AN ANALYSIS OF TRANSLATION TECHNIQUES USED IN THE *RAYA AND THE LAST DRAGON* MOVIE SUBTITLE

SKRIPSI

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ABSTRACT

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The thesis is entitled "An Analysis of Translation Techniques Used in the *Raya and the Last Dragon* Movie Subtitle". The objectives of this thesis are to classify and describe the types of translation techniques, how the translator realized the techniques in subtitle, and why the dominant technique is used in the subtitle. This thesis used descriptive qualitative way. The techniques that used when analyzing are data condensation, data display, and last drawing and verifying conclusion. The researcher were used two instruments namely checklist and questionnaire. And the results show that First, there 14 translation techniques were found. They are Literal, Linguistic Compression, Established Equivalence, Discursive Creation, Adaptation, Borrowing, Linguistic Amplification, Transposition, Variation, Calque, Particularization, Modulation, Reduction, Amplification, and there are 31 not translated data. Second, the translator realized the technique of translation as his explanation. It relevant with translated by word for word, find any information from internet, see the context and use his own knowledge to translate it, choose the closest meaning to the context of the movie add detail information, change point of view, choose the suitable meaning, reduce a little information to make the audience get the precise information, use the social dialect in target language. Third, the dominant technique is Literal.

Keywords: Translation, Translation Techniques, Movie, Subtitle.

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CHAPTER I

INTRODUCTION

A. The Background of The Study

Language is a skill possessed by people that is used to talk to other people and language is all kinds of conversation in which someone's thoughts and feeling are symbolized if you want to carry what means or ratings to others. Language is the systematic and conventional use of sounds (or signs or written symbols) for the purpose of communication self-expression (Crystal in Muchar, 2016). So, we can express our feeling or anything by language so that other people understanding what we mean and then they can make communication with us in our daily life.

In this world there are many various languages from various places. In general, the types of language are spoken language and written language. Spoken language is the words or sentences that are spoken by mouth and then produce a sound, so people can make communication to other with sound. So, in this type we need a speaker and a listener or more. While, written language is various words arranged into a sentence that has a meaning so, it can be applied for communication between an author and a reader or more. Based on the explanation above, in this research movie include to spoken language. Because in movie all of the characters are spoken the dialogue and make communication with other character, the communication itself can be determined inside the form of a transcript that has been made by the author.

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Translation is an activity that changes a form of language to other language, like from English to Indonesian. Translation is an activity that can officially be performed only by professional or reliable experts and has a fairly recent theoretical history. It means that when translating a sentence in a movie or text, we should be reliable to do it professionally. Larson (1984:15) states that the ability to translate not only related the ability of mastering vocabulary, but also must be able to understand language structure, communication situation and cultural context to the target language culture. So it can conclude thattranslating is the transferring of a foreign language into another language. As an example, translating the speech in a movie from English to Indonesian or translating the dialogue without delay. Translation is a demanding task in any process of transferring meaning from a source language (SL) to the target Language (TL). It is inferred because a frivolous translation process will lead to a misunderstanding of the message found in the source language in the target language. The equivalence of a translation should be suitably disclosed in the SL to the TL so that the reader can enjoy the translation, rather than in the real language used by the author, as this may lead to the reader not being able to find out whether it is a translation or not, as the language use is very natural. In other words, a translator has many obstacles to overcome in the translation process when translating a product.

Muchtar (2016:25) claims that when reading a translated text, many problems in understanding the content of the text might be found. It is caused by various factors, such as cultural differences between the writer of the text and its

reader, which possibly make different interpretation, words concept and terms used by the author.

Related to the translation movie, there are two types of translation, namely dubbing and subtitling. As stated by Boordwell and Thompson (in Hadi, 2017) that the most two common form of screen translation are dubbing and subtitling. Further, Thomson stated that dubbing as the process of replacing part or all of the voices on the soundtrack in order to correct mistakes or re-record dialogue.

Allen and Gomery (in Luthfiyah, 2018) argue that movie is a description about the social condition of a society, movie manifest these in the form of images and sounds, while the themes and stories come from a description of the condition society itself. It can conclude that movie is one of media audio visual which used to reflect reality while providing information that can be consumed depth and we can get education and entertainment in the movie. As a result the role of movie in society as a medium of communication is very influential at present, because movies play a great role in building the mentality of people. Different types of stories are portrayed in them, more or less in a way that can indirectly change the mindset of the community or the audience after watching the movie. It can called as a medium of communication because the strength of the movies.

As well as we know foreign movie is very interesting in Indonesia, so the best way to understanding foreign movie is subtitling. Subtitling cannot be translated word for word, because the meaning will be different. Of course some English movies are translated into other languages, including Indonesian.

Translating subtitles is not an easy task because each language has its own rules such as structure, phonetics, and words. In this case, a movie translator is needed because many Indonesians do not have a good command of English (Renandya in Luthfiyah, 2018). A good subtitle translator should help the viewer to enjoy and understand the movie and not keep them busy reading subtitle for too long. That is why the translator must bridge two different cultures, so the translator must understand against the movie and the context to be translated. Novi says that the translator must obviously have competence in bilingual and cultural or cross-cultural communication as well as declarative knowledge and procedural knowledge about translation. So knowledge of translation theory, strategies and techniques of translation is refers to the declarative knowledge. While, the practice of translation in terms of strategies translation is include to the procedural knowledge.

As stated by Hadi and Ismani (2017:671) that translating is a tough job. In translation activities, translators try to find the equivalent of the Source Language (SL) for the Target Language (TL). There are several problems in translation activities, many errors or ambiguous meanings in translation. Errors in translation should be the chief concern of the translators, because the consequences of translation errors can confuse the viewers and make the movie uninteresting. The basic problem in translating movie is that the subtitle transcript must match with the original as closely as possible. Moreover accuracy must be handled carefully toavoid inaccuracies in the movie. Inaccuracy or incorrectness of movie

transcripts and subtitle ca confuse the viewers and take away the meaning and purpose of the movie.

The purpose of this consideration was to determine the translation techniques used in the Raya and the Last Dragon Movie Subtitle. This movie has a rating 8/10 in April 2021. So, researcher is interested by reading this movie due to that the movie Raya and the Last Dragon tell of Raya's struggle to find dragon to reconcile and save humanity. Raya and the Last Dragon movie also presents unique elements inspired by the natural beauty and culture of Southeast Asia including Indonesia. Researcher want to the viewers or readers who recognize the form of translation strategies to know the dominant translation techniques of the Raya and the Last Dragon. In the field, the researcher found that a subtitle by Dimas Daffa Yanuardi for Raya and the Last Dragon movie got a very good feedback on subscene. His product voted as a good subtitle in score 10/10 by 134 users and has downloaded 19.597 times, but there is who commented and critics for the subtitle that place name should not to be translated for example "Heart, Tall" let it be the origin because it place name. And I found that in the subtitle there is mistake of word order of the translating in the subtitle for example "I got feel" it means "Aku berfirasat" but the translator write the meaning "Aku punya berfirasat". But in the other hand the viewer satisfied with his subtitle.

On the whole, they are can concluded that translation and language has a relationship that cannot be divided. Since, in life we need to communication with other language from various places in this world. Language as the important thing for us because in our daily life not only for economy and politics but for

education and entertainment. We can find the edutainment from other country that have different language and culture from us. And the media of them are like movie, song, podcast, poem or poetry, and etc. In addition to get the entertainment we can the education of their culture that has the different language. In human life, language also plays an important role. As stated by Newmark (1998) that "there are implications need for translation caused by the diversity of language that people use to communicate" (p.5).

B. The Identification of The problem

The identification of the problem in this research deals with the translation techniques used in the movie subtitle. Sometimes in subtitle Source Language and Target language is not sync. And if the SL and TL is not sync it can make the audience or viewers confuse and cannot get the messages of the movie, as the result the movie is not interesting. Therefore, the researcher interested in analyzing the translation techniques according to Molina and Albir in the Raya and the Last Dragon movie subtitle.

C. Scope and Limitation

The scope of this research is translation techniques according to Molina and Albir. This research was focused on the analysis in the Raya and the Last Dragon movie subtitle.

D. The Formulation of The Problem

Based on the background above, the formulation questions are formulated as follows:

1. What translation techniques are used in the *Raya and the Last Dragon Movie Subtitle?*

2. How is the realization of translation techniques in the *Raya and the Last Dragon* Movie Subtitle by Dimas Daffa Yanuardi?

3. Why the dominant technique is used in the *Raya and the Last Dragon* movie subtitle?

E. The Objective of The Study

The objective of the study is certainly intended to answer and solve the research problems which have been stated before. Inline with the research problem stated above, the objectives of this research as follows:

1. To know what translation techniques are used in the *Raya and the Last Dragon* Movie Subtitle.

2. To know how the translation techniques are realized in the *Raya and the Last Dragon* Movie Subtitle by Dimas Daffa Yanuardi.

3. To figure out the reason of the dominant technique used in the *Raya and the Last Dragon* movie subtitle.

F. The Significance of The Study

The results of the research expected to furnish theoretical and practical significance in the translation techniques:

1. Theoretically, the researcher hope this study given more information about the translation techniques in Raya and the Last Dragon movie subtitle. And this study is hopefully help the reader to analyzing translation techniques in other movie.

2. Practically, the findings of this study serve as a reference for readers who wish to study translation techniques in movie and can be used for translator, English Students, Other Researcher and people who interested in translating movie, novel and etc.

CHAPTER II

THE RIVIEW OF LITERATURE

A. Theoretical Framework

Translation as a linguistic phenomenon can be targeted in some categories, in sequence to minimize the difficulty of language translation. As stated by Jakobson (in Mucthar, 2016), three types of translation categories were called intra-lingual, inter-lingual, and inter-semiotic translation. Even if the experts have made efforts to try different methods and approaches, but the right solution for translation have not provided by their efforts. It is the reason that translation process is difficult.

Soemarno (in Muchtar, 2016) explains that there are several factors that make translation work are difficult. Extensive knowledge is one of them. Other methods of support is requires by knowledge. For instance: cultural knowledge, sociolinguistic, psycholinguistic, general knowledge, and so on.

Difficulties in translation activity produce different translation product. Nababan (in Muchtar, 2016) declared that every language has its own system. Thus, there is no one language has the same system in the world. A problem in the translation is actually because the difference structure of noun phrases in English and Indonesian. Since language is a part of culture, translation is to be understood not only as the transmission of form and meaning, but also of culture. As a result, to able experience language barriers and terms of culture barriers, the translation can be a form of communication.

As stated by Moeliono (in Muchtar, 2016) that spoken and written symbol of culture is called language. Additionally, all language is expressing their culture so perfect. It means that the thoughts, idea, message expressed can be disclosed, transferred and translated into other languages.

Translation methods cover the entire text, while translation procedures cover sentences and smaller units of language. Accordingly, Baker (in House, 2016) argue that the choice of the appropriate equivalence always depends not only on the language system that the translator is dealing with, but also on the way in which both the author of the source text and the translator handle the language system in question.

1. Translation

Translation has an important role in communication. Translation is a medium for conveying knowledge or information. It can be a bridge that connects people from different languages and cultures. Through the use of translation, so people can learn and understand other languages and cultures. The better translation must be supportable by people in logic and based on facts; so, the message contained in the source language (SL) can satisfy the reader of the target language (TL).

Bielsa (in House, 2016) argue that today, translation has become very significant than ever before. The BBC, Movie, Song, Podcast, and many other global and multilingual TV channels now rely heavily on translating news into many different languages. And additional contributing to the growing importance

of translation is e-learning. The growth of digital industries focused on e-learning and other forms of education disseminated via the internet in many different languages.

Nida and Taber (in Muchtar, 2016) state that translation consist in rendering in the recipient language the nearest natural equivalent of the source language message, first in terms of meaning and second in terms of style. As Newmark (in Muchtar, 2016) states, translation is the rendering of the meaning of a text in another language in the manner. As the author intended the text to be. Through language, translation appears as a significant scope to cross the language boundary, making the process of communication better.

As stated by Molina and Albir (2002) argue that translation techniques are procedures to analyze and classify how translation similarity works. This means that a translator has to deal with the result of a choice from the source text to the target text. So, translator must using different translation techniques.

1.1 The Definition of Translation

Basically, translation is the transfer of the message from SL to the TL, and when they read it, they do not realize that they are reading the translation product. Moreover, there is no shift of meaning in translation. This is called good and correct translation. As stated by Larson (1984:15) that the correct translation can transfer the meaning of SL into the TL. The skill to translate not only refers to the mastery of vocabulary, on the other hand also needs to understand the language structure, communication

situation and cultural context of SL, in order to transfer vocabulary, structure, and context to TL culture.

Catford (in Muchtar, 2016) claims translation: "Translation is the substitution of Source Language to the Target Language by similarity textual material". Furthermore, Newmark (in Muchtar, 2016) has formulated his definition of translation as the transfer of the meaning of a text into another language in the manner intended by the author. This can be either easy or difficult. It can be easy because someone just said something in one language.

One language can have some meaning when they are translated because, language also can changed in some form like *the doctor is very clever*, it can changed become *the clever doctor, the doctor, who is clever?* And if the form is different it means the meaning were different. Thus, translation is an activity of change language form and meaning into the other languages in this world. As stated by Larson (1984:9) that one form of language may express a variety of meanings. Because one of the characteristics of language is that a single meaning may be expressed in a variety form. He also claims that translation consist of transferring meaning of the original language into the foreign language.

Based on the several ideas about the definition of translation above, it can conclude that translation is a process of change a form from the original language to foreign language and as an additional communication. The form of language when we speak, we refer to the

actual word, phrases, clauses, sentences, paragraphs, etc,. The form of SL is replaced to the TL. For instance if English translated into Indonesian the form of Source Language will be changed neither from the word, phrases, sentences, and the meaning it will be different as the Target Language. And as the result the translator must have extensive knowledge about the culture of Indonesia. How Indonesian speak, Indonesian habits, and so on.

1.2 Culture in Translation

As stated before when translatingone language to anothertranslator should know the culture of both languages in the process of translation is important to make the translation accurately. Therefore the translator should know what extent the culture in translation and otherwise. Akbari (2013) says cultural variety opens our eyes to human rights, but cultural variety can only be recognized through discussion. Generally expression of culture and individuality of its speakers called language. It influences the way the speakers perceive the world. So translator must focusing on the issues of translation from Source Language into Target Language, the culture of them is influential in the process of translation.

Sugeng Hariyanto (in akbari, 2013) states related to translation, culture manifests in two ways. First, the concept or reference of the vocabulary items is somehow specific for the given culture. Second, the concept or reference is actually general but expressed in a way specific to the source language culture. In practice, however, it is suggested that a translator should take into account the purpose of the translation in

translating the culturally-bound words or expressions. The translation procedures discussed should also be considered.

1.3 Process of Translation

The translator must understand the translation process to take steps in translating and finding the solutions of the difficulties in experience of translating. Machali (in Muchtar, 2016)) argue that if we understanding the translation process can make the reader want to know of the road trying to follow by the translator.

Nababan (in Muchtar, 2016) claims that categorize of translation process are follows:

1. **Analysis**

   Nababan (in Muchtar, 2016) argue that the analysis phase includes the understanding of the linguistic and extra-linguistic elements. The elements of linguistic are contain the understanding of sentences, clauses, phrases, and words. As an alternative, the elements of extra-linguistic contain things outside language, containing socio-cultural conditions. That is because language and culture are two things that cannot be separated.

2. **Transfer**

   Nababan (in Muchtar, 2016) says this process as mental process. Thus in this step, translator should transferring content, messages or meaning including in SL to TL.

3. **Restructuring**

In this phase the translator is start to writing the content, messages and meanings from SL to TL. If want translating seem natural and flexible the translator must understand the rules of SL in detail. So, the process is realized in steps of translation

Larson (1984:477) in his book *Meaning-Based Translation* shows the steps in translation contain (i) preparation, (ii) analysis, (iii) transfer, (iv) initial draft, (v) reworking the initial draft, (vi) testing the translation, (vii) Completion the Translation and, (viii) Preparing the Final Manuscript to be Published.

1.4 Method of Translation

Larson (in Muchtar, 2016) stated that there are two types in the translation method, namely:

1. Literal Translation

   Literal translation also called the form-based translation, the translation process by following the form of source language.

   For example:

   English   : how are you?

   Indonesian   : *bagaimana kamu?*

2. Idiomatic Translation

   Idiomatic translation is also called meaning-based translation. This type is more focused on the target language in terms of equivalence justice, so that the product is not expected to reflect the source

language, but other forms such as the original text with the same idea of the source language.

For example:

English   : she is a woman of steel.

Indonesian   : *dia wanita yang berjiwa kuat.*

1.5 Techniques of Translation

Molina and Albir (2002) stated that there are procedures to analyze and classify how translation equivalence work is called translation techniques. There are five basic characteristic, as follows:

1. They affect the result of translation.

2. They are classified by comparison with the original.

3. They affect micro-units of text.

4. They are by nature discursive and contextual.

5. They are functional.

Translation technique is the way messages are transferred from the SL to the TL, applied at the level of word, phrases, clauses or sentences. Molina and Albir (2002) claims that there are eighteen types of translation techniques, as follows:

1. Adaptation.

Molina and Albir explain that this technique is to replace a ST cultural element with one from the target culture. It can be done because the culture element in source language is not found in the target language

or it can be done with replace the culture elements in target language with the similar in the target language.

For example:

Baseball (English) ⟶ Fútbol (Spanish)

2. **Amplification**.

    This technique is to introduce details that are not formulated in the ST: information, explicative paraphrasing. This technique is same with Delisle (1993) called it addition which this technique is to introduce unjustified stylistic elements and information that not found in the SL.

For example:

شهر رمـضان (Arabic) ⟶ Ramadan, the Muslim month of fasting (English)

3. **Borrowing.**

    This technique is to take a word or expression straight from another language. It can be pure (without any change) and it can be naturalized (to fit the spelling rules in the target language. Pure borrowing is relates to Vinay and Darbelnet (1958) said borrowing is a word taken directly from another language. While the naturalized borrowing is relates to Newmark's naturalization that this technique is consist of adapting a SL word to the phonetic and morphological norms of the TL.

For example:

– Pure Borrowing: Lobby (English) ⟶ Lobby (Spanish)

– Naturalized Borrowing: Meeting (English) ⟶ Mitin (Spanish)

4. **Calque.**

This technique is literal translation of a foreign word or phrase; it can be lexical or structural. Similar with Molina and Albir, Vinay and Darbelnett (1958) mentioned this as Calque which is defined it as a foreign or phrase translated and incorporated into another language.

For example:

École normale (France) ⟶ Normal School (English)

5. **Compensation.**

This technique is used to introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST. Similar with Molina and Albir, Vinay and Darbelnet called it as Compensation that this technique is an item of information or a stylistic effect from the source language that cannot be reproduced in the same place in the target language is introduced elsewhere in the target language.

For example:

I was seeking thee, Flathead (English) ⟶ En vérité, c'est bien toi que je cherche, O Tête-Plate (France)

6. **Description.**

Molina and Albir defined this technique is to replace a term or expression with a description of its form or/and function.

For example:

Panettone (Italian) ⟶ The traditional Italian cake eaten on New Year's Eve (English)

7. **Discursive creation.**

This technique is used to establish a temporary equivalence that is totally unpredictable out of context. Relate to Delisle, he stated this is an operation in the cognitive process of translating by which a non-lexical equivalence is established that only works in context.

For example:

Rumble fish (English) ⟶ La ley de la calle (Spanish)

8. **Established equivalent**.

Defined it is to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL. Relate to Vinay and Darbelnet called it as Equivalence this accounts for the same situation using a completely different phrase, the translation of proverbs or idiomatic expression.

For example:

They are as like as two peas (English) ⟶ Se parecen como dos gotas de agua (Spanish)

9. **Generalization.**

Defined to use a more general or neutral term. Similar to Vinay and Darbelnet called it as generalization is to translate a term for a more general one, whereas, particularization is the opposite.

For example:

Guichet, fenêtre, devanture (France) ⟶ Window (English)

10. Linguistic amplification.

It can be used to add linguistic elements. This is often used in consecutive interpreting and dubbing, to translate the English expression.

For example:

No way (English) ⟶ De ninguna de las maneras (Spanish)

11. Linguistic compression.

This technique is used to synthesize linguistic elements in the TT. This technique is often used in simultaneous interpreting and in sub-titling.

For example:

Yes, so what? (English) ⟶ ¿Y? (Spanish)

12. Literal translation.

This technique is used to translate a word or an expression word for word. Relate to Vinay and Darbelnet (1958) they claim that "Literal Translation is translated word for word".

For example:

She is reading (English) ⟶ Ella está leyendo (Spanish)

13. Modulation.

This technique is used to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural. Vinay and Darbelnet (1958) stated "Modulation is a shift in cognitive categories. There are types of modulation: abstract for concrete, cause for effect, means for result, a part for the whole, geographical change"

For example:

To translate أب ا س ﺗ صﻴ ﺑﺢ (Arabic) ⟶ *you are going to have a child* (English)

14. Particularization.

Molina and Albir said this technique is "use a more precise or concrete term". Relate to Vinay ad Darbelnet (1958) defined this technique is the opposite of generalization, it means particularization is translate a term for more specific one,

For example:

Window (English) ⟶ Guichet, fenêtre, devanture (France)

15. Reduction.

Defined is to suppress a ST information item in the TT. This technique is opposition to amplification. While Vinay and Darbelnet (1958) called it as Implicitation is to allow the situation to indicate information that is explicit in the ST.

For example:

Ramadan, the Muslim month of fasting (Spanish) ⟶ شهر رمضان (Arabic)

16. Substitution (linguistic, paralinguistic).

This technique is used to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa. It is used to above all interpreting.

For example:

Put your hand on your heart (Arabic) ⟶ Thank you (English).

17. Transposition.

Stated to change a grammatical category, it is instead of keeping adverbs and writing. Whereas Vinay and Darbelnet claims that transposition is a shift of word class like verb for noun, noun for preposition. When there is a shift between two signifiers, it is called crossed transposition.

For example:

He will soon be back (English) ⟶ No tardará en venir (Spanish)

18. Variation.

Explained to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, to introduce or change dialect indicators, changes of tone, etc.

For example:

To introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children, etc.

2. Movie

Movie is very common thing in our life today. We can see and watch it on TV, Youtube, Movie App like Netflix, Iflix, We Tv, Tvn, and etc. movie as edutainment medium which is liked by many people in all circles neither young people although old people. Because in movie is contain education and entertainment. For instance, we can find art in movie that we don't know before, but by watching movie we can know the art or culture from several country. And then we get the entertainment like comedy, romance, adventure, and so on.

Stephenson (in Lathif, 2021) claims that movie is also called film or motion pictures, series of still images on movie projected in rapid succession on a screen by means of light. Because of the optical phenomenon known as afterglow, this creates the illusion of actual, uniform, and continuous motion. Movie is remarkably effective medium when it comes to conveying drama and more importantly, evoking emotion.

3. The Synopsis of Raya and the Last Dragon

Raya and the Last Dragon is a fantasy action-adventure movie. This movie is produced by Walt Disney Pictures and Walt Disney Animation Studios. This movie is 59th movie which produced by Walt Disney. This animated movie

is directed by Don Hall and Carlos Lopez Estrada narrates the journey of her effort to unite and reconcile the fictional world, namely Kumandra. Kumandra is humans and dragons place who have the magical powers that live together in harmony. Kumandra inspired by the Southeast Asian culture.

According to BBC.com Kumandra is a fantasy land inhabited by five tribes. Their culture were different that inspired by different places in Southeast Asia. Don Hall told the BBC that decision to film in the region was inspired by their film crew trip took there. In this movie are shows the conditions in the region thousands years ago. It is clear that there are fragments of Southeast Asia culture in this movie. For example Raya wearing a hat that resembles the Salokat, a traditional headdress in Philippines and Raya's friend Tuk-Tuk the name for rickshaw, which is a popular transport in Southeast Asia. And then her fightin techniques are inspired by Silat, which is traditional martial art widely practiced in Malaysia and Indonesia. Producer Osnat Shurer said that they were trying to take "the fundamental ideas that shared in the region. But, the most important thing is sense of togetherness and cooperation".

Raya and the Last Dragon were released in theaters in the United States on March 5, 2021 by Walt Disney Studios Motion Pictures. The movie was also simultaneously available on Disney with Premier Access, in response to negative impact of the COVID-19 pandemic on theatrical releases, which closed many theaters in the United Stated and other countries. This movie grossed $102 million worldwide (not include Disney+ Premier Access) make it become on the

seventh position highest movie of 2021, and received positive reviewers from critics.

a. Synopsis of Raya and the Last Dragon

Long ago, in the fantasy world of Kumandra, humans and dragons lived together in harmony. But when an evil force threatened the land, the dragons sacrificed themselves to save humanity. Now, 500 years later, that same evil has returned and it's up to a lone warrior, Raya, to track down the legendary last dragon to restore the fractured land and its divided people. However, along her journey, she'll learn that it'll take more than a dragon to save the world—it's going to take trust and teamwork as well.

Five long centuries after the selfless sacrifice of the magical dragons, the once-peaceful land of Kumandra, where humans lived harmoniously alongside the mystical creatures, is in disarray, divided into five nations. With warring factions, distrust, and the unstoppable menace of the Druun wreaking havoc on Kumandra, Raya, the sword-wielding Princess of Heart, and fearless Guardian of the Dragon Gem, embarks on a peril-laden quest to track down a benevolent mythical being and heal the land.

Finally, the dragons are all brought back to life as they revive Sisu who thanks for trusting others everyone returns to their significant other as Raya returns home to be reunited with Benga. She introduces him to Sisu as all the tribes come together peacefully to celebrate.

4. **Subtitle**

Subtitle is very influential for us when we watching the foreign movie to understanding what the content, and messages from the movie. Without subtitle the movie will be not interested. Usually we see the subtitle movie immediately from the movie that the actors talk in the target language so we just listening and watching the movie. But, also there is subtitle in text so the viewers not only listening and watching but also reads the subtitle that available in the movie. Zanon (2006) says subtitle used in movies can be classified under various types. For example: bimodal, standard and reversed subtitling.

Atac and Gunay (2018 p.527) argue that that there are two different types of subtitles in general: 1. Inter-lingual subtitle: the Source Language of the movie is translated into Target Language. The audience watches and listens to the movie with the original language (SL), but reads the subtitle translated into our own language (TL). 2. Intra-lingual subtitle: here, the original language (SL) and the subtitle f the movie are the same. Intra-lingual subtitle is more for people with impaired hearing. Therefore, with this kind of subtitle, all audio sounds like footsteps, which are assign of someone is knocking sound at the door, the sound of a car horn that is coming from outside are shown.

B. **Relevant of the Study**

The study of analysis of translation techniques on Disney Movie*Raya and the Last Dragon* is one of the studies used to analyze movie using various

techniques. There are several similar research studies that have been done before. The results of the study are explained as follows:

First, research by Anugrah Cahyo Hudi, dkk. entited "Subtitling Techniques and the Quality of Indonesian Subtitles of The English Teacher" from UNNES (Universitas Negeri Semarang). Their study focused on analyzing the types of translation techniques use Molina and Albir's techniques and the quality of the subtitle in The English Teacher movie that was translated from English to Indonesian. And they found 12 transation techniques of 1286 data anaysis. The most dominant technique was a literal translation that comprises 81.88% of the total data. Then it was followed by a borrowing, a compensation, a reduction, an adaptation, an addition, a calque, an established equivalent, a modulation, a generalization, a substitution, and the last technique was a linguistic amplification (0.08%). In terms of the quality of the subtitle, they found that 67.50% of the data was accurate, 32.16% was less accurate, and 0.39% was considered inaccurate. The second aspect of the quality was the acceptability level. As much as 79.08% of the translation was deemed acceptable, while the remaining 20.45% and 0.47% were less acceptable and not acceptable respectively. The last level of the quality was its readability. The results showed that 85.85% of the translation was readable, 13.76% was less readable, and 0.39% was not readable. It could be seen from the data that techniques used in translation were important in knowing the qualities of subtitle. The rate of accuracy of the translation was 2.67, 2.79 for the acceptability and its readability was 2.86. It can be concluded that the subtitles of The English Teacher movie were accurate, acceptable, and readable.

Source :*https://journal.unnes.ac.id/sju/index.php/eej/article/view/39284*

Second, researh by Ahmad Saifuddin dkk. entited "An Analysis Translation Techniques in Indonesian-English Subtitle in Alice In Wonderland Movie By Indoxxi.Net" from IAIN Surakarta. After they anaysis Indonesian-English subtitle in Alice in Wonderland use Molina and Albir's translation techniques, they found 11 translation techniques. There are literal meaning, adaptation, borrowing, reduction, modulation, particularization, explicitation, transposition, amplification, equivalence and compensation. After they analyzed those subtitle, mostly it used literal meaning. They found almost 75% literal meaning for the technique. And they also found around 8% used an adaptation techniques, 7% used borrowing techniques. So, the 10% is about other techniques, such as explicitation, equivalence, modulation, amplification, particularization, transposition, compensation, and reduction techniques.

Source:

http://ejournal.iainsurakarta.ac.id/index.php/academica/article/view/2248

Based on the researches above, the simliarity between their research and my research are using Molina and Albir's translation techniques to analyzing the object, focusing on translation techniques in translating, and then focusing on what dominant translation techniques that the translator used. And the difference between their research and my research is in their research not analyzing how is the realization of translation techniques and why the dominantly technique is used. But in the other hand their researches give me more references to my research.

C. Conceptual Framework

The framework about the relation of all subjects in this research have made by researcher to make it understandable which using Molina and Albir's translation techniques.

```
┌─────────────────────────┐
│  Translation in Raya and │
│  the Last Dragon Movie   │
└─────────────────────────┘
            │
            ▼
┌─────────────────────────┐
│  Translation Techniques  │
│  According to Molina and │
│       Albir (2002)       │
└─────────────────────────┘
```

1. Adaptation	10. Linguistic Amplification
2. Amplification	11. Linguistic Compression
3. Borrowing	12. Literal Translation
4. Calque	13. Modulation
5. Compensation	14. Particularization
6. Description	15. Reduction
7. Discurve Creation	16. Substitution
8. Establish Equivalent	17. Transposition
9. Generalization	18. Variation

Findings:
1. Types of translation techniques
2. How the types realized in the translation
3. Why the dominant type realized in the translation

CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research was focused in translation particularly to finding translation techniques in Raya and the Last Dragon subtitle, and to know how the realization of translation techniques in this movie. Kind of this research was descriptive research. Gall & Borg (in Nassaji 2015:129) argue that the goal of descriptive research is to describe a phenomenon or its characteristic. This research is more concerned with "what' rather than "how or why" something has happened. The researcher will be presented this research based on the real data which found in the field.

This research was presented in qualitative way. As explained by Uwe Flick in his book "Designing Qualitative Research, he mentioned that:

> "Qualitative research is intended to approach the world 'out there' (not in specialized research settings such as laboratories) and to understand, describe and sometimes explain social phenomena 'from the number inside' in a number of different ways: by analyzing experience of individuals or group, by analyzing interaction and communication, by analyzing documents (texts, images, film or music).

Based on the explanation above so qualitative research is focusing on describing phenomena and presented it based on the data which found. So, as the result researcher was used the descriptive method and researcher was presented the data in qualitative way.

B. Source of Data

The information of this study was taken from The Subtitle of Raya and the Last Dragon Movie. The movie was released on March 5, 2021. The subtitle has downloaded in two versions namely English version and Indonesian version, and the subtitle contained 1293 utterance. The movie was directed by Don Hall and Carlos Lopez Estrada. The movie is set in a fantasy land called Kumandra, inspired by the Southeast Asian cultures of Brunei, Singapore, Laos, Thailand, Timor-Leste, Indonesia, Cambodia, Vietnam, Myanmar, Malaysia, and Philippines. This movie was produced by Walt Disney Pictures and Walt Disney Animation Studios.

Source of the subtitle was downloaded in:

http://104.219.250.236/nonton-raya-and-the-last-dragon-sub-indo/play/?ep=2&sv=1

C. The Techniques for Collecting Data

In this study, documentation was used as the approach of data collection. This step was used to do the evaluation by watching the movie repeatedly to get the understanding about this movie. There are some techniques in the file to do with the help of the researcher including:

1. Reading Script and Watching The Movie

    After finding a good movie, researcher has downloaded the movie and read the script of the movie.

2. Analyzing the Movie Raya and the Last Dragon

After author has found a good movie and downloaded the movie and the script, the next step is for the researcher analyzed the movie.

3. Interviewing the Translator by Questionnaire

In this step the researcher interviewed the translator by questionnaire that created before. The questionnaire was sent via E-mail, and the translator sent the answers back via E-mail. The answers were ready analyzed by the researcher.

D. The Techniques of Data Analysis

All of the data was analyzed by the following steps, namely: data condensation, data display, and drawing and verifying conclusion. According to Miles and Huberman (2014) there are three concurrent flows activity of anaysis, namely;

a. Data Condensation

Miles and Huberman (2014) claim that data condentation is refers to selecting, focusing, simplifying, abstracting, and/or transforming the data. So the main purpose of data condensation are categorized, directs, remove unnecessary data in such a way so the result or conclusion can be verified.
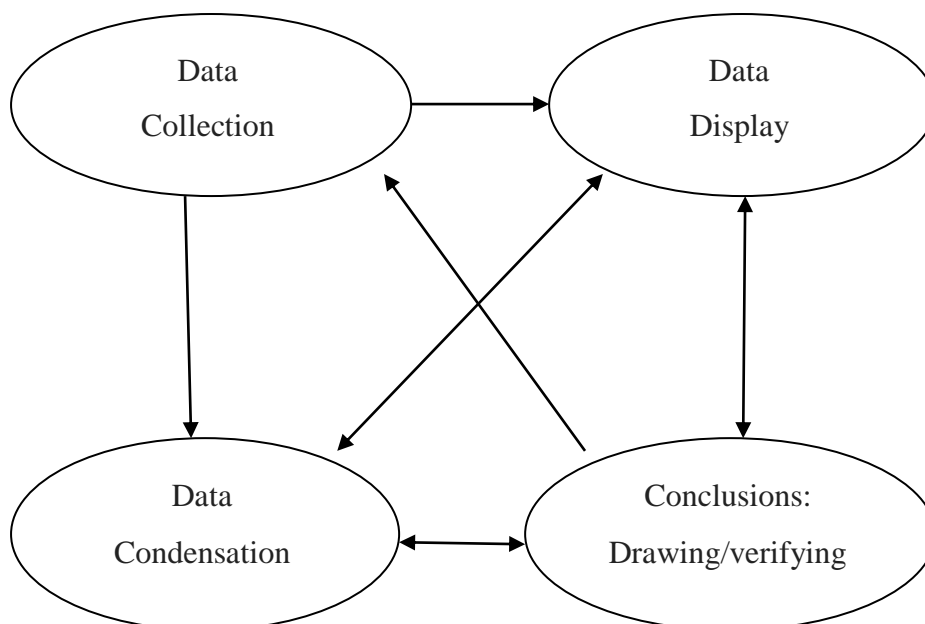
b. Data Display

The second step is data display. In this step researcher display the data that have been selected before. Display data as a set of structured information that gives the possibility of drawing conclusion. Display data

is used to further improve understanding of the problem and as a reference for taking action based on understanding and analysis of display data.

c. Drawing and Verifying Conclusion

The last step is drawing conclusion. In this step researcher is describe or explain the result of research that answer the formulation of the problem based on the result data analysis, and in this step conclusion are presented in the form of a descriptive object research based on the research study. At first, may be the conclusion was vague, but it can be clearer because of the data obtained more and more support. Verification can be briefly by collecting new data or can use the previous research.

```
   ┌──────────────┐          ┌──────────────┐
   │     Data     │ ───────> │     Data     │
   │  Collection  │          │   Display    │
   └──────────────┘          └──────────────┘
          │        ╲      ╱         ↕
          ↓         ╳              ↕
   ┌──────────────┐          ┌──────────────┐
   │     Data     │ <──────> │ Conclusions: │
   │ Condensation │          │Drawing/verifying│
   └──────────────┘          └──────────────┘
```

CHAPTER IV

FINDINGS AND DISCUSSION

In this section present the data that was found and analyzed. And this section is to answer the problem that announced before.

A. Findings

This research was focused on translation techniques are used in Raya and the Last Dragon movie subtitle by Dimas Daffa Yanuardi. When analyzing the data two instruments was used by the researcher, so the data was displayed by two parts. First, the translation techniques in Raya and the Last Dragon were collected by checklist. And second the data were collected by questionnaire for how the translation techniques realized by the translator consist of 20 questions. The questions are given to the translator which meant that the answer could explain how he realized those techniques in Indonesian subtitle (TL).

1. Translation Techniques in Raya and the Last Dragon Movie

Before analyzing the translation techniques the researcher has prepared subtitle in two version, those are in English version and Indonesian version. So the researcher can be easily to classify the data. After the data was analyzed, the researcher found 1293 data in the Raya and the Last Dragon movie subtitle. On the other hand the researcher found some data that were not translated by the translator. And the results are shown in the diagram below.

Diagram 4.1

Translation Techniques found in the Raya and the Last Dragon Movie
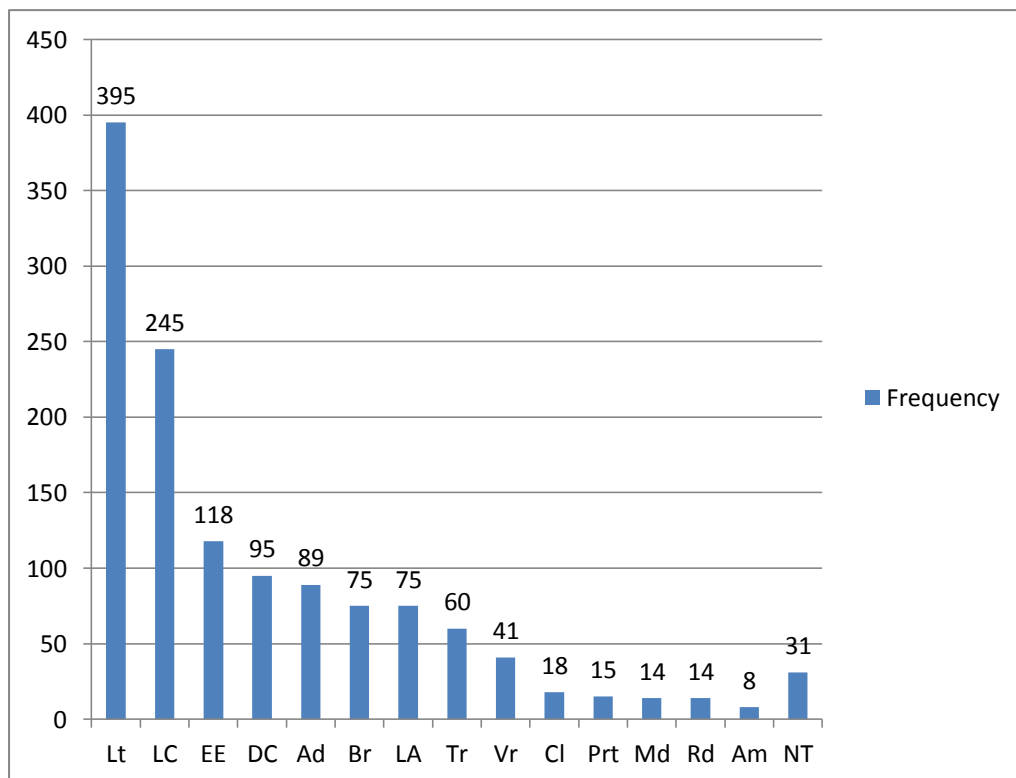
Description:

Lt: Literal	Br: Borrowing
LC: Linguistic Compression	LA: Linguistic Amplification
EE: Established Equivalence	Tr: Transposition
DC: Discursive Creation	Vr: Variation
Ad: Adaptation	Cl: Calque
Prt: Particularization	Md: Modulation
Am: Amplification	NT: Not Translated

In the diagram above display the total of the data. As can be seen that the researcher found 14 translation techniques of 1293 data they are Literal translation 395 (30.54%), as the dominant techniques which used by translator, Linguistic Compression 245 (18.95%), Established Equivalence 118 (9.12%), Discursive Creation 95 (7.34%), Adaptation 89 (6.90%), Borrowing 75 (5.80%), Linguistic Amplification 75 (5.80%), Transposition 60 (4.64%), Variation 41 (3.17%), Calque 18 (1.39%), Particularization 15 (1.16%), Modulation 14 (1.09%), Reduction 14 (1.09%), Amplification 8 (0.61%), and there are 31 (2.40%) not translated data. So the data above had answered the first question *"What the translation techniques are used in the Raya and the Last Dragon movie subtitle?"*

2. **The Realization of Translation Techniques in Raya and the Last Dragon Movie.**

The second part is use questionnaire that have been answered by translator to know *"How is the realization of translation techniques in the Raya and the Last Dragon Movie subtitle?* In this part the subtitle is by Dimas Daffa Yanuardi and the questionnaire was send via e-mail. There are 20 questions was given. So, the researcher displayed data summary. It can be seen on the table 4.2 below.

Table 4.2

The realization of Translation Techniques into Target Language

No.	Translation Techniques	Realization
1.	Literal	• Translating the sentence by word for word.
2.	Linguistic Compression	• Understanding the meaning of the SL sentence first • Discarding the words or linguistic elements which are unnecessary to compress the sentence.
3.	Established Equivalence	• Translating it suitable with the meaning in dictionary to keep the "style formality" in subtitle.
4.	Discursive Creation	• Watching the movie and conceive the context of the movie. • Finding any related information in internet. If it's not found in internet the words will be translated as much as possible.

5.	Adaptation	• Choosing the word that closest meaning to the context in the movie.
7.	Borrowing	• Translating the matching word to the SL if it's repeated and has important role in the movie. So the audience can get closer to the pronunciation of the actor who said it in ST. • Changing the word based on TL if it's not repeated.
6.	Linguistic Amplification	• Watching the movie • Understanding the sentence in SL • Adding new linguistic element in TL if it can make the translation easier to understand.
8.	Transposition	• Changing the position of grammatical.
9.	Variation	• Translating words or expression suitable with

		social dialect in the TL to make the audience familiar with the sentence.
10.	Calque	• Changing the structure appropriate in the TL. To ensure the audience get plausible meaning.
11.	Particularization	• See the context of the movie. • Make it specifically if possible.
12.	Modulation	• Changing the point of view to convey the context to the audience properly.
13.	Reduction	• Translating the sentence into the TL by reduced a little of information of the SL.
14.	Amplification	• Adding the detail information in the target language to make the audience understand context of the movie.

From the table above can be seen that the translator realized the technique of translation as the illustration explained. It relevant with find any information from internet, see the context and use his own knowledge to translate it, add detail information, choose the suitable meaning, reduce a little information to make the audience get the precise information, use the social dialect in target language. And the most important is to ensure the audience got the messages or information doesn't matter what techniques that he realized in translated subtitle.

B. Discussion

After the researcher analyzing the data, there are 1293 data was found in the subtitle of Raya and the Last Dragon movie. And researcher was found 14 techniques by Molina and Albir which the translator used to translated the subtitle, they are:

1. Literal Translation

The first technique is Literal. Literal translation is translated source language word-by-word way into target language. This way is the highest frequency of translation techniques in subtitle of Raya and the Last Dragon movie which has percentages 30.54%. For the example:

1. Data: 112

   SL: **We'll poison them?**

   TL: **Kita akan racuni mereka?**

On the data above that translator used literal translation, because the translation in target language are word for word *"We'll poison them?"* translated into target language become *"Kita akan racuni mereka?"* and the structure of target language as exactly as the source language.

2. Data: 285

SL: **I've searched every river to find you.**

TL: **Aku telah mencari setiap sungai untuk menemukanmu.**

And the next data of literal translation is in data 285, same with the first example that the translator applied literal translation. *"I've searched every river to find you"* it's translated by word for word in target language become *"Aku telah mencari setiap sungai untuk menemukanmu"* and translator still make the structure of target language same with the source language. That's why both of them are include literal translation technique.

3. Data: 219

SL: **I can feel it.**

TL: **Aku bisa merasakannya.**

In this data the translator also use Literal translation, because SL translated by word for word. As we seen the translation is "I can feel it" translated into SL became "Aku bisa merasakannya". *"I"* as *"Aku"*, *"can"* as *"bisa"*, *"feel"* as *"merasakan"* and *"it"* as *"nya"* and we can see that there's no change of the structure in SL into TL.

4. Data: 242

   SL: **I still believe we can be Kumandra again**

   TL: **Aku masih percaya kita bisa menjadi Kumandra lagi**.

   Literal translation is used in this data. It can be seen that *"I still believe we can be Kumandra again"* translated became *"Aku masih bisa percaya kita bisa menjadi Kumandra lagi".* And the translator keep it natural even though translated it by word for word. The meaning still accepted to the audience.

5. Data: 424

   SL: **You can trust me, can I trust you?**

   TL: **Kau bisa mempercayaiku, bisakah aku mempercayaimu?**

   In data 424 the translator translated *"You can trust me, can I trust you?"* became *"Kau bisa mempercayaiku, bisakah aku mempercayaimu?"* in this case the translator translated the SL into TL by word for word, it indicate that the translator use literal technique.

2. **Linguistic Compression**

   Linguistic compression is the way which compressing the element of linguistic in source language, so the translation in target language can be simplify. For instance:

1. Data: 634

   SL: What **are you** doing **out** here?

   TL: Sedang apa di sini?

The data above is shown how the elements of linguistic disappear. The text in target language is shorter than source language, that's because the translator compressed some element in source language aim to make the audience more comfortable.

2. Data: 1065

SL: When they **put their** faith in me,

TL: Saat mereka percaya padaku,

The next data is "*When they put their faith in me,*" become "*Saat mereka percaya padaku,*" in target language. As we see that translator eliminate word "*put their*" which is means "*meletakkan (sesuatu milik) mereka*" to make the sentence be more natural and can be easily to audience understand. Used compressing the word it can make the audience more comfortable in read the subtitle.

3. Data: 650

SL: **It's** kinda **like a** promise.

TL: Semacam janji.

Linguistic compression technique was used in this data which the translator compress some word "*It's*" and "*like a*" in TL, so the sentence became shorter than SL but the sentence doesn't missing the meaning. And it can make the audience more comfortable when reading the subtitle.

4. Data: 856

SL: I'm going to show **you that** you're wrong!

TL: Akan kutunjukkan kau salah!

In data 856 the translation also realized the Linguistic Compression technique, because the translator make the sentence is simpler. It can be seen that the translator eliminated some linguistic elements *"you"* and *"that"* it create the meaning in TL more comfortable to read.

5. Data: 91

SL: I know exactly how **we'll** stop them.

TL: Aku tahu persis cara menghentikan mereka.

In the data above that the translator omitted the words *"we'll"* to make the meaning in TL accepted. The translator's objective of omitted the words is in order to adjust to the duration in the movie because if the translator doesn't compress the sentence it can take a lot of time and cause the subtitle and the movie not to match.

3. **Established Equivalence**

According to Molina and Albir Established Equivalence is translated word or expression that suitable in dictionaries or language use in TL. So the researcher has found 118 data that used Established Equivalence way in the subtitle. Here's the following example:

1. Data: 326

SL: Today?

TL: Hari ini?

For the first data can be seen that the translator translated word *"Today"* as *"Hari ini"* in TL, because the word is suitable in dictionaries and the word recognized with language use in the TL.

2. Data: 736

SL: Sorry!

TL: Maaf!

Data 736 translator translated an expression of apologize in SL *"Sorry!"* as *"Maaf!"* in TL because the word has the equivalent in TL and the word is most use in TL. The word is also based on dictionary and daily expression in target language.

3. Data: 89

SL: Okay.

TL: Baik.

In this data the translator realized Established Equivalence technique. Because in this data the meaning in TL is suitable with dictionary, and daily culture in TL is use this equivalent.

4. Data: 547

SL: Please.

TL: Kumohon.

In this data Established Equivalence is used. Because the meaning in TL recognized by dictionary. It can be seen the word *"Please"* is translated as *"Kumohon"*.

5. Data: 484

SL: Right!

TL: Benar!

The next data also use Established Equivalence. Because the word *"Right"* translated as *"Benar"* actually "Right" has a meaning *"Kanan"* in Dictionary's TL, but *"Benar"* still have common equivalent in TL.

4. Discursive Creation

Discursive creation is the way that translated the word out of the context. In this technique translator have to understanding what the context was conveyed to the audience. For example:

1. Data: 392

SL: Okay, so here's **the sitch.**

TL: Begini ceritanya.

In data 392 translator make the conversation is more easily to understanding it just because when the sentence translated in literal the word *"the sitch"* has a meaning *"gatal"* in target language. So the translator was created the meaning compatible with the context in the movie become *"begini ceritanya"*. It can make the audience enjoyed and comfortable.

2. Data: 557

SL: Two **house** specials.

TL: Dua **menu** spesial.

The next data which used discursive creation way is *"Two house specials"* become *"Dua menu spesial"* in target language. In this data the translator make creation to the word *"house"* which is in target language it is has a meaning *"rumah"* but the translator is enough catch the context of the movie. So the translation is more natural and easier to understanding for the audience.

3. Data: 515

SL: **Claps onto your congee.**

TL: **Pegangan yang erat.**

In this data the translation realized the Discursive Creation. Because if he sentence *"Claps onto your congee"* translated became *"Tepuk tangan di buburmu"* but in this data the translator tried to create out-of-context translation so the meaning became *"Pegangan yang erat"*, this technique was realized aim to make the audience understanding the context of the movie.

4. Data: 459

SL: **What's drippin'**, dep la?

TL: **Ada apa**, dep la?

In this data the translator translated the sentence *"What's drippin', dep la?"* became *"Ada apa, depla?* It can indicate that

the translator used Discursive Creation because if we translated the words *"What's drippin', dep la?"* it has meaning *"Apa yang menetes, dep la?"* but in this data the translator really see the context in film, and thinking what the translation which compatible to the context.

5. Data: 1002

SL: Uh no. Yeah, that's not **flow.**

That's a **clog.**

TL: Tidak. Ya, itu tidak **bagus.**

Itu **buruk.**

In this data 1002 above, Discursive Creation technique is realized. The translator make a creation in TL by translated it out of the context, which is the word *"flow"* has a meaning *"mengalir"* in TL dictionary and *"clog"* has a meaning *"menyumbat"*. Then translator tries to make the audience got the message conveyed by create temporal equivalence of the utterance which is out of context so the meaning of *"Uh no. Yeah, that's not flow. That's a clog."* translated as *"Tidak. Ya itu tidak bagus. Itu buruk."*

5. **Adaptation**

Molina and Albir explained that this way is to replace culture element in SL with one of culture element in TL or it can be

done with change the culture element in SL with the similar culture in target language. Here's the following example:

1. Data: 764

SL: Chief Virana, we're running out of **room.**

TL: Ketua Virana, kita kehabisan **tempat.**

The first sample that taken from the subtitle is *"Chief Virana, we're running out of room"* translated become *"Ketua Virana, kita kehabisan tempat"* in this case the translator replace the meaning *"room"* become *"tempat"* which is in target language tempat translated as *"place"* and *"room"* as *"kamar"* but both of them have meaning as something indicate location or area. So the translator determined to adapt the meaning with the similar culture in target language.

2. Data: 868

SL: You two must be **dung of brain.**

TL: Kalian pasti **bodoh.**

In data 868 translator also adapt the meaning of *"dung of brain"* which is if it translated in literal can be *"kotoran otak"* and if translator used that meaning it can make the translation will gets a little weird. That's why the translator translated it become *"bodoh"* because it's more similar with culture element in target language. So the audience can get feel of the movie.

3. Data: 953

SL: Looks like somebody's been **taking classes.**

TL: Nampaknya sudah ada yang **berlatih.**

In this data the translator realized Adaptation technique. It can be seen in phrase *"taking classes"* translated as *"berlatih"*. If we translated it literally it has a meaning *"mengambil kelas"* but the translator replace the meaning acceptable with TL culture. The translator may imagine that in the classes usually we did studied or learn something and eventually the translator adapted the meaning *"berlatih"* to the TL. The meaning *"berlatih"* also can be accepted to the audience.

4. Data: 525

SL: My friend's a really **good** swimmer.

TL: Temanku adalah perenang yang **andal**.

In this part the translator translated *"good swimmer"* as *"perenang yang andal"*. As well as we know the word *"good"* have some meaning like well, nice, great, etc. and TL culture the word *"andal"* defined as skillful. So the translator adapted the word *"andal"* just because that word more compatible used in TL.

5. Data: 698

SL: I'm Chai, the **flower guy**.

TL: Aku Chai, **pengantar bunga**.

In data 698 above Adaptation technique is used. The phrase *"flower guy"* basically has a meaning *"pria bunga"* but the translator replace the meaning became *"pengantar bunga"*

which is more compatible with the culture in TL. It makes the audience more comfortable to read the subtile.

6. **Borrowing**

Borrowing is a way of borrow the word from SL as the result in TL translation. Relates to Molina and Albir it can be pure borrowing if the meaning has no changing at all and it can be naturalized borrowing when fit the spelling rules in the target language.

1. Data: 45 (Naturalized Borrowing)

SL: Focus!

TL: Fokus!

One of the data is *"Focus!"* translator was translated it use naturalized borrowing becomes "Fokus!" because the spelling fit to target language. In source language the word is using *"c"* well in target language is using *"k"* so it can say that the meaning in target language was borrowed the word from source language

2. Data: 07

SL: Kumandra.

TL: Kumandra**.**

In the data above pure borrowing is used. As we can see that the word translated in target language without any change. This is done because the word is not found in dictionary, so the

translator determined to borrow the word from source language without replace anything.

7. Linguistic Amplification

Linguistic amplification is technique that adding linguistic elements in target language. Molina and Albir claims that this technique is often used in interpreting and dubbing. Look at the sample below:

1. Data: 949

SL: Stand Down.

TL: Turunkan **senjata.**

In data 949 Linguistic Amplification is used. The quite *"Stand down"* translated becomes *"Turunkan senjata"* It can be seen that the data indicate the addition of linguistic element which is not formulated in source language. The aim of that is to clear the context of the movie.

2. Data: 834

SL: And we can.

TL: Dan kita **memang** bisa.

The next sample is *"And we can"* translated becomes *"Dan kita memang bisa"* it can be done if we translated that literally even it would has the equal meaning. But the translator determine to adding other linguistic element *"memang"* to make the sentence explicitly because context of the movie is

about struggle. Well, with addition other elements make the movie enjoyable.

8. Transposition

Transposition is the techniques that replace or change the position of grammatical in target language. Vinay and Darbelnet explained that transposition is a shift of word class like verb for noun, noun for preposition. It also can change the plural into singular. For example:

1. Data: 786

SL: Our Canal protect us from **those monsters**.

TL: Kanal melindungi kita dari **monster itu.**

From the sample above the translator was changed the noun from plural *"those monsters"* into singular *"monster itu"* which is if the word translated in target language can be *"monster-monster itu"* but the translator change the singular form into plural. That's why this sample is called as Transposition Techniques.

2. Data: 102

SL: and their **giant axes**.

TL: dan **kapak raksasa** mereka.

In the data above transposition technique is realized. The translator change the plural form *"giant axes"* into singular form *"kapak raksasa"* the translator not make the meaning became *"kapak-kapak raksasa"* because that sentence sound

not enjoyable. And as well as we know that there is no different between plural form sisngular form in TL, we still write or be spoken the plural form as though singular form.

9. **Variation**

Variation is the way to translated source language with textual tone, style, social dialect, and geographical dialect of target language. For example:

1. Data: 343

SL: **I don't know.**

TL: **Entahlah**.

In the data above the translator translated *"I don't know"* becomes *"Entahlah"* it means that translator change the meaning with social dialect in target language. Which is the sentence usually can be translated *"Aku tidak tahu".* The change aims to making the audience closer to the context of the movie.

2. Data: 573

SL: **By the way**, not poison.

TL: **Ngomong-ngomong**, bukan racun.

In data 573 *"By the way"* is translated becomes *"Ngomong-ngomong"* which is in source language *"ngomong"* is mean as "says". It can conclude that the translator was not considered the lexical element in the source language, he's more focuses on the social dialect of target language. That was

intended to make the translation as not appear monotone. And the audience didn't get bored.

10. Calque

Molina and Albir claims this technique is similar to literal translation which translated a foreign word or phrase. This technique can be lexical and structural. Calque only translated word or phrase, while literal translation translated sentence or expression. For example:

1. Data: 767

SL: Your fear is like **delectable nectar.**

TL: Ketakutanmu bagai **nektar lezat.**

The sentence above is used Calque technique. Which is *"delectable nectar"* translated by word for word whether in target language "delectable" has a meaning *"lezat"* and *"nectar"* meaning of *"nektar"*. The word *"nectar"* can be categorized as naturalized borrowing actually. But we can see that the phrase "delectable nectar" are translated singly and then adapted to the structure of target language.

2. Data: 1050

SL: We were the **last dragons.**

TL: Kami adalah **naga-naga terakhir.**

Data 1050 was translated by Calque way. The word *"dragons"* in target language is known as *"naga-naga"* because it's the singular form, and *"last"* has a meaning

"terakhir". Similar to the first sample this sentence was translated singly and then adapted to the structure of target language.

11. Particularization

Particularization is the way to translated general term into specific term in target language. As stated by Molina and Albir that Particularization is use more precise concrete term. For example:

1. Data: 906

SL: Makes me **sick** just thinking about it.

TL: Memikirkannya saja membuatku **mual.**

In the data above the translator was not translated *"sick"* as *"sakit"* however the translator translated the word "sick" into the specific term as "mual" in target language. In target language the word "mual" is part of being sick. And it usually used in target language when expression for something not fun.

2. Data: 1040

SL: The real mighty **ones**.

TL: **Naga** perkasa yang sesungguhnya.

In data 1040 the translator was translated "The real mighty ones" become "Naga perkasa yang sesungguhnya" it's used particularization way because translator use the concrete or specific term for "ones" as "Naga" that aim to express and make the message from source language clearly.

12. Modulation

Modulation is way to change point of view or change the focus of source language. It can be done with change the lexical or structural. For example:

1. Data: 455

    SL: by a bunch of **no-good** binturis.

    TL: oleh sekelompok binturi yang **jahat.**

    In this case the translator was translated *"no-good"* as *"jahat"* if it translated literally it has a meaning *"tidak baik"* although the translator uses different word for the meaning in target language but it still has the same meaning.

2. Data: 1022

    SL: **None** of this would happened.

    TL: **Semua** ini takkan terjadi.

    In data 1022 the translator was used modulation technique just because if it's was translated literally it can be unnatural meaning. So the translator was changed the point of view *"None of this would this"* become *"Semua ini takkan terjadi"* it make the conversation naturally and enjoyable to read for audience.

13. Reduction

Reduction is one of translation techniques. This is the way to reduce the information exist in the target language. According to Molina and Albir reduction is to suppress information of source language into target language. For example:

1. Data: 63

   SL: Like I said, not one foot **on the inner circle.**

   TL: Seperti kataku, tidak satu jaripun.

   In this data reduction technique is realized. Because the translator reduce or deleting the information *"on the inner circle"* in target language which can be know in target language as *"di lingkaran bagian dalam".* But if we watch the movie we can immediately understand that the foot will be not set on inner circle. So it's no matter to translator reduced the information of source language.

2. Data: 879

   SL: Feeding **the tum-tum** of my soul.

   TL: Yang memberi makan jiwaku.

   From the sentence above the translator has omitted *"the tum-tum"* or as known as *"perut"* in target language. Translator reduced that information aim to make the sentence naturally. As a result if the translator still translated *"the tum-tum"* in target language can make the sentence uncomfortable to read.

14. Amplification

The last one technique that researcher found in the subtitle is Amplification. This technique has the lower frequency in the subtitle of Raya and the Last Dragon movie. Amplification is the way to add detail information that not found in source language. Molina and Albir claims that adaptation is technique to introduce

details that are not formulated in the SL. Here's the following sample:

1. Data: 474

   SL: What are you, 12?

   TL: Memangnya kau 12 **tahun?**

   In the sentence above shown that the translator has added detail information *"tahun"* in the target language. The word *"tahun"* in source language is *"year"*. It can be seen that in source language that word is not formulated in source language. That's why the researcher analyzed this data is used Amplification technique.

2. Data: 372

   SL: Okey, what's yours?

   TL: Apa **sihir**mu?

   The last sample is *"what's yours?"* in this case Raya asked for Sisu what is her magic. But the word is not found in the source language, so translator determine to adding *"sihir"* in target language for the detail information of source language. The purpose of realized this technique is to give the detail information clearly intended in the source language to the audience.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

After doing an analysis of translation techniques in Raya and the Last Dragon movie subtitle, there are some conclusion found. It was concluded:

1. From 1293 data was found in the Indonesian subtitle, so there are 14 translation techniques realized in the Raya and the Last Dragon movie subtitle, they are Literal 395 (30.54%), Linguistic Compression 245 (18.95%), Established Equivalence 118 (9.12%), Discursive Creation 95 (7.34%), Adaptation 89 (6.90%), Borrowing 75 (5.80%), Linguistic Amplification 75 (5.80%), Transposition 60 (4.64%), Variation 41 (3.17%), Calque 18 (1.39%), Particularization 15 (1.16%), Modulation 14 (1.09%), Reduction 14 (1.09%), Amplification 8 (0.61%), and there are 31 (2.40%) not translated data.

2. The translator translated word for word to realize Literal technique, the translator also doesn't change the structure in TL, it originally with the SL structure. Linguistic Compression technique realized by omitted some elements linguistic and compress the sentence in TL became shorter than the SL aim to make the subtitle and the duration match. Established Equivalence was realized by suit the meaning to dictionary, and suit with the daily expression in TL. Discursive Creation technique was realized by seeing the context of the movie, and finding the meaning on internet to make the translation more natural and comfort to read. Adaptation

technique was realized by seeing what the suitable meaning and the context of the movie. Borrowing technique was realized by choosing the matching word in TL if it has important role to the movie. Linguistic Amplification was realized by adding the linguistic elements to make the meaning accepted to the audience. Transposition technique was realized by changing the plural form into singular form and changing the grammatical structure. Variation technique was realized by using the social dialect in TL. Calque was realized by translating word for word and then adapted to the structure in TL. Particularization realized by making the meaning more specific in TL. Modulation was realized by changing the point of view in TL. Reduction was realized by deleting or reducing a little information in TL. Amplification was realized by adding a little information which contained in SL.

3. The dominant technique is Literal. Translator realized that technique in this subtitle because there are many sentences have equivalent lexical elements and the same sentence structure between SL and TL so the message of the movie still conveyed to the audience, after analyzed the technique that translator realized the literal translation as the dominant technique because there are explicit messages which needs to be translated literally. And in the subtitle the sentence is shorter so no matter if translated it by word for word. Overall the subtitle is very good and comfortable to read.

B. Suggestions

Based on the research finding, this research will be an important suggestion for:

a. For the institution, it is hoped that can be reference for another students (especially on library) if there any students take the similar topic with this research.

b. For the lecturers, this research expected to give information to help the lecturers in teaching, especially in teaching translation subject.

c. For the students, give you some advantages in learnt translation subject by this research, students can improve and increase the knowledge about translation by this research, or can be reference for the students research too may be.

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APPENDIX 1

(Questionnaire from the researcher to Dimas daffa Yanuardi)

1. **Sebelum mulai menerjemahkan, persiapan apa saja yang dilakukan? Dan ditujukan untuk apa persiapan tersebut?**

Jawab: -Persiapan batin dan raga, agar nantinya mampu 66ctor ketika menerjemahkan selama berjam-jam. –Persiapan kamus dan pembantu penerjemahan daring, agar tidak kewalahan ketika mulai menerjemahkan

2. **Setelah tahap persiapan selesai, apakah ada proses lain yang dilakukan agar penerjemahan ST ke TT dapat lebih dimengerti? Kalau ada bagaimana prosesnya?**

Jawab: Ya, ada. Menonton filmnya terlebih dahulu jika sebelumnya belum pernah agar lebih memahami konteks yang terdapat di dalam film.

3. **Pada saat menemukan kata – kata sulit (Slang, Idiom, Kolokasi atau Frasa) bagaimana anda mengatasi masalah tersebut?**

Jawab: Saya akan mencarinya di Internet. Jika tidak ditemukan, maka saya akan menerjemahkan sebisa mungkin dengan melihat konteks yang terdapat di dalam adegan film.

4. **Pada saat menemukan informasi yang kurang jelas dalam ST apa yang anda lakukan saat menerjemahkan ke dalam TT?**

Jawab: Saya akan mencari informasinya di Internet. Jika tidak ditemukan, maka saya entah menerjemahkan sebisanya atau tidak menerjemahkannya sama sekali.

5. Bagaimana cara anda menerjemahkan informasi yang tersirat dalam sebuah kalimat di ST ke dalam TT?

Jawab: Saya akan terjemahkan secara harfiah.

6. **Dalam menerjemahkan apakah anda menerjemahkan saja sesuai struktur atau susunan di ST atau memilih menyederhanakannya? Mengapa demikian?**

Jawab: Saya memilih menyederhanakannya karena kalau terlalu mengikuti struktur atau susunan di ST terkadang terlalu memakan tempat dan durasi dalam satu baris takarir.

7. **Apakah anda biasanya mengubah struktur atau susunan kalimat saat menerjemahkan ST ke TT? Mengapa demikian?**

Jawab: Ya, agar maksud yang dicoba disampaikan di dalam kalimatnya lebih masuk ke penonton.

8. **Apa yang anda lakukan saat gaya bahasa atau padanan kata di ST ternyata tidak ada di TT? Mengapa demikian?**

Jawab: Biasanya, saya akan terjemahkan ke makna yang paling terdekat.

9. **Apa yang anda lakukan saat hasil terjemahan ST dirasa kurang alami dalam TT? Mengapa demikian?**

Jawab: Saya akan mengubah strukturnya agar lebih enak dan nyaman dibaca penonton.

10. **Saat menemukan nama benda atau tempat di ST yang ternyata jarang terdapat atau dikenal di TT bagaimana cara anda menerjemahkannya? Mengapa demikian?**

Jawab: Biasanya, saya akan tetap menerjemahkannya, agar penonton yang awam bisa lebih mudah memahaminya.

11. Apakah anda menerjemahkan kata atau istilah yang merupakan serapan atau pinjaman dari bahasa ST sesuai dengan penulisan ST atau mengubahnya berdasarkan arti atau penulisan dalam TT? Mengapa demikian?

Jawab: Jika kata atau istilah tersebut berulang kali diucapkan atau merupakan kata yang perannya cukup penting dalam sebuah film, maka saya akan terjemahkan sesuai bahasa dari ST agar penonton bisa lebih dekat dengan pengucapan sang 68ctor yang mengucapkannya katanya dalam bahasa ST. Jika tidak, maka saya akan mengubahnya berdasarkan penulisan TT.

12. Jika terdapat istilah dalam ST yang artinya tidak sama dengan di kamus di TT, apakah anda akan menerjemahkan sesuai dengan arti di kamus TT atau tetap menggunakan dari terjemahan arti yang sudah dikenal oleh masyarakat TT? Mengapa?

Jawab: Saya akan menerjemahkannya sesuai dengan arti di kamus TT, agar *style* "keformalan" takarir tetap terjaga.

13. Jika terdapat kalimat yang hasil terjemahannya bisa lebih dari satu gaya bahasa, apakah anda akan menerjemahkan saja secara harfiah atau mengubah gaya bahasa serta sudut pandangnya? Mengapa?

Jawab: Saya akan mengubahnya agar makna kalimat yang coba disampaikan dapat tersampaikan dengan baik.

14. Bagaimana anda menentukan kata panggilan atau sapaan yang cocok dari ST to TT?

Jawab: Dengan menerjemahkannya sesuai dari yang biasa saya dengar.

15. Bagaimana cara anda menerjemahkan kalimat dalam ST yang diucapkan dengan menyertakan bahasa tubuh dan/atau nada bicara tertentu? Jelaskan!

Jawab: Saya akan menekankan dan menuliskan apa yang dicoba disampaikan di dalam film ke dalam takarir.

16. Bagaimana cara anda biasanya dalam menyederhanakan kalimat ST ke TT? Jelaskan!

Jawab: Saya biasanya menyederhanakannya dengan cara memahami betul terlebih dahulu makna dari kalimat ST lalu menerjemahkannya dan membuang kata-kata yang sekiranya tidak terlalu penting atau memakan tempat/durasi kemudian membaca kalimat tersebut apakah sekiranya enak untuk dibaca atau tidak

17. Bagaimana cara anda menerjemahkan kata dalam ST yang bersifat umum menjadi kata yang lebih spesifik di TT? Jelaskan!

Jawab: Saya biasanya menerjemahkannya dengan melihat konteksnya di dalam adegan film, tapi ada beberapa kasus saya tidak menspesifikasinya.

18. Apa yang anda lakukan ketika menemukan kalimat yang sederhana di ST? apakah anda akan menambahkan elemen linguistikbaru ke dalam TT? Jelaskan!

Jawab: Terkadang. Tergantung apakah penambahan itu bisa membuat penonton lebih memahami makna kalimatnya atau tidak. Kalau tidak, maka tidak dilakukan.

19. **Saat menemukan kalimat di ST yang sering digunakan dalam TT, apa yang anda lakukan? Apakah tetap menerjemahkannya sesuai di kamus atau menerjemahkannya sesuai dengan budaya atau dialek dalam TT? Jelaskan!**

Jawab: Saya akan menerjemahkannya sesuai dengan budaya dan dialek agar penonton bisa merasa lebih familiar dengan kalimatnya.

20. **Apakah anda menambahkan detail informasi di kalimat target language?**

Jawab: Ya, untuk beberapa kasus saya akan menambahkan detail informasi di dalam TT agar penoton semakin memaknai konteks di dalam adegan film.

APPENDIX 2

(Screenshots Conversation between Researcher and Translator)
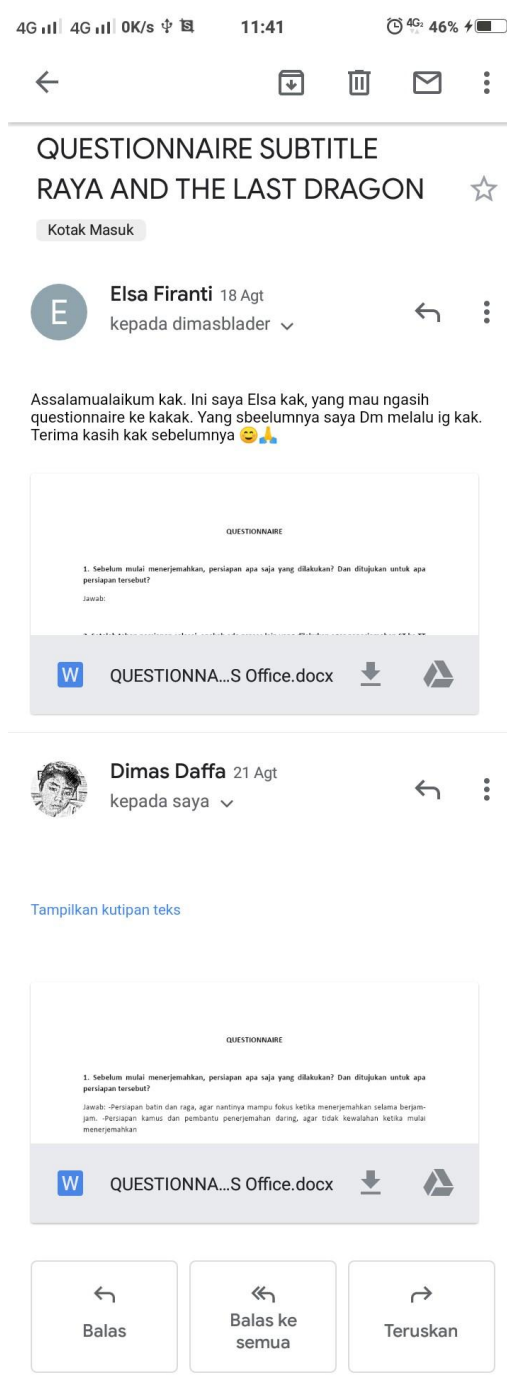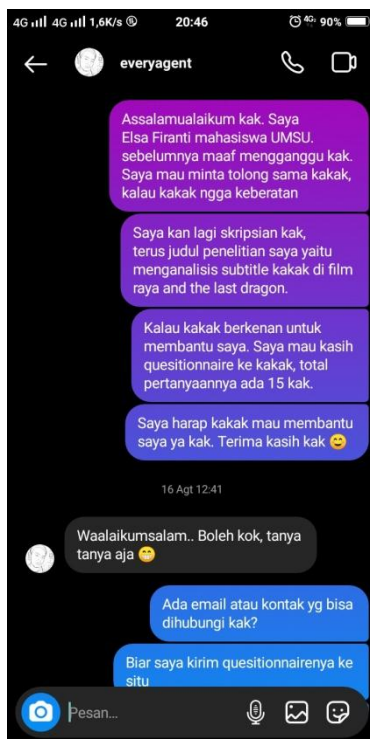
APPENDIX 3

(The Transcript of *"Raya and the Last Dragon"* Movie)

1
00:01:04,898 --> 00:01:06,650
I know what you're thinking.

2
00:01:07,442 --> 00:01:09,486
A lone rider.

3
00:01:09,945 --> 00:01:11,822
A dystopian world.

4
00:01:11,989 --> 00:01:14,533
A land that's gone to waste.

5
00:01:15,242 --> 00:01:18,036
How did this world
Get so broken?

6
00:01:19,371 --> 00:01:22,833
Well, that all began
500 years ago.

7
00:01:24,793 --> 00:01:26,545
Kumandra.

8
00:01:28,130 --> 00:01:30,382
This is what we used to be.

9
00:01:30,549 --> 00:01:32,009
When our land was whole,

10
00:01:32,092 --> 00:01:34,845
and we lived harmoniously
alongside...

11
00:01:36,054 --> 00:01:37,139
dragons.

12
00:01:37,306 --> 00:01:38,640
Magical creatures
who brought us

13
00:01:38,724 --> 00:01:42,311
waterand rain and peace.

14
00:01:43,562 --> 00:01:46,190
It was paradise.

15
00:01:46,356 --> 00:01:48,901
But then, the Druun came.

16
00:01:51,278 --> 00:01:54,740
A mindless plague
that spread like wildfire,

17
00:01:54,907 --> 00:01:56,533
multiplying
as they consumed life

18
00:01:56,617 --> 00:02:00,037
and turned everyone
they touched into stone.

19
00:02:01,121 --> 00:02:03,457
The dragons fought for us
the best they could,

20
00:02:05,417 --> 00:02:07,669
but it wasn't enough.

21
00:02:09,296 --> 00:02:11,131
That's when
the Mighty Sisudatu,

22
00:02:11,340 --> 00:02:12,674
the last dragon,

23
00:02:12,758 --> 00:02:15,677
concentrated all her magic
into a gem and...

24
00:02:21,266 --> 00:02:23,560
...blasted the Druun away.

25
00:02:24,603 --> 00:02:26,939
Everyone that was turned
to stone came back.

26
00:02:27,898 --> 00:02:30,817
Except the dragons.

27
00:02:34,112 --> 00:02:36,740
All that was left of Sisu
was her gem.

28
00:02:36,990 --> 00:02:40,077
It should have been
this big inspirational moment,

29
00:02:40,244 --> 00:02:42,579
where humanity united
over her sacrifice.

30
00:02:42,746 --> 00:02:45,791
But instead,
people being people,

31

00:02:45,958 --> 00:02:47,835
they all fought to possess

32
00:02:47,918 --> 00:02:50,212
the last remnant
of dragon magic.

33
00:02:51,421 --> 00:02:54,299
Borders were drawn,
Kumandra divided.

34
00:02:55,008 --> 00:02:58,136
We all became enemies,
and the gem had to be hidden.

35
00:02:59,304 --> 00:03:01,515
But that's not how
the world broke.

36
00:03:01,890 --> 00:03:05,102
That didn't truly happen
until 500 years later,

37
00:03:05,727 --> 00:03:07,312
when I came into the story.

38
00:03:50,063 --> 00:03:51,064
Hmm.

39
00:04:06,288 --> 00:04:07,289
Huh.

40
00:04:07,581 --> 00:04:09,333
Looks like someone's trying
to be clever.

41
00:04:12,628 --> 00:04:13,754
All right, Tuk Tuk,

42
00:04:13,837 --> 00:04:15,589
let's show 'em
what clever really looks like.

43
00:04:26,058 --> 00:04:27,142
Tuk Tuk!

44
00:04:27,851 --> 00:04:28,894
Come on!

45
00:04:29,019 --> 00:04:30,020
Focus!

46
00:04:32,064 --> 00:04:33,065
Thank you.

47
00:04:37,945 --> 00:04:40,405
Hey, bud, that was awesome.
Give me some shell.

48
00:04:42,241 --> 00:04:43,742
I got ya.

49
00:05:28,871 --> 00:05:29,872
Whoa.

50
00:05:34,042 --> 00:05:35,127
Wait a second.

51
00:05:38,380 --> 00:05:40,257
This feels too easy.

52
00:05:42,676 --> 00:05:44,344
Chief Benja.

53
00:05:44,887 --> 00:05:47,431
I know it's your job

to try and stop me,

54
00:05:47,973 --> 00:05:49,141
but you won't.

55
00:05:49,308 --> 00:05:51,977
Don't mistake spirit
for skill, young one.

56
00:05:52,144 --> 00:05:53,687
I promise
you will not set foot

57
00:05:53,770 --> 00:05:55,731
on the Dragon Gem's
inner circle.

58
00:05:56,064 --> 00:05:57,316
Not even a toe.

59
00:05:57,649 --> 00:05:59,610
You might wanna take out
that blade.

60
00:05:59,693 --> 00:06:00,694
You're gonna need it.

61
00:06:01,028 --> 00:06:02,029
Not today.

62
00:06:37,606 --> 00:06:38,607
Boop.

63
00:06:39,024 --> 00:06:42,819
Like I said, not one foot
on the inner circle.

64

00:06:43,654 --> 00:06:45,155
You lost, Raya.

65
00:06:45,739 --> 00:06:46,740
Did I?

66
00:06:50,035 --> 00:06:51,328
Raya...

67
00:06:51,495 --> 00:06:53,455
I probably should have said
two feet.

68
00:06:53,622 --> 00:06:56,792
Hey, don't beat yourself up
too much, Chief Benja.

69
00:06:56,959 --> 00:06:58,627
You gave it your best.
70
00:06:58,752 --> 00:07:00,420
I won't.

71
00:07:00,504 --> 00:07:03,090
And it's either "Father"
or "Ba" to you.

72
00:07:04,049 --> 00:07:07,636
You did good, dewdrop.
You passed the test.

73
00:07:10,848 --> 00:07:12,307
Wow.

74
00:07:13,308 --> 00:07:15,894
The spirit of Sisu.

75
00:07:23,610 --> 00:07:27,364
For generations, our family
has sworn to protect the gem.

76
00:07:28,323 --> 00:07:31,994
Today, you will join
that legacy.

77
00:07:32,995 --> 00:07:37,583
Raya, Princess of Heart,
my daughter,

78
00:07:38,166 --> 00:07:41,295
you are now
a Guardian of the Dragon Gem.

79
00:08:25,339 --> 00:08:26,757
Whoa. Ah...

80
00:08:27,925 --> 00:08:29,259
Well, someone's excited.

81
00:08:29,426 --> 00:08:30,677
Well, yeah!

82
00:08:30,844 --> 00:08:33,055
I mean, anyone hoping
to steal the Dragon Gem

83
00:08:33,138 --> 00:08:34,640
now has to face the fury

84
00:08:34,806 --> 00:08:38,268
of the two baddest blades
in all the lands.

85
00:08:38,352 --> 00:08:40,854
I'm glad
you feel prepared, dewdrop,

86
00:08:41,021 --> 00:08:43,565
because I have something
important to tell you.

87
00:08:43,732 --> 00:08:46,693
The other lands, they're on
their way here, as we speak.

88
00:08:46,860 --> 00:08:48,362
They are? Uh...

89
00:08:48,779 --> 00:08:49,905
Okay.

90
00:08:50,072 --> 00:08:52,574
Okay, no, we can do this.
I'm ready.

91
00:08:52,741 --> 00:08:54,785
I know exactly
how we'll stop them.

92
00:08:54,952 --> 00:08:57,788
Really? Tell me what you know
about the other lands.

93
00:08:58,121 --> 00:08:59,748
First... Tail.

94
00:08:59,915 --> 00:09:02,751
A sweltering desert
with sneaky mercenaries

95
00:09:02,835 --> 00:09:04,711
who fight dirty.

96
00:09:04,878 --> 00:09:06,171
Second, Talon.

97
00:09:06,338 --> 00:09:08,674
A floating market famous
for fast deals

98
00:09:08,757 --> 00:09:10,551
and fighters
with even faster hands.

99
00:09:12,135 --> 00:09:13,554
Third, Spine.

100
00:09:13,720 --> 00:09:15,514
A frigid bamboo forest

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LEMBAR PENGESAHAN SKRIPSI

بِسْمِ اللهِ الرَّحْمٰنِ الرَّحِيمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini :

Nama Lengkap   : Elsa Firanti
NPM   : 1702050065
Program Studi   : Pendidikan Bahasa Inggris
Judul Skripsi   : An Analaysin of Translation Techniques Used in the
                        Raya and the Last Dragon Movie Subtitle

Sudah layak disidangkan

Medan, September 2021
Disetujui oleh
Pembimbing

(Dr. Bambang Panca S, S.Pd., M.Hum)

Diketahui oleh :

Dekan   Ketua Program Studi

Prof. Dr. H. Elfrianto Nst, M.Pd   Mandra Saragih, S.Pd., M.Hum

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بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيمِ

BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi	: Universitas Muhammadiyah Sumatera Utara
Fakultas	: Keguruan dan Ilmu Pendidikan
Jurusan/Prog.Studi	: Pendidikan Bahasa Inggris
Nama Lengkap	: Elsa Firanti
NPM	: 1702050065
Program Studi	: Pendidikan Bahasa Inggris
Judul Skripsi	: An Analysis of Translation Techniques Used in the Raya and the Last Dragon Movie Subtitle

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
25 Agustus 2021	Chapter I: scope and limitation, the objective of the study, the significance of the study	
	Chapter III: source of data, the techniques for collecting data, the techniques of data analysis	
1 September 2021	Chapter IV: findings, discussion,	
	Chapter V: Conclusions, suggestions.	
9 September 2021	Acknowledgements and abstratct	
14 September 2021	Acc untuk di uji	

Medan, September 2021

Diketahui/Disetujui
Ketua Prodi Pendidikan Bahasa Inggris

Dosen Pembimbing

Mandra Saragih, S.Pd., M.Hum

(Dr. Bambang Panca S, S.Pd., M.Hum)

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SURAT PERNYATAAN

Assalamu'alaikum Warahmatullahi Wabarakaatuh
Saya yang bertanda tangan dibawah ini :

|	
NamaMahasiswa	: Elsa Firanti
NPM	: 1702050065
Program Studi	: Pendidikan Bahasa Inggris
JudulPenelitian	: An Analysis of Translation Techniques Used in the Raya and the Last Dragon Movie Subtitle

Dengan ini saya menyatakan bahwa :

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong plagiat.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan,07 September 2021

Hormat saya
Yang membuat Pernyataan
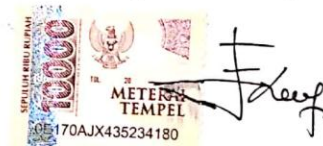
(Elsa Firanti)

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd.,M.Hum.

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PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan ini saya:

Nama Mahasiswa   :   Elsa Firanti

NPM   :   1702050065

Program Studi   :   Pendidikan Bahasa Inggris

Judul	Diterima
An Analysis of Translation Techniques used in the "Raya and the Last Dragon" Movie Subtitle.	Acc yf /18-03-2021

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang diajukan kepada Program Studi Pendidikan Bahasa Inggris.

Medan, 17 Maret 2021

Disetujui oleh
Dosen Pembimbing

Hormat Pemohon

Dr. Bambang Panca S., M.Hum

Elsa Firanti

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Website : http://www.fkip.umsu.ac.id E-mail : fkip@umsu.ac.id

Form : K-1

Kepada Yth: Bapak Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal: **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Elsa Firanti
NPM : 1702050065
Prog. Studi : Pendidikan Bahasa Inggris
Kredit Kumulatif : 136 SKS

IPK = 3.53

Persetujuan Ket/Sekret. Prog. Studi	Judul yang Diajukan	Disahkan Oleh Dekan Fakultas
	An Analysis of Translation Techniques used in the Raya and the Last Dragon Movie Subtitle	
	An Analysis of English Phrasal Verb Translation in Jhon Boyne-Novel: The Boy in Striped Pyjamas	
	Conjuction Used in Home Alone Movie	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 12 Maret 2021
Hormat Pemohon,

(Elsa Firanti)

Keterangan:
Dibuat rangkap 3 : - Untuk Dekan Fakultas
- Untuk Ketua/Sekretaris Program Studi
- Untuk Mahasiswa yang bersangkutan

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Form K-2

Kepada : Yth. Bapak Ketua Program Studi
Pendidikan Bahasa Inggris
Universitas Muhammadiyah Sumatera Utara
Medan

Assalamu'alaikum Wr, Wb

Dengan hormat, yang bertanda tangan dibawah ini:

Nama Mahasiswa   : Elsa Firanti
NPM   : 1702050065
Prog. Studi   : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut:

"An Analysis of Translation Techniques Used in the Raya and the Last Dragon Movie Subtitle"

Sekaligus saya mengusulkan/ menunjuk Bapak:

1. **Dr. Bambang Panca S, M.Hum.**   ACC 05/04-2021

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak saya ucapkan terima kasih.

Medan, 12 Maret 2021
Hormat pemohon,

Elsa Firanti

Keterangan
Dibuat rangkap 3 :   -   Untuk Dekan / Fakultas
                     -   Untuk Ketua /Sekteraris Prodi
                     -   Untuk Mahasiswa yang bersangkutan

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Nomor   : 830 /II.3/UMSU-02/F/2021
Lamp   : ---
H a l   : Pengesahan Proyek Proposal
                Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :.

Nama   : Elsa Firanti
N P M   : 1702050065
Program Studi   : Pendidikan Bahasa Inggris
Judul Penelitian : An Analysis of Translation Techniques in The Raya and The Last Dragon
                     Movie Subtitle

Pembimbing   : Dr. Bambang Panca S, M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :
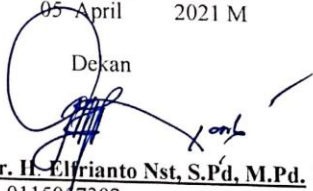1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal : 5 April 2022

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

Dikeluarkan pada Tanggal   :
Medan, 22 Sya'ban   1442 H
         05 April   2021 M

Dekan

Prof. Dr. H. Elfrianto Nst, S.Pd, M.Pd.
NIDN : 0115057302

Dibuat rangkap 4 (empat) :
1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :
   WAJIB MENGIKUTI SEMINAR

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

PENGESAHAN PROPOSAL

Panitia Proposal Penelitian Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara Strata–1 bagi :

Nama Lengkap	: Elsa Firanti
NPM	: 1702050065
Program Studi	: Pendidikan Bahasa Inggris
Judul Skripsi	: An Analysis of Translation Techniques Used in the Raya and The last Dragon Movie Subtitle

Dengan diterimanya proposal ini, maka mahasiswa tersebut dapat diizinkan untuk melakukan riset di lapangan.

Diketahui oleh :

Diketahui/Disetujui Oleh
Ketua Program Studi

Dosen Pembimbing

Mandra Saragih, S.Pd.,M.Hum.

(Dr. Bambang Panca S, M.Hum)

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BERITA ACARA SEMINAR PROPOSAL
PRODI PENDIDIKAN BAHASA INGGRIS

Pada hari ini Jum'at tanggal 25 Juni 2021 telah diselenggarakan Seminar Proposal
Program Studi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama Mahasiswa	: Elsa Firanti
NPM	: 1702050065
Program Studi	: Pendidikan Bahasa Inggris
Judul Proposal	: An Analysis of Translation TechniquesUsed in The Raya and The Last Dragon Movie Subtitle

No.	Masukan / Saran
1	Elaborate clearly what actually the problem of your research in background, then state it in identification of the problem!
2	Take the original source of translation technique of Molina &Albir
3	Revise the conceptual framework
4	Revise your research design and technique of data analysis
5	Arrange your references in alphabetical order!

Medan, 25 Juni2021
Dosen Pembahas   Dosen Pembimbing

Dr. Hj. Dewi Kesuma Nst, M.Hum   Dr. Bambang Panca, M.Hum

PANITIA PELAKSANA

Ketua   Sekretaris

Mandra Saragih, S.Pd.,M.Hum.   Pirman Ginting, S.Pd.,M.Hum

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SURAT KETERANGAN

بِسْمِ اللهِ الرَّحْمٰنِ الرَّحِيمِ

Ketua Program Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan bahwa :

NamaMahasiswa   : Elsa Firanti
NPM   : 1702050065
Program Studi   : Pendidikan Bahasa Inggris

Adalah benar telah melaksanakan Seminar Proposal Skripsi pada :

Hari   : Jum'at
Tanggal   : 25 Juni 2021
Dengan Judul Proposal   : An Analysis of Translation Techniques Used in the Raya and The Last Dragon Movie Subtitle

Demikianlah surat keterangan ini kami keluarkan/diberikan Kepada Mahasiswa yang bersangkutan, semoga Bapak/Ibu Pimpinan Fakultas dapat segera mengeluarkan surat izin riset mahasiswa tersebut. Atas kesediaan dan kerjasama yang baik kami ucapkan banyak terimakasih. Akhirnya selamat sejahteralah kita semuanya. Amin.

Dikeluarkan di : Medan
Pada Tanggal   : 02 Juli 2021

Wassalam
Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd.,M.Hum.

MAJELIS PENDIDIKAN TINGGI
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SURAT PERNYATAAN

Assalamu'alaikum Warahmatullahi Wabarakaatuh
Saya yang bertanda tangan di bawah ini :

Nama Mahasiswa	:	Elsa Firanti
NPM	:	1702050065
Program Studi	:	Pendidikan Bahasa Inggris
Judul Penelitian	:	An Analysis of Translation Techniques Used in the Raya and The Last Dragon Movie Subtitle

Dengan ini saya menyatakan bahwa :
1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.
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3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, 02 Juli 2021

Hormat saya
Yang membuat Pernyataan

(Elsa Firanti)

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd.,M.Hum.

MAJELIS PENDIDIKAN TINGGI, PENELITIAN & PENGEMBANGAN
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Website : http://www.umsu.ac.id. E-mail : rektor@umsu.ac.id
Bankir : Bank Syariah Mandiri, Bank Bukopin, Bank Mandiri, Bank BNI 1946, Bank Sumut

Nomor   : 1760/II.3-AU/UMSU-02/F/2021   Medan, 26 Dzulhijjah 1442 H
Lamp   : ----   05 Agustus   2021 M
Hal   : Permohonan Riset Mahasiswa

Kepada Yth, Bapak Kepala Perpustakaan
Universitas Muhammadiyah Sum. Utara
Di
Tempat

Bismillahirahmanirrahim
Assalamu`alaikum Wr, Wb.

Wa Ba`du, semoga kita semua sehat Wal`afiat dalam melaksanakan kegiatan /aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syaratpenyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu memberikan izin kepada mahasiswa untuk melakukanPenelitian/riset di tempat Bapak/Ibu pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama   : Elsa Firanti
N P M   : 1702050065
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : An Analysis of Translation Techniques Used in The Raya and The Last Dragon
                 Movie Subtitle

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih, Akhirnya selamat sejahteralah kita semuanya. Amin

Dekan

Prof. Dr. H. Elfrianto Nst, M.Pd
0115057302

Pertinggal

k