

Comparative Translation of Subtitling and Dubbing in the Frozen II Movie Soundtrack “Show Yourself”

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Abstract

This study aims to analyze the translation techniques and accuracy level to determine which translation mode is more accurate in the subtitling and dubbing of the Frozen II movie soundtrack “Show Yourself.” This study uses a qualitative method. The data consist of 46 lyric translations from the Frozen II movie soundtrack “Show Yourself” in Indonesian subtitling and dubbing. The data are analyzed using Molina and Albir's (2002) translation techniques and Nababan et al.'s (2012) translation accuracy assessment. The findings show that 7 translation techniques are identified in subtitling and 8 in dubbing. In subtitling translation, Literal Translation is the most frequently used technique (41.30%), whereas Reduction is the dominant technique in dubbing translation (39.13%). The accuracy level shows that subtitling translation achieves a higher level of accuracy, with 39 data (84.78%) categorized as accurate while dubbing translation is also dominated by accurate data, with 19 data (41.30%), but with a lower percentage than subtitling. These findings indicate that the different characteristics and technical constraints of each translation mode influence the use of translation techniques and translation accuracy.

Keywords: *Translation Technique, Translation Accuracy, Movie Soundtrack.*

Introduction

The use of language in the modern era goes beyond geographical and cultural boundaries, allowing people to access information and entertainment from different parts of the world, making translation necessary to bridge these gaps and ensure that the meaning is accurately understood by the audience. Munday (2016) defines translation as the process of transferring a written text from a source language to a target language while maintaining its meaning and context.

Translation has a crucial role in the entertainment industry, particularly in the distribution of animated movies to international audiences, and audiovisual translation (AVT) has an important role in this process. Díaz Cintas and Remael (2021) define audiovisual translation as the translation of multimedia products in which verbal communication is connected with visual and acoustic information. They explain that audiovisual translation differs from written translation because translators work under specific limitations, including subtitle length, reading speed, synchronization, and screen space. These constraints require translators to condense, modify, or adapt the source text without significantly altering its intended meaning.

In audiovisual translation, two of the most widely used modes are subtitling and dubbing. According to Hammou (2020), subtitling is provided in written form, whereas dubbing is spoken, and both methods have different characteristics and constraints that may influence the way source language messages are transferred into the target language. Furthermore, Chaume (2012) said that Subtitling is constrained by spatial and temporal

limitations because the translated text must remain on the screen for an appropriate duration and must be concise enough for viewers to read. In contrast, dubbing replaces the original spoken dialogue with translated speech and requires synchronization with visual and auditory elements, including lip movements, body movements, and the duration of the original utterance. These differences can influence translators' choices of translation techniques and consequently affect the accuracy of the translation result. Therefore, examining how translation techniques are employed and how accurately the meaning is transferred is important for understanding the effectiveness of subtitling and dubbing in translated movie soundtracks.

Previous studies have examined translation techniques and translation quality in various audiovisual contexts. Aulia and Nugroho (2022) conducted a comparative study of subtitling and dubbing in *Raya and the Last Dragon* using Molina and Albir's (2002) translation techniques and Nababan et al.'s (2012) translation quality assessment. Their study analyzed 32 utterances and found that the subtitling and dubbing versions employed different numbers of translation techniques. Similarly, Lubis (2023) investigated the translation techniques used in the subtitling and dubbing of the *Frozen II* soundtrack, specifically the song "Into the Unknown". Using the same theory, the study found that ten translation techniques were used in the two versions, with reduction identified as the dominant technique. These studies demonstrate the relevance of translation techniques to audiovisual translation and movie soundtracks. However, they differ in their research objects, scope, and analytical focus.

Despite these studies, a gap remains in the comprehensive comparison of subtitling and dubbing in the movie, particularly in relation to both translation techniques and translation accuracy in the movie soundtrack. Previous research has focused on translation techniques in a single song from *Frozen II*, while studies that examine both translation techniques and translation accuracy in the same movie remain limited. Consequently, there is limited research that compares the translation techniques and accuracy of their subtitled and dubbed versions. This gap is significant because the different technical requirements of subtitling and dubbing may result in the use of different translation techniques and different levels of translation accuracy.

The present study extends previous research by analyzing the *Frozen II* soundtrack, particularly the song "Show Yourself." According to an article published by Katrina Allen (2020) on insidethemagic.net, *Frozen II* received awards as Top Soundtrack at the Billboard Music Awards. Among the songs featured in the movie, "Into the Unknown" and "Show Yourself" are particularly popular and have become global sensations due to their powerful vocal performances and themes of self discovery. Kholiq et al. (2025) explain that film functions as a medium through which social, cultural, and identity related meanings are conveyed. This demonstrates that audiovisual media contain not only visual elements but also meaningful linguistic and cultural information. This can also be seen in *Frozen II*, which presents various social, cultural, and identity related meanings through its narrative and characters. The movie follows the journey of Elsa, Anna, Kristoff, Sven, and Olaf as they travel beyond Arendelle to uncover the truth about Elsa's magical powers and the history of their kingdom.

This study aims to identify the translation techniques used in the subtitling and dubbing of the *Frozen II* movie soundtrack "Show Yourself," analyze the level of translation accuracy in both modes, and determine which translation mode produces a higher level of accuracy. The study addresses two research questions: (1) What translation techniques are used in the subtitling and dubbing of the *Frozen II* movie soundtrack "Show Yourself"? (2) What is the accuracy level of the subtitling and dubbing translations in the *Frozen II* movie soundtrack "Show Yourself," and which translation mode is more accurate between

subtitling and dubbing? The novelty of this study lies in its comprehensive comparison of translation techniques and translation accuracy in subtitling and dubbing, rather than focusing on only one translation mode.

Method

This study uses qualitative method to classify and analyze the translation techniques and translation accuracy in the subtitling and dubbing of the *Frozen II* movie soundtrack "Show Yourself." Qualitative research is widely used to explore language, meaning, and human experience through non-numerical data. Sihombing (2021) said that qualitative research emphasizes exploring questions such as "what," "why," and "how," rather than focusing on quantitative questions like "how many" or "how much." So, qualitative research is used to deeply understand phenomena, experiences, or issues by analyzing language and interpretation, rather than counting or measuring them quantitatively.

The source of the data in this study is the *Frozen II* movie soundtrack entitled "Show Yourself." The movie was released in 2019, directed by Chris Buck and Jennifer Lee, and produced by Walt Disney Animation Studios. Furthermore, the data for this study are the subtitling and dubbing lyric translations from the official Disney+ Hotstar streaming service.

The data were collected through the following procedures. First, searched for the *Frozen II* movie on the Disney+ Hotstar streaming service. Second, watched the movie to understand the story's context and pay attention to the translation of the subtitling and dubbing in the movie. Third, identified and focused on the movie soundtrack "Show Yourself," then classified the subtitling and dubbing of the soundtrack based on the source language and target language, and organized the data into a table.

After collecting the data, the researcher analyzed the data through several procedures. First, the subtitling and dubbing data were classified according to the translation techniques by Molina and Albir (2002). Second, the level of translation accuracy in both the subtitling and dubbing data was analyzed based on the accuracy assessment by Nababan et al. (2012). Third, the analyzed data were tabulated to compare the accuracy levels of the subtitling and dubbing translations in order to determine which translation mode produced more accurate translation. Finally, conclusions were drawn based on the findings of the analysis.

Results

Translation Technique

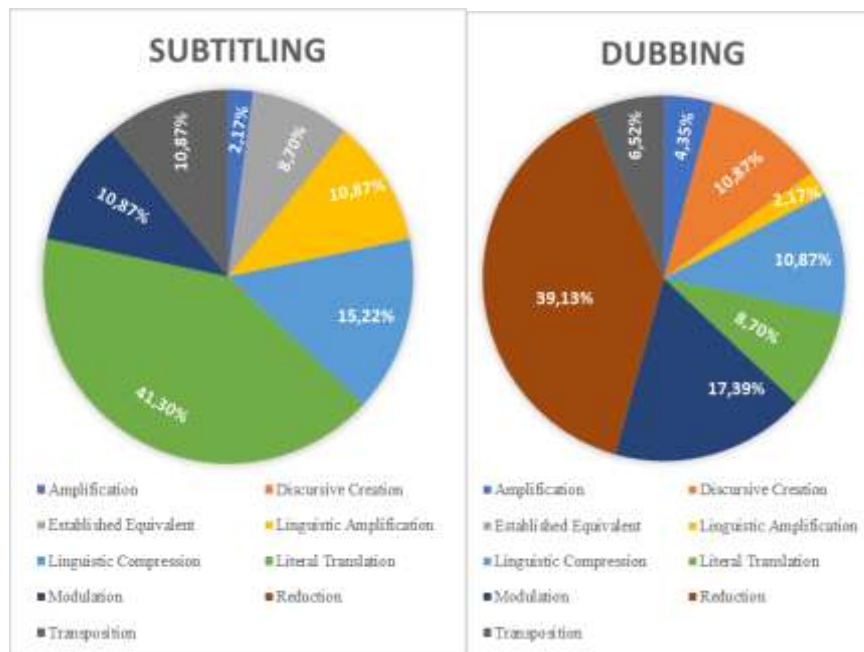
There are eighteen translation techniques based on Molina and Albir's (2002) translation theory, which are categorized into 18 types, including adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation, but not all of these techniques were found in the data. After analyzing the subtitling and dubbing translations in the *Frozen II* movie soundtrack "Show Yourself," 7 translation techniques were applied in the subtitling and 8 in dubbing. The table below presents the results of the translation technique classification in the *Frozen II* movie soundtrack.

Table 1. Translation Technique

No.	Molina & Albir Classification	Subtitling		Dubbing	
		Data	%	Data	%
1.	Amplification	1	2,17%	2	4,35%
2.	Discursive Creation	0	0%	5	10,87%
3.	Established Equivalent	4	8,70%	0	0%
4.	Linguistic Amplification	5	10,87%	1	2,17%
5.	Linguistic Compression	7	15,22%	5	10,87%
6.	Literal Translation	19	41,30%	4	8,70%
7.	Modulation	5	10,87%	8	17,39%
8.	Reduction	0	0%	18	39,13%
9.	Transposition	5	10,87%	3	6,52%
Total		46	100%	46	100%

Figure 1. Translation Techniques Diagram on Subtitling and Dubbing

Figure 1. Translation Techniques Diagram on Subtitling and Dubbing



The total data for types of translation techniques shows 46 data. The most frequently used technique was Literal Translation with 19 data (41.30%), followed by Linguistic Compression with 7 data (15.22%), Linguistic Amplification, modulation, and transposition with 5 data (10.87%). Other techniques found in the subtitling translation were Established Equivalent with 4 data (8.70%). In the dubbing translation, 46 data were also identified. The most dominant technique was Reduction, with 18 data (39.13%), followed by Modulation with 8 data (17.39%), Linguistic Compression and Discursive Creation with each 5 data (10.87%). Other techniques included Literal Translation with 4 data (8.70%), Transposition with 3 data (6.52%), and Linguistic Amplification with 1 data (2.17%). To provide a clearer explanation of how this technique is applied, the following section presents one of the data categorized along with its analysis.

Datum 1 (Data number 10, Subtitle)

SL: Hold secrets deep inside

TL: Ada rahasia yang dingin di dalam

Amplification is a translation technique that involves adding information or details that are not explicitly stated in the source language, such as through explanation, paraphrasing, or additional clarification, in order to make the meaning clearer for the target audience. This data is categorized as amplification because the translator added adjective information in the TL, which is "*yang dingin*." The SL "Hold secrets deep inside" referred to keeping secrets hidden within oneself. In the TL, the translator translated it as "*Ada rahasia yang dingin di dalam*." The addition of the adjective phrase "*yang dingin*" provided extra information that was not stated in the SL. The translator added extra details to match the emotional mood and imagery of the soundtrack, which was well-known for its themes of ice and winter.

Datum 2 (Data number 45, Subtitle)

SL: Into something new

TL: Menjadi sesuatu yang baru

The data is classified as linguistic amplification, which is a translation technique that involves adding extra linguistic elements in the target language, because the phrase "something new" in the SL consisted of an indefinite pronoun (something) followed by an adjective (new). In the TL, it was translated as "*sesuatu yang baru*." The translator added "*yang*," which was not explicitly expressed in the source language. This addition was to conform to Indonesian grammatical structure, where adjectives often follow nouns and are linked by "*yang*" to create a natural and acceptable meaning. The addition of "*yang*" does not introduce new information. Instead, it functions as a linguistic element that improves the grammaticality and fluency of the TL.

Datum 3 (Data number 8, Dubbing)

SL: And it feels like I am home

TL: Rasanya seperti pulang

This data is categorized as transposition because in the SL, the adverb "home" did not refer to a physical house but symbolized a place of belonging, identity, and emotional comfort. Transposition is a translation technique that replaces the grammatical category of a word or expression when transferring it into the target language, while maintaining the original meaning. In the *Frozen II* context, Elsa realized that she had finally reached the place where she truly belonged. In the SL, "home" was an adverb in "I am home," but in the TL, it was translated as "pulang," which was a verb. Rather than translating "home" literally as "*rumah*" or "*di rumah*," the translator changed the grammatical category from the adverb "home" to the verb "*pulang*." This shift resulted in a more natural expression in Indonesian and also successfully conveyed the figurative meaning of "home" rather than its literal meaning.

Datum 4 (Data number 1, Dubbing)

SL: Every inch of me is trembling

TL: Tubuhku gemetaran

It is classified as reduction because "every inch of me" in the SL contains a more specific meaning that emphasizes the entirety of the speaker's body. Reduction is a translation technique that omits or minimizes certain information from the SL in the target language, often to make the translation more concise or natural. The speaker expresses that her whole body is trembling because of her emotional state. In the SL, the phrase "every inch of me" emphasizes that the trembling is throughout the entire body. However, in the TL, it was translated as "*tubuhku*," which simply means "my body" and

does not explicitly retain the emphasis of “every inch.” Thus, “every inch of me” is reduced to “tubuhku.”

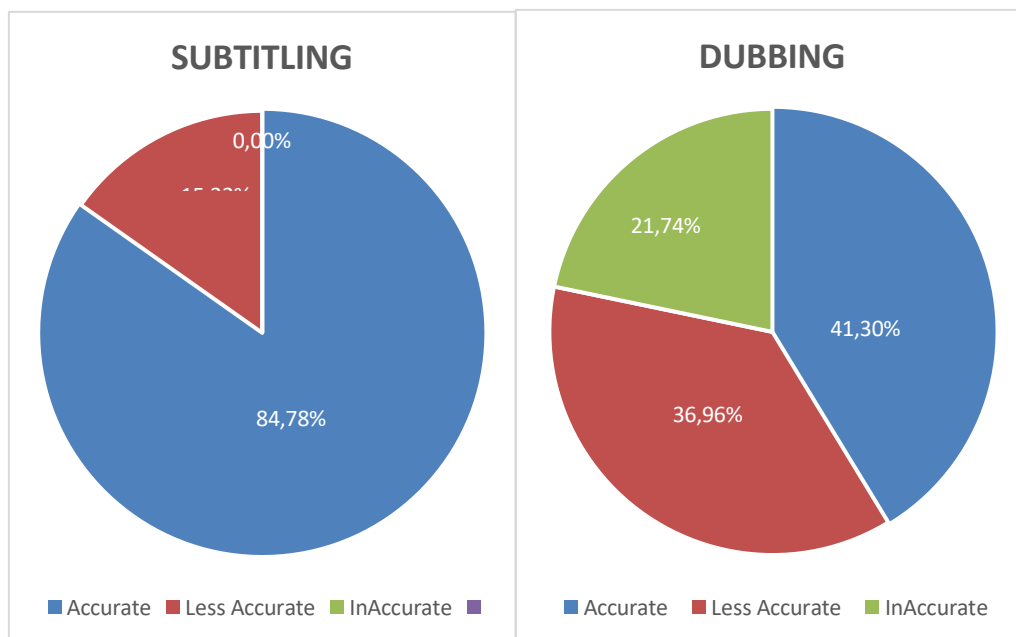
Translation Accuracy

The translation quality assessment is evaluated using the accuracy aspect by Nababan et al. (2012) which is divided into three aspects of assessment; 1) Instrument of accuracy 2) instrument of acceptability, and 3) instrument of readability. In translation quality assessment, each instrument consists of three components: the category of translation, a score on a scale from 1 to 3, and qualitative parameters that define each category. In this study, only the accuracy aspect of the assessment instrument is examined. The table below presents the results of the accuracy score in the *Frozen II* movie soundtrack “Show Yourself”

Table 2. Accuracy Assessment of Subtitling and Dubbing Translation

Mode of Translation	Accuracy score					
	3		2		1	
	Data	%	Data	%	Data	%
Subtitling	39	84,78%	7	15,22%	0	0,00%
Dubbing	19	41,30%	17	36,96%	10	21,74%

Figure 2. Translation Techniques Diagram on Subtitling and Dubbing



Based on the data above, the subtitling translation obtained the highest number of accurate translations (score 3), with 39 data (84.78%). Meanwhile, 7 data (15.22%) were categorized as less accurate (score 2), and there were no inaccurate data (score 1). These results indicate that most of the messages in the source language were successfully transferred into the target language without significant distortion of meaning. In contrast, the dubbing translation obtained 19 data (41.30%) in the accurate category (score 3), 17 data (36.96%) in the less accurate category (score 2), and 10 data (21.74%) in the inaccurate category (score 1). These results indicate that the dubbed version contains a lower level of translation accuracy, as a considerable number of translations experienced partial meaning shifts or failed to convey the source language message accurately. The following section below presents the accuracy aspect along with its analysis.

Datum 5 (Data number 11, Dubbing)

SL: You have secrets, too

TL: Kau juga punya

The sentence is inaccurate, means that some words, technical terms, phrases, clauses, sentences, or parts of the source language are translated incorrectly or omitted in the target language. The word "You" was translated as "Kau," "have" was translated as "punya," "too" was translated as "juga," and the word "secrets", which was the main message, was completely omitted in the TL. As a result, the translation only stated that the audience "also has" something, without specifying what they had. This omission made the message incomplete and reduced the clarity of the meaning in the SL. The TL also became grammatically incomplete and failed to convey the main message of the original lyrics in the SL, resulting in an incomplete and misleading translation.

Datum 6 (Data number 15, Subtitling)

SL: It's your turn

TL: Sekarang giliranmu

This data is categorized as Accurate because "It's your turn" into "Sekarang giliranmu" successfully conveys the meaning of the source language without distorting or omitting any important information. A translation is categorized as accurate when the meaning of the source text is conveyed accurately in the target text, and no distortion of meaning occurs. In the SL, "It's your turn" indicates that it is now the other person's opportunity or responsibility to do something. In the TL, "Sekarang giliranmu" conveys the same meaning, with "sekarang" meaning "now" and "giliranmu" meaning "your turn." The translation is natural and equivalent in meaning.

Datum 7 (Data number 13, Dubbing)

SL: Show yourself

TL: Tunjukkan

It categorized as Less Accurate because the translation "Show yourself" into "Tunjukkan" does not fully convey the meaning of the source text. A translation is categorized as less accurate when the meaning of the source text is conveyed, but some distortion, ambiguity, or omission occurs. In the SL, "Show yourself" is an imperative expression that asks someone or something to reveal or make itself visible. In the Frozen II context, Elsa is calling for the mysterious presence to reveal itself. However, in the TL, "Tunjukkan" means "show" but does not explicitly indicate what or whom should be shown. The pronoun "yourself" is omitted, making the target expression less complete and somewhat ambiguous. Although the main intention of asking something to reveal itself can still be understood from the context, part of the meaning in the SL is not explicitly conveyed in the TL, making it categorized as Less Accurate.

Discussion

In the subtitling, Literal Translation was the dominant technique with 19 data. The dominance of Literal Translation indicates that many lyric expressions in the source text could be transferred directly into the target language without significant changes in meaning or structure. This finding also suggests that, despite the spatial and temporal constraints of subtitling, not all lyrics require substantial modification. Pedersen (2011) explains that condensation does not necessarily require substantial changes in meaning, as the target text can convey the same message using fewer words. Therefore, when the source lyrics are sufficiently concise and their meaning can be naturally transferred into the target language, the translator may still employ Literal Translation without extensive modification.

In contrast, the dubbing translation was dominated by Reduction with 18 data, followed by Modulation with 8 data. The frequent use of Reduction can be related to the constraints of dubbing, particularly isochrony, which requires the translated utterance to fit the duration of the original dialogue. According to Chaume (2012), synchronization is a cornerstone of dubbing and involves matching the translated dialogue with the actors' mouth movements, body movements, and the duration of their original utterances. Therefore, some parts of the source lyrics may need to be omitted or shortened to produce a translation that can be delivered within the required time and synchronized with the audiovisual elements. In addition, Modulation may be frequently used because dubbed dialogue needs to sound credible and realistic in the target language. Chaume (2012) emphasizes that dubbing scripts should produce natural and believable oral dialogue rather than simply reproduce the source text in written form. Therefore, translators may change the perspective or semantic expression of the source lyrics through Modulation to create more natural spoken expressions while maintaining the meaning.

For the accuracy level, the subtitling translations were dominated by data categorized as accurate (score 3) with 39 data, followed by less accurate with 7 data, while there were no data categorized as inaccurate (score 1). Nababan et al. (2012) stated that a translation is categorized as Accurate when the meaning of the source text is conveyed accurately in the target text without any distortion. Although Pedersen (2011) explains that subtitling is subject to spatial and temporal constraints, these constraints do not necessarily require substantial changes to the meaning of the SL. When the lyrics are sufficiently concise and their meaning can be naturally transferred within the available space and display time, the translator can retain the essential meaning of the original lyrics. However, the use of Literal Translation does not necessarily mean that the translation is categorized as Accurate. Therefore, the high number of Accurate data suggests that the subtitling translation was generally able to balance the technical constraints of subtitling with the accurate transfer of the source message.

In contrast, the dubbing translation showed a lower level of accuracy, with 19 data categorized as accurate (score 3), 17 data as less accurate (score 2), and 10 data as inaccurate (score 1). According to Chaume (2012), dubbing has several quality standards, particularly acceptable synchronization, credible and realistic dialogue, coherence between images and words, and loyalty to the source text. Synchronization includes lip-sync, kinesic synchrony, and isochrony, requiring the translated dialogue to correspond with the actors' mouth movements, body movements, and the duration of the original utterances. Therefore, the translator may need to modify, shorten, or restructure the source lyrics to meet these audiovisual requirements. In addition, Chaume (2012) emphasizes that dubbed dialogue should sound natural and credible in the target language, which may require moving away from a direct transfer of the source expression. Consequently, these dubbing constraints may result in greater modifications to the source lyrics, which can affect the transfer of meaning and contribute to the higher number of Less Accurate and Inaccurate data found in the dubbing translation.

Conclusion

There are 46 total data in both the subtitling and dubbing translations. In the subtitling translation, Literal Translation was the most frequently applied technique with 19 data (41.30%). It was followed by Linguistic Compression with 7 data (15.22%), while Linguistic Amplification, Modulation, and Transposition each occurred in 5 data (10.87%). Another technique identified was Established Equivalent, which was found in 4 data (8.70%). Meanwhile, the dubbing translation also contained 46 data. Reduction was the most frequently used technique, with 18 data (39.13%), followed by Modulation

with 8 data (17.39%). Linguistic Compression and Discursive Creation were each found in 5 data (10.87%). The other techniques identified were Literal Translation with 4 data (8.70%), Transposition with 3 data (6.52%), and Linguistic Amplification with 1 data (2.17%).

In subtitling, Literal translation is the most frequently used technique, which shows that the translator wants to keep the original sentence structure of the source language and preserve its meaning in the target language. In contrast, dubbing translation is dominated by Reduction, followed by Modulation and Linguistic Compression. Means that dubbing translation requires more adjustments because the translation must match the timing, lip movements, and natural speech of the characters. As a result, the translator often shortens, changes, or simplifies the original meaning in the source language to make the dialogue sound natural.

For the accuracy level, both the subtitling and dubbing translations were evaluated using three levels of accuracy. In the subtitling translation, the data were categorized as accurate is 39 data (84.78%), followed by less accurate with 7 data (15.22%), and there were no data categorized as inaccurate. In contrast, the dubbing translation showed a lower level of accuracy, with 19 data (41.30%) categorized as accurate, 17 data (36.96%) as less accurate, and 10 data (21.74%) as inaccurate. These findings show that the subtitling translation is more accurate than the dubbing translation because most of the subtitling translations are classified as accurate, and the subtitling translation has a higher percentage of accuracy level. This means that the original meaning is successfully conveyed into the target language. In contrast, the dubbing translation achieved a lower level of accuracy, with the percentage being less than half that of the subtitling translation, and also contained more inaccurate translations than the subtitling translation. This is because dubbing has its own constraints and requirements that are more complex than subtitling.

Future researchers who are interested in translation techniques and translation accuracy in audiovisual translation can expand this area of study by examining the subtitling and dubbing of different movies, genres, or audiovisual media, such as animated movies, musicals, theatre productions, or television series and may also investigate other aspects of translation quality, such as acceptability and readability, to provide a more comprehensive evaluation of translation quality. Furthermore, comparing different translation modes or applying different translation theories may provide deeper insights into how translation techniques affect the quality of subtitling and dubbing translations across various linguistic and cultural contexts.

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