Dubbing Translation Technique in the Animated Film of Frozen: Party is Over

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Abstract

Background:
Dubbing is an interesting translation for movie viewers because viewers do not need to be constrained by reading the subtitling on the monitor. However, with all its limitations dubbing is a challenge for a translator. Frozen: Party is over is an intriguing film to investigate.

Methodology:
All utterances of the characters in the film are becoming the research data. The numbers of data were 62 for words, phrases and sentences and analyzed using Molina & Albir's translation theory. The interactive model of Miles and Huberman analyzed all the data.

Findings:
The result of the research is that the translation techniques used by the translator were modulation, established equivalent and literal. The most dominant technique used by the translator was literal. This is because children consume the film, so most of the sentences are simple sentences.

Conclusion:
The translation techniques used by the translator were modulation, established equivalent and literal.

Originality:
This research focused on the dubbing translation technique for the animated film Frozen: Party is over. In comparison, other research with the same object discussed topics such as deixis, language styles, illocutionary act and subtitling.

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INTRODUCTION

This study explores the study of translation, especially the use of dubbing in children's animated films. As audiovisual research, this research tries to examine the use of translation techniques in Frozen: Party is over. Hatim & Munday (2004) confirm that translation can be understood in a variety of ways, taking into account the cultures of the source and target languages. Meanwhile, another translation expert Newmark (1988) said translation is rendering the meaning of a text into another language in the way that the author intended the text." Another expert said that translation is transferring the textual material that is worth in another language (Catford, 1965). Thus, the essential thing in a translation is the delivery of messages from one language to another by prioritizing the message and then followed by the form of language.

Every day, the process of conveying messages or information occurs between humans. Delivering this information can be through or without the accompanying media. One example is the process of delivering information through audio-video media. In this case, it can be television, cinema and the internet. As part of cinema, the film is the most appropriate medium to convey information to audiences in society. For this reason, the language used in the film must be relevant and understood by the audience (Briechle & Eppler, 2019; Khoshsaligheh et al., 2019; Perdikaki, 2017).

Nowadays, movies have become a necessity for humans (in this case, entertainment). The film industry is growing rapidly. In Indonesia, imported films dominate and have become the choice for Indonesian audiences (Anggororeni et al., 2018; Irawan et al., 2014). The rise of Korean films, Indian films and even telenovelas is proof that these imported films have a place in the hearts of Indonesian audiences. This is because Indonesian audiences can enjoy these imported films without significant obstacles, even in terms of language. The language that cannot be understood will impact audience satisfaction. Therefore, for films to be enjoyed by audiences from different language users, a film translation field is needed (Pakar & Khoshsaligheh, 2022; Romero-Fresco, 2019).

Film translation is essential to convey messages from one language to another. There are two types of film translation, namely dubbing and subtitling. The two types of film translations each have their advantages and disadvantages, and in this study, the researcher will only discuss dubbing.

Dubbing is a translation method in translating films and television or known as mass audiovisual communication media (BISSON et al., 2014; Koolstra et al., 2002). Shuttleworth (2014) said that dubbing is the process of adjusting foreign dialogue to the mouth movement

of the actor in the film in order to give the impression that the actors whom the audience sees are actually speaking in the Target Language.

Dubbing is also known as voiceover, which replaces the voices of actors and actresses. Through this kind of dubbing technique, the audience can enjoy the storyline of a film more comfortably without the distraction of seeing the subtitles on the screen (subtitles). However, the audience cannot hear the original voices of the actors and actresses. In addition, the cost of implementing the dubbing technique is relatively more expensive because it has to pay for the number of people who replace the characters in the film. In addition, the production process time is also relatively long because it goes through several stages. It is improving the translation results and looking for people with voices similar to the original characters in the film).

Thus, the dubbing process involves both spoken and written language (written translation), which will later be used as a script for the dubber. For this reason, translation techniques must be mastered for translators working on this dubbing project (Mingant, 2011; Perego et al., 2018).

Besides that, dubbing is considered to have advantages, namely allowing the audience's focus to be undisturbed by having to read the subtitles under the screen (subtitles). From a certain point of view, dubbing is considered more suitable for audiences with low reading ability levels (e.g., children). For this reason, several films that use this dubbing technique are children's films/cartoons/animations (Setiawan, 2019). However, imported films using this dubbing technique may also be films consumed by adults such as telenovelas, Indian films, Korean films (Božović, 2019; Khakshour Forutan & Modarresi, 2018).

Film translation (Audio Visual Translation), dubbing and subtitling, each has problems that need attention. Therefore, in this very simple study, the researcher tries to solve the problem "How does the translator choose the dubbing translation technique for the dubbing in the animated film Frozen: Party is over?"

By using 18 translation techniques initiated by (Molina & Albir, 2002), Researchers attempted to investigate the use of translation techniques. The dominance of techniques in dubbing/translation will then be seen from the use of these techniques.

2. METHODOLOGY

This research belongs to descriptive qualitative research. Qualitative research sees the phenomenon or social reality as comprehensive, dynamic, complex and having interactive symptoms relationship (Sugiyono, 2015). This research used the source data of the animated

film Frozen: party is over, both in English and Indonesian versions. The data is in the form of utterances of the characters in one of the scenes of the Frozen: party is over.

The researcher chose that scene because the scene already featured all the main characters of this film so it could be many variations of data that could be found. Data collection is done by using the method of documentation and see notes. The instrument of the research was the researcher herself and used some supporting tools, such as a laptop, internet and data card. Data analysis was carried out using the Miles and Huberman interactive analysis model by going through the following stages: Data collection, data reduction, data display and verification or conclusions. The validity of the data was tested by using the triangulation method.

3. FINDINGS

From the results of the data analysis carried out, a total of 62 data were obtained. The data is divided into 19 pieces of data in the form of words, five pieces of data in the form of phrases, and 38 pieces of data in the form of clauses. In detail, the data acquisition can be seen in the following table.

Table 1 Data Acquisition by Unit Level

No.	Unit Level	Amount of Data
1	Word	19
2	Phrases	5
3	Clause	38
	Total	62

After the data was obtained, the next stage was the reduction stage. However, the researcher did not carry out a reduction process because there were no twin data. Thus, the 62 data obtained were all used as research data.

The next step is data classification related to the translator's dubbing translation technique. From the results of the classification carried out by the researchers, it was found that the translator carried out several dubbing translation techniques in translating the dialogue of the Frozen: party is over. The results of the classification of dubbing translation techniques are presented in the following table:

Table 2 Dubbing Translation Techniques in Frozen: party is over

No.	Translation Techniques	Amount of Data	Percentage
1	Modulation	3	4.84%
2	Established equivalence	2	3.23%
3	Literal Translation	57	91.93%
	Total		100,00%

To see further about the types of dubbing translation technique in the animated film Frozen: party is over is as follow:

a. Modulation

As stated before, the modulation translation technique is a translation technique where the translator changes the point of view, focus or cognitive category concerning the SL; it can be structural or lexical. There are 3 data of modulation, they are:

1) Data number 4/Mod/Uj.1

ST: Oh, *there she* is, Elsa!

TT: O.. *Itu dia*.. Elsa!

This example is a modulation translation technique because the translator uses a different point of view in that sentence. The word 'there' is not interpreted as an adverb '*di sana*' (there) but functions as an interjection '*itu dia*'(that's it).

2). Data number 6/Mod/Uj.2

ST: Me again.

TT: *Ini aku*.

This example is also included in the type of modulation because the word again does not mean '*lagi*' (again), but has the meaning '*ini aku*' (this is me).

3) Data number 60/Mod/Uj.38

ST: I knew there was something dubious *going on here*.

TT: *Aku tahu ada yang mencurigakan terjadi di sini*.

This example is a type of modulation because the translator does not interpret the phrase going on here as '*pergi di sini*' but means '*terjadi di sini*' (happens here). The translator used different points of view to make the translation better understood.

b. Established Equivalence

This type of translation technique uses terms commonly used either in dictionaries or in the target language as the equivalent of the ST. There are only 2 data of this type. They are:

1) Data number 7/Kl/Uj.2

ST: May I *present* Prince Hans of The Southern Isles.

TT: *Boleh kuperkenalkan, Pangeran Hans, dari kepulauan Selatan*.

In the example above, the word 'present' means introducing as another word for presenting. The word 'present' for people is then changed to introduce or introduce yourself.

2) Data number 16/Kl/Uj.11

ST: Well, we haven't *worked out* all the details ourselves.

TT: *Kami tidak bisa menjelaskannya secara rinci*.

The example explains that the verb "worked out" is defined as "menjelaskan" (to explain).

c. Literal Translation

Literal translation is a technique of translating a word or expression word for word. This technique can be seen in the following data (taken at random)

1) Data number 23/H/Uj.15

ST: Oh, we can invite all twelve of your brothers to stay with us-- What?

TT: *Ooo, kita bisa mengundang kedua belas kakakmu untuk tinggal bersama kita*.

In data number 23, the translator is able to transfer the sentences in ST into TT properly and appropriately. This accuracy is also seen in the lips' movement and the duration of the character's speech in the film.

2) Data number 35/H/Uj.22

ST: You can't marry a man just you met.

TT: *Kau tidak bisa menikah dengan pria yang baru saja kau kenal*.

Judging from the length of the sentence in TT, it is longer than the sentence in ST, but in terms of pronunciation, it can still match the lips of the character in ST. Besides that, the translator can translate word for word because two sentences from two languages have the same sentence structure.

3) Data number 42/H/Uj.28

ST: No, you may not. And I-I think you should go.

TT: *Tidak akan bisa. Dan aku rasa kau harus pergi*.

This data has the same sentence length between the ST and the TT (9-10 words) so that the suitability of the lip movements from TS to TS can be maintained. Judging from the translation, there is no significant problem for the translator to translate from ST to TT because the sentence structure is the same.

4) Data number 56/H/Uj.36

ST: Why do you shut the world out?!

TT: *Mengapa kau mengacuhkan seluruh dunia?*

Data 56 is included in the literal translation technique because the sentence patterns between ST and TT are also the same. The sentence length is also relatively the same between ST and TT, so the harmony of the lips between ST and TT also has no problems.

4. DISCUSSION

Dubbing as a form of audiovisual translation has an essential role in conveying the storyline of a film from one language to another. Dubbed films are usually in the form of cartoon films, animated films and several Indian and Korean film series and telenovelas. This research focused on one animated film, Frozen: party is over.

The selection of Frozen: party is over is based on the consideration that Frozen, especially in the episode of *The Party is Over*. This episode shows more about Elza and Anna's intrigue of Anna's desire to marry the man she loves. This intrigue is considered to be able to bring up various data, starting from the level of words, phrases and clauses.

From the findings of the data presented previously, it can be said that the translator used in the animated film Frozen: party is over only obtained three types of dubbing translation techniques. They are modulation, established equivalence and literal translation based on Albier's theory.

The modulation data show the different points of view of the translators, especially structure. Besides that, this technique appears in both full and incomplete sentences at the sentence level. Example of the full sentence in the data of 'Oh…There, she is, Elsa!' which translated into '*Ohh.. Itu dia, Elsa*' while in the incomplete sentence, the data is '*Me again*' which translates into '*Ini aku*'. Some data can be categorized as modulation because the translator looks at it from a different point of view, from incomplete to complete sentences, from informal to formal sentences (Arbain, 2020; Nugrahani et al., 2019; Setiarini et al., 2019).

In the technique of established equivalence, the data appears at the level of the word 'present' which is translated into the word '*memperkenalkan*', and the level of the phrase "work out" which is translated into '*menjelaskan*'. In a conversation about introductions, it is more common to use the word '*memperkenalkan*' rather than 'menghadirkan' in Indonesian compared to English which can use the word to introduce or to present (Sukmaningrum et al., 2020; Yuda et al., 2020).

The most common dubbing translation technique found is literal. This can happen because in the animated film Frozen: party is over, the target viewers are mostly children, so the sentences used are simpler. In simple sentences, the sentence structure between the source text and the target text tends to be the same. This same sentence structure makes the harmonization between speech and lip movements of the characters in the animated film looks very natural.

5. CONCLUSION

From the data analysis that has been done above, it can be concluded that the dubbing or voice-over translation technique for the animated film Frozen: party is over includes three types of translation techniques. The three types of translation techniques are modulation, established equivalence and literal. A total of 91.94% of the data indicate the literal translation technique, and this means that between ST and ST, apart from having (almost) the same sentence patterns, they also have sentence lengths that tend to be balanced. This condition makes the harmony between the expressions and lip movements of the characters in the film, the source language and target language versions can be said to be the same. The emergence of this literal technique that tends to be high can happen because children consume this animated film, so it uses straightforward language.

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