prolix and pretentious, and not translation at all. Soemarno in Hartono (2009:23) gives an example as follows:

(ST) Tatik is growing with happiness

(TT) *Tatik hatinya sedang berbunga-bunga*

(ST) How they live on what he makes?

(TT) *Bagaimana mereka dapat hidup dengan penghasilan.*

- c) Idiomatic Translation. Idiomatic translation reproduces the message of the source text but tend to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. For example Choliludin in Hartono (2009:24):

(ST) Your cherry mood

(TT) *Kamu kelihatan ceria*

(ST) I can relate to that

(TT) *Aku mengerti maksudnya*

d) Communicative translation. This method attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. Here is an example given by Hartono (2009:25-26):

(ST) Beware of the dog!

(TT) *Awas anjing galak!*

(ST) No smoking!

(TT) *Dilarang merokok!*

### 2.2.5 Subtitle

To follow the progress of movie industry in modern era, the movie workers must produce movies which has a good quality. Not only seen from the quality of the artists' skill, story lines, cinematography, and audio visual but it also should give attention to viewers who include in the percentage of the world's population that do not understand English. When facing a translation problem, translators are important thing to solve translation problem. They usually use subtitle to help the viewers enjoy the movie. They need to find an appropriate screen translation approaches (Audiovisual Translation). Besides, translators not only transfer the idea from the source language to the target language but they also should establish an equivalent translation from English to Indonesian since they have different system and structure, and consequently.

Based on the statement of O'Connell (2000: 169), Audio-Visual Translation (AVT) is majoring into subtitle and dubbing. Each of them interferes with the

original text to a different extent. Dubbing is replacing the original voice soundtrack with another voice in another language. It is the method in which the foreign dialogue is adjusted to the mouth and movements of the actor in the film and its aim is seen as making the audience feel as if they are listening to actors actually speaking the target language. On the other hand, subtitling is defined as supplementing the original voice soundtrack by adding written text on screen.

As movie lovers oftentimes find sentences above or under film in movie they have watched. These sentences have functions to help viewers who are [deaf](#) to follow the dialog, and who can not understand the spoken dialogue or who have accent recognition problems. These sentences which are known as subtitle come from the processes which are already done by translators called translating and subtitling.

Gottlieb (2002) presents two general categories for subtitling: intralingual and interlingual subtitling. Intralingual subtitling comes with the production of subtitles that remain in the same language as the original and are used for the deaf or hard of hearing or for language learners. Gottlieb describes it as vertical, in the sense that it involves taking speech down in writing, changing mode but not language. Interlingual subtitling is the type of language transfer that (1) simultaneously presents the translated and the original verbal elements and, at the same time, (2) transforms speech into writing. Interlingual subtitling can be defined as:

- 1) the rendering in a different language,
- 2) of verbal messages,

- 3) in filmic media,
- 4) in the shape of one or more lines of written text,
- 5) presented on the screen, and
- 6) in sync with the original verbal message.

From these explanations, it can be concluded that subtitle can be defined as transcription of film or TV dialogue that is used to help the target audiences in understanding a movie which appears continuously in the bottom of the screen.

### **2.2.6 Types of Subtitle**

Subtitles is divided in two forms, the first one is known as open subtitles which means are open to all and cannot be turned off by the viewer hence the other ones is closed subtitles that are designed for a certain group of viewers and can usually be turned on/off or selected by the viewers. In other categorization, digital video subtitles are sometimes called as internal and external. The first one can be called as internal if they are embedded in a single video file container along with audio streams and video. Besides, they are distributed as separate file or that is less convenient but it is easier to edit or change such file is known as external.

From these explanations above, there are some differences in categorizing subtitles while distributing content. Subtitles can appear in one of 3 types, such as:

- 1) Hard which is also known as open subtitles or hardsubs. The subtitle text is irreversibly merged in original video frames and so no special software or equipment are required for playback. Hence, complex transition effects and animation can be implemented, for examples like [karaoke](#) song lyrics using various sizes, colors, fonts, animation, and etc. to follow the lyrics. However,

these subtitles cannot be turned off unless the original video is also included in the distribution as they are now part of the original frame and thus it is impossible to have several variants of subtitling, such as in multiple languages.

- 2) Prerendered or also known as closed subtitles are separate video frames that are overlaid on the original video stream while playing. Prerendered subtitles are usually used on Blu-ray and [DVD](#) even though they are contained in the same file as the video stream. They have multiple language subtitles and it is possible to turn them off or switch among them, but the negative side is the player has to support such subtitles to display them. Moreover, subtitles are usually encoded as images with minimal number of colors and bitrate because they usually lack [anti-aliased font rasterization](#).
- 3) Soft or usually known as closed subtitles or softsubs are separate instructions and usually have a special marked up text with time stamps to be displayed during playback. It requires player support and there are multiple incompatible but usually reciprocally convertible subtitle file formats. Softsubs are relatively easy to change and create. Moreover this type is frequently used for [fansubs](#) and the text rendering quality can vary depending on the player but this softsubs generally higher than prerendered subtitles. Furthermore, some formats introduce [text encoding](#) troubles for the end-user, especially if different languages are used.



### 2.2.7 General Problems in Translating Subtitle

It is not an easy task for the translators to translate subtitle texts, utterances or conversation in a film appeared on the screen because they have to translate the original text into the target language text while matching the lip movements. Hence, Hatim and Mason (in Venuti 2000) in *Politeness in Screen Translating* state that there are four kinds of difficulties of working on subtitling. The first one is the shift in mode from speech to writing. The second is the factor which governs the medium or channel in which meaning is to be conveyed. The third one is the reduction of the source text as a consequence of what has been declared in number 2 above and last but not least is the requirement of matching the visual image. Moreover, there are some constraints of subtitle that must be obeyed. Gottlieb (1992:164) discusses in different terminology, what he calls the formal (quantitative) and textual (qualitative) constraint of subtitling. Textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factor (a maximum of two lines are allowed, with approximately 35 characters per line) and the time factor. The time factor in particular, plays a pivotal role in the decisions of translators that have to be made, although traditionally five to six seconds have been considered to be sufficient for reading a two-line sentence.

### 2.2.8 Subtitling

In this project, the researcher focus on what translation strategy that is used in subtitling a movie entitled *Tangled* so in this part the researcher gives a brief explanation about what the subtitling is itself. The concept of subtitling is defined in Shuttleworth and Cowie's Dictionary of Translation Studies (1997:161) as the process of providing synchronized captions for film and television dialogue. Moreover, Baker (2001:277) states, translation studies is now understood to refer to the academic discipline concerned with the study of translation at large, including literary and non-literary translation various forms of oral interpreting, as well as dubbing and subtitling. In short, dubbing means the movies translated or rendered as dubbing or voice-over versions and subtitling means the scripts are translated and then the translation is superimposed onto the film or overlaid using digital software

Film subtitling is therefore interlingual and open, which means that SL linguistic material (speech and other linguistic material) is transformed into TL subtitles, and that subtitles are broadcast simultaneously with the program. According to Shochat and Stam (1985:41), "the interlingual film experience is perceptually bifurcated: we hear another's language while we read our own."

Another definition comes from, Baker (2001:247) that defines subtitling as the transcription of film or TV dialogue presented simultaneously on the screen. In Szarkowska definition, subtitling is a translation of the spoken source language dialogue into the target language in the form of synchronized captions. It is usually at the bottom of the screen, in the form that alters the source text to the

least possible extent and enables the target audiences to experience the foreign and be aware of its foreignness at all times.

Moreover, as explained above, based on AVT (Audio-Visual Translation) that describes the two most popular forms process of translating products like television programs and films are subtitling and dubbing. Subtitling is textual versions of the dialogue which is not in films only, but also in television programs. Subtitling is very important in the film because it has given many contributions. They are usually displayed at the bottom of the screen. Through subtitling, the audiences of the foreign film can enjoy the film by reading the translated text on the bottom of screen without ambiguous thinking. One might say that subtitling is more authentic, since it does not hide the original sound. As the major methods of translating films, subtitling involves the least interference with the original. In the other words, therefore it contributes to experience the flavor of the foreign language. Subtitling is a way to translate the foreign film without tampering the original soundtrack and dialogues, as is the case in dubbing.

#### **2.2.9 Subtitling Process**

Subtitling is a type of audiovisual translation that has its own specifications, rules and criteria. The first thing to do before exploring the world of subtitling is to understand that this type of translation belongs to subordinate translation. Thus, it is a translation that has restrictions of time and space which directly affect the final result. Our translation depends on these parameters and it does not only

consist of translating the textual context, but also supporting us in the image and the audio with determined time and space.

Diaz-Cintas and Remael (2007:30-34) have explained the detail about subtitling process of movies. The first one is a client contacts a subtitling company and applies for a translation. After that, the subtitling company chooses a particular translator who will do the translation. Someone has to watch the copy of the given movie to make sure there is no damage to it or other problems. There needs to be a working copy of the film made. Next, spotting/timing takes place, it means that a professional determines when subtitles will appear and disappear. Sometimes the film can be provided already with a spotting list. Then the translator is given the copy of the film and a dialogue list. It is very useful for the translator to watch the whole movie before starting to actually translate, because it is good to think about several issues first, such as the actual meaning of some words that tend to have polysemous meaning in the source language, realizing the gender and number of certain nouns or pronouns, also deciding whether formal or informal forms of address will be used in the target language, and etc. When all is done, the subtitles can be put into the film. The movie then screened in cinemas, broadcasted on television, internet or sold on DVD.

From that explanation, it can be said that the finished product of the work is subtitle. The subtitle must be able to be read and understood in a few seconds when it is visible on screen. Based on that statement, the subtitles should be in high quality so the target audiences can understand the gist of a movie easily.

### 2.3 Theoretical Framework

Translation has been widely known since its functions as a method in exchanging information between language and a solution in overcoming language barriers. A translator should work hard to find out the meaning of the text since a literary text might contain connotative meaning. Hariyanto (n.d.) also emphasizes:

Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words (diction), figurative language, metaphors, etc., while the expressive functions shall put forwards the writer's thought (or process of thought). Emotion, etc. the translator should try, at his best, to transfer these specific values into the target language (TL).

The researcher decides the theoretical framework based on theoretical review. This study was analyzed using a Disney Movie entitled *Tangled* in which the subtitle was translated by Sukair. The researcher used the theories of translation methods by Peter Newmark to categorize each data whether it belongs to domestication or foreignization that implies the translator's ideology used in subtitling *Tangled* based on Lawrence Venuti's theory. The methods are adaptation translation, idiomatic translation, free translation, and communicative translation as manifested of domestication. Besides, word for word translation, literal translation, faithful translation, and semantic translation belong to foreignization..

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### 5.1 Conclusion

The purpose of the research was to find out the ideology of translation used by the translator in subtitling *Tangled* from English into Indonesian as manifested in the translation methods used by the translator which underlies the overall results of this research. After analyzing both the original version of the script in English version and its subtitle in Indonesian subtitled by Sukair, some conclusions can be drawn to answer the research questions.

As the researcher mentioned above, this study was conducted in order to find out the most frequently used method in subtitling *Tangled* and what is the translator's ideology based on Peter Newmark's eight classifications of translation methods. However, translation methods used by the translator of *Tangled* movie were word for word, literal, faithful, adaptation, free, idiomatic, and communicative. Out of the 715 data, the following methods of translation were used: literal translation (54.6%), free translation (29.9%), communicative translation (8.8%), faithful translation (3.2%), adaptation translation (1.4%), idiomatic translation (1.1%), word-for-word translation (1.0%), and semantic translation (0.0%).

Based on the result of each method, it can be concluded that literal translation method has the highest frequency of usage in eight types of methods of translation. The result shows that the translator's ideology is foreignization in

subtitling *Tangled*. The translator attempted to maintain the foreign flavor and the content of the movie as much as possible in order to transfer the source text into the target text by using literal translation method. Hence, this method is mostly used by the translator since it can reproduce the results of translation by its original meaning.

## 5.2 Suggestions

Based on the conclusions above, the researcher gives some suggestions concerning the topic of this research like for the next researchers can try to analyze subtitle of other movies to see the different results. Besides, the next researchers can examine the other translator's ideology in translating movie subtitles by using other theories because this topic has not been much studied. For example, do a research study by using translation techniques or translation procedures to find out the translator's ideology.

Moreover, for the future researches can also consider use other sources of data besides subtitles. The kind of data which can be analyzed using ideology of translation theory such as novel, short stories, poems, booklets, comics, etc.

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	worth waiting for.	pantas ditunggu.	wait.		
713.	Beloved by all, she led her kingdom	Dicintai rakyatnya, dia memerintah kerajaanya.	Loved by people, she ruled her kingdom.	Communicative	Domestication
714.	with all the grace and wisdom that her parents did before her.	dengan anggun dan bijaksana, seperti yang orangtuanya lakukan sebelumnya.	Gracefully and wisely, like her parents did before.	Literal	Foreignization
715.	But I know what the big question is.	Tapi aku tahu apa pertanyaan paling besar.	But I know what the big question is.	Literal	Foreignization
716.	Did rapunzel and I ever get married?	Apakah Rapunzel dan aku menikah?	Did Rapunzel and I get married?	Literal	Foreignization
717.	That after years, and years of asking.	Setelah bertahun-tahun, meminta.	After years, ask.	Free	Domestication
718.	I finally said yes.	Akhirnya aku bilang, ya!	Finally I said, yes!	Literal	Foreignization
719.	All right, I asked her.	Baiklah, aku yang memintanya.	All right, I asked for it.	Literal	Foreignization
720.	And we're living happily ever after.	Dan kami hidup bahagia selamanya.	And we're living happily ever after.	Literal	Foreignization