

**AMPLIFICATION AND REDUCTION TECHNIQUES IN SUBTITLE THE
ADVENTURES OF TINTIN: THE SECRET OF UNICORN MOVIE
TEXTS**

THESIS

**This Thesis is submitted to fulfil the requirement
For “Sarjana” degree in English Education**



Written By

ANASSYAH RAMADHANI

19551005

**ENGLISH STUDY PROGRAM FACULTY OF TARBIYAH
INSTITUTE COLLEGE OF ISLAMIC STUDIES (IAIN) CURUP**

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KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI (IAIN) CURUP
FAKULTAS TARBIYAH

Jl. Dr. AK Gani No. 01 PO 108 Telp. (0732) 21010-21759 Fax 21010 Kode Pos 39119
Homepage: <http://www.iaincurup.ac.id> Email: admin@iaincurup.ac.id

APPROVAL

Nomor: 1666 /In.34/F.TAR/I/PP.00.9/07/2024

Name : Anassyah Ramadhani
NIM : 19551005
Faculty : Tarbiyah
Department : English Tadris Study Program
Title : Amplification and Reduction techniques in subtitle the adventures of tintin : the secret of the unicorn movie texts

Had Examined by examining board of English Tadris Study Program of Institut Agama Islam Negeri (IAIN) Curup, on:

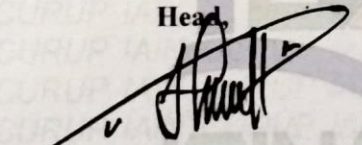
Day/Date : Friday, August 16th 2024
Time : 10.00-11.15 AM
At : Room 02 of The Department of English Tadris Study Program

Had been received to fulfill the requirement for the degree of *Strata 1* in English Tadris Study Program of *Tarbiyah* Faculty IAIN Curup.

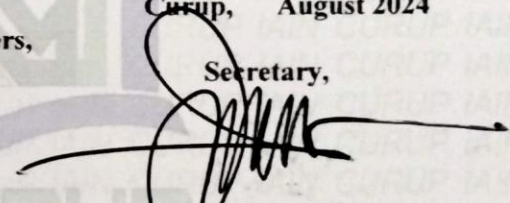
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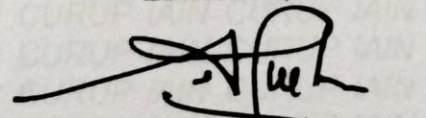
Head,


Henny Septia Utami, M.Pd.
NIP. 19890916 202321 2 047

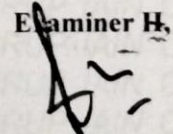
Secretary,


Sarjo Edy, M.Pd.
NIP. 19810607 202321 1 011

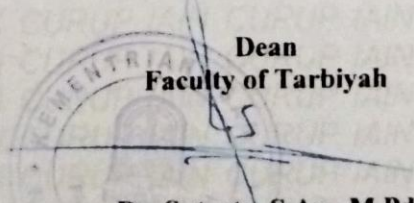
Examiner I,


Dr. Sakut Anshori, S.Pd.I, M.Hum.
NIP. 19811020 200604 1 002

Examiner II,


Jumatul Hidayah, M.Pd.
NIP. 19810607 202321 1 011

Dean
Faculty of Tarbiyah


Dr. Sutarto, S.Ag., M.Pd
NIP. 19740921 200003 1 003

SUPERVIORS' APPROVAL

Hal : Pengajuan Skripsi
Kepada
Yth, Bapak Dekan Fakultas Tarbiyah IAIN Curup
Di
Tempat

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Wassalamu'alaikum Wr, Wb

Curup, 23 Mei 2024

Advisor

Co. Advisor

Henny Septia Utami, M.Pd
NIP.19780224200212202

Sarwo Edy, M.Pd
NIP. 198106072023211011

STATEMENT OF OWNERSHIP

The researcher who signed below:

Name : Anasyah Ramadhani

NIM : 19551005

Faculty : Tarbiyah

Prodi : English Tadris Study Program

I hereby certify that thesis entitled “**Amplification and Reduction techniques in subtitle the adventures of tintin: the secret of the unicorn movie texts**” is honestly my own work. I am fully aware that I have quoted some statements and ideas from various sources and they are properly acknowledged in the text.

This statement is made truly, if in the next day there are any mistakes, the researcher ready to accept the punishment or other criticism from IAIN Curup suitable with it is in regulation.

Curup, 23 Juli 2024

The researcher,

Anassyah Ramadhani
NIM. 19551005

PREFACE

In the name of Allah, the Most Gracious and Most Merciful, all praise belongs to Allah, The One above all .Greetings and Shalawat are be upon the Prophet Muhammad (SAW), serving as a benediction for all of creation. This introduction has been crafted to elucidate the research titled. “Amplification and Reduction techniques in subtitle the adventures of tintin : the secret of the unicorn movie texts” This research aims to explore the journey of addition and omission in subtitle english-bahasa Indonesia the adventures of tintin : the secret of the unicorn movie texts

The objective of crafting this research thesis is to fulfill the academic requirements of the S-1 English Tadris Study Program at the Faculty of Tarbiyah and Teacher Training, The State Islamic Institute (IAIN) Curup. The researcher aims for this thesis to be of value to both readers and stakeholders, serving as an important reference for future academic inquiries.

Curup, Juli 2024
The Researcher,

Anassyah Ramadhani
NIM. 19551005

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Assalamu'alaikum Warahmatullahi Wabarakatuh,

All praises are owed to Allah SWT, the Most Merciful and the Most Gracious, who has bestowed mercy, blessings, and guidance upon the researcher, enabling the successful completion of this research. Peace and Shalawat be upon Prophet Muhammad SAW, as well as his family and followers, who have been a source of greatness for the entire Muslims. This thesis, titled “Amplification and Reduction techniques in subtitle the adventures of tintin : the secret of the unicorn movie texts”. is presented as a partial fulfillment of the requirements for the Strata 1 degree in the English Study Program at IAIN Curup. Throughout the course of this thesis, the researcher has received invaluable contributions, guidance, support, and motivation from various individuals. On this occasion, the researcher wishes to express heartfelt gratitude to:

1. Prof.Dr. Idi Warsah, M.Pd.I as Rector of IAIN Curup.
2. Dr. Sutarto, S.Ag, M.Pd as the Dean of Tarbiyah Faculty
3. Jumatul Hidayah, M.Pd as the Head of English Tadris Study Program
4. My advisor Henny septia utami M.Pd who gave the advices to researcher
5. My co-advisor Sarwo Edy, M.Pd who gave the researcher guidance.
6. My examiner or rater Rizki Indra Guci, M. Pd, who have validated my research instruments and provided many corrections, useful suggestions, strong encouragement and continuous critical support and guidance to complete this thesis.

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8. My Family who has been pleased to give everything during the study and compile this thesis at IAIN Curup.
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In conclusion, the researcher holds a profound appreciation for constructive feedback in future research endeavors. It is anticipated that the findings of this study will significantly enhance the educational landscape within the English Study Program and other academic institutions. The researcher extends heartfelt thanks for both the expressed and unexpressed acknowledgments..May Allah SWT reward all with multiplied blessings. Aamiin.

Wassalamualaikum warahmatullahi wabarakatuh

Curup, Juli 2024

The Researcher,

Anassyah Ramadhani
NIM. 19551005

MOTTO

"Allah tidak membebani seseorang melainkan sesuai dengan kesanggupannya." – (Q.S Al-Baqarah: 286)

“There is nothing outside of yourself that can ever enable you to get better, stronger, richer, quicker, or smarter. Everything is within. Everything exists. Seek nothing outside of yourself”

-(Miyamoto Musashi)-

“Make Own Legacy”

(The Researcher)

DEDICATION

I have no words because for it is only by the will of Allah that I have reached the conclusion of this thesis. I am immensely thankful for the chance to accomplish this endeavor as swiftly as I had hoped. Indeed, the only miracles that exist are those bestowed by Allah SWT. In the name of Allah and His messenger, Muhammad SAW, I dedicate this thesis to:

1. I thankfull Allah SWT. Because without Allah, either I nor my goal would have been possible.
2. To My Parents, they were the ones who made everything possible so that I could reach the stage where this thesis was finished. M.Nasir, My father who always give an encouragement and my mother Karni hanani who always guide me to be kind people
3. To My Friend (Bimantara hutama putra,Andri fadli and Muhammad Soleh) and my online friends which motivated me to write this thesis. they are good people who always giving me a cheer. I hope that Allah will give me good health.
4. The Greatest mentor Sarwo Edy, M.Pd. who always give me motivation, advice, guidance, in completing my studies at IAIN Curup
5. My Best Advisor Henny septia utami ,M.Pd. Who always gives me motivation, support, guidance in completing this thesis and also in completing my studies.

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7. Lecturers of English Tadris Study Program IAIN Curup whom I love for their support, suggestions and advice.
8. All students of the IAIN Curup English Language Study Program
9. Lastly, to Myself for the enthusiasm and loyalty to want to go this far, as well as the courage to learn new things.

ABSTRACT

“Amplification and Reduction techniques in subtitle the Adventures of Tintin: the secret of the unicorn movie texts”

By:

Anassyah Ramadhani

19551005

Advisor : Henny Septia Utami, M.Pd

Co-advisor : Sarwo Edy, M.Pd

In the process of translating the film text, the translator encounters numerous difficulties, particularly with foreign terms and time constraints. These challenges necessitate the use of various techniques, notably Amplification and Reduction. The focus of this research is to identify the specific types of Amplification and Reduction techniques employed in the translation and to assess their effects on the conveyance of meaning in the English-Indonesian movie texts of The Adventures of Tintin: The Secret of the Unicorn. The study aims to categorize the types of addition and omission and to evaluate their influence on the accuracy of meaning within the movie texts. The research utilizes both qualitative methodologies. The data for this study consists of sentences derived from the English-Indonesian film texts of The Adventures of Tintin: The Secret of The Unicorn. The primary instrument for data collection is the researcher, while the secondary instrument comprises document checklist. There are two findings obtained from this study. Three types of amplifications: Addition, Explicit, Amplification of categories,. Addition have the highest cases with 17 cases. Furthermore, the researcher also identifies three types of reductions: Deletion/Omission, Reduction of conjunction, Implicit. Omission has the highest cases with 42 cases Meanwhile, in case of degree of meaning equivalence, 118 cases are translated with equivalent meanings.

Keywords: amplification, reduction, meaning equivalent, The Adventures of Tintin: The Secret of The Unicorn

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CHAPTER I

INTRODUCTION

A. Background of the Research

Translation is an activity that involves the transfer of meaning between multiple languages. This process of translation consists of two key components: the source language and the target language.¹ The source language refers to the language that is being translated into other languages, while the target language is the language that the translation is directed towards. Within the realm of translation, there are three distinct types: intralingual, interlingual, and intersemiotic translation. The first type, intralingual translation, involves the translation of text within the same language through methods such as rewording or paraphrasing. The second type, interlingual translation, focuses on the translation from one language to another. Lastly, intersemiotic translation is concerned with the translation of verbal signs, such as music and images, into non-verbal signs.

The primary objective of translation is the transfer of language from the source language to the target language while preserving the meaning intact. Thus, the preservation of meaning takes precedence in the process of language transfer. The task of translation is not straightforward due to the potential occurrence of various challenges. One such challenge pertains to expressions

¹ Nur Hasanah Safei & Kisman Salija, *The Naturalness and Accuracy of English Short Story Translation into Indonesian*, 2018, page 45

within the translation process. Expressions in the source language and target language often differ. The divergence in expressions is closely associated with the disparities in cultures between the source and target languages. Consequently, translators are compelled to introduce several modifications. For instance, certain expressions in the source language, such as swearing, may be omitted, or the translator might incorporate additional explanations in the target language.

A professional translator must possess the capability to add or omit certain phrases while preserving the intended concepts. In practice, numerous effective approaches can be employed to attain favorable outcomes. Several techniques, including borrowing modulation, adaptation, addition, and omission, among others, can be utilized. In the present investigation, the researcher has opted to employ the addition and omission strategies, as these techniques are deemed the most optimal means of resolving the aforementioned issues.² The amplification of technique involves a systematic process of combining words, phrases, clauses, or sentences with the purpose of clarifying expressions. Sometimes translators encounter some important terms that make it difficult to translate into the desired target language. In such cases, the translator must come up with an expression to explain these terms. There are three distinct forms of amplifications, namely addition, amplification, and implicit.³ The addition seeks to supplement specific terms with further

² Farrah Zakiyah Anwar, STRATEGIES AND TECHNIQUE OF TRANSLATION IN TRANSLATING SONGS AS 21ST CENTURY CURRICULUM, 2021, page 37

³ Allika Risa Haya & Rita Sutjiati Djohan, SYNTACTIC TRANSLATION STRATEGIES IN ENGLISH-INDONESIAN ASEAN CHARTER, 2016, page 55

details. Amplification state aims to reveal the semantic and contextual meaning of the source language. The implicit involves the utilization or inclusion of connectives within a sentence. This particular type frequently employs conjunctions to render the target language more explicit.

Reduction is a procedure whereby words, phrases, clauses, or sentences are eradicated from the source language when translating into target languages. Occasionally, certain sections within the source text may perplex the audience due to excessive elaboration. The most effective approach is to apply the reduction technique to remove superfluous expressions. There are three methods of employing reduction. The initial method involves omission/deletion. The aim is to eliminate unimportant expressions in the text, as certain expressions tend to divert the reader's attention with protracted explanations. The second method entails reduction. The third method pertains to explicit. Omission shares a similar type of connectives with addition. Sometimes, a translator may omit conjunctions to condense certain expressions. These strategies may be distinct, but they are interconnected within this research.⁴

The result of translating text from various languages necessitates an equivalence to the source language. The objective of achieving equivalence is to uphold the message in the target text that aligns with the source text accurate translation of a text is imperative for translators, thus necessitating

⁴ Ingatan Gulö & Teo Vany Rahmawelly, *An Analysis of omission in student's english writing*, 2018, page 56

equivalence. Translation can be categorized into two forms, written and spoken, which in turn affect the characteristics of the translation products. During the process of translation, a translator often chooses to implement either written or spoken translation, or a combination of both. In this digital age, translation holds significant influence in translating digital media, such as movies.

The subtitle serves as a written representation of the spoken dialogue in films or television shows, typically appearing at the lower portion of the screen. Its purpose is to provide translations of the dialogue or the words spoken by the characters in a film. This allows the audience to hear the original voices of the actors, which can present both benefits and drawbacks. The benefit lies in facilitating comprehension for viewers who may lack familiarity with the foreign language. Another advantage is that it allows audiences to hear the original voices of the characters. Conversely, however, the presence of subtitles can divert the focus of viewers when watching films. In the provision of subtitles, the emphasis should be placed on conveying meaning and purpose, rather than on adhering strictly to form. Frequently, the subtitles provided by translators are translated in a literal manner, with the sole intention of aligning the dialogue with the on-screen visuals.⁵

In regard to this phenomenon, *The Adventures of Tintin: The Secret of the Unicorn*, as an exemplary animated film that has garnered significant

⁵ Detty Mulyani Asterina and Ahmad Jum'a Khatib Nur Ali, *Paraphrase Strategy in Audiovisual Translation: A Multimodal Approach of English Indonesian Subtitles*, 2022, page 95

acclaim, is perceived as a noteworthy case to be examined. Certain modifications may arise during the process of translating from English to Bahasa Indonesia, including both additions and omissions. Hence, this occurrence serves as a source of inspiration for the researcher to undertake a comprehensive investigation on the thematic variations present in this particular movie and its corresponding subtitles.

B. Research Question

1. What are specific types of amplification used in the translation technique of subtitle movie texts in "The Adventures of Tintin: The Secret of the Unicorn"?
2. What are specific types of reduction in used in the translation technique of subtitle movie texts in "The Adventures of Tintin: The Secret of the Unicorn"?
3. What does the effect of the implementation of amplification and reduction in terms of conveying meaning within "The Adventures of Tintin: The Secret of the Unicorn"?

C. The Objective of the Research

The objective this research of amplification and reduction employed in the translation of English-Indonesia movie texts in The Adventures of Tintin are:

1. To investigate what specific types of amplification used in the translation technique of subtitle movie texts in "The Adventures of Tintin: The Secret

of the Unicorn"

2. To investigate what specific types of reduction is used in the translation technique of English-Indonesian movie texts in "The Adventures of Tintin: The Secret of the Unicorn"
3. To investigate what ramifications, arise from the implementation of amplification and reduction in terms of conveying meaning within "The Adventures of Tintin: The Secret of the Unicorn"

D. The Limitation of the Research

This research endeavor aims to conduct a thorough examination of the film "The Adventures of Tintin: The Secret of the Unicorn" in order to present a comprehensive analysis to both readers and students studying the field of translation. By delving into the intricacies of the translation techniques employed in this cinematic masterpiece, readers and students alike will gain a deeper understanding of the techniques involving both amplification and reduction utilized in "The Adventures of Tintin: The Secret of the Unicorn".

E. Significance of the Research

1. For Students

Studying amplification and reduction helps students grasp practical translation techniques. This knowledge enables them to make informed decisions about when and why to use these techniques, improving their translation skills and adaptability.

2. For Teacher

Teachers can integrate findings on addition and omission into their curriculum to provide students with a well-rounded education in translation techniques. This ensures that students are equipped with practical skills and theoretical knowledge.

3. Theoretically

Research on amplification and reduction contributes to the theoretical understanding of translation as a dynamic process. It explores how these techniques impact the translation's fidelity, effectiveness, and reception.

4. Practically

Understanding when to amplify or reduce information helps translators produce clearer and more accurate translations. This is especially important for maintaining the intended meaning and context, ensuring the target audience receives a coherent and understandable text.

F. Definition of key terms

To prevent any misunderstanding of the study's findings, the following section offers a brief explanation of key terms and definitions used in the research:

1. Translation

Translation is the process of converting text or speech from one language into another while preserving the original meaning, tone, and context. It involves understanding the source language's words, phrases, and cultural nuances and then expressing them accurately in the target language.

Translation can be applied to various forms of communication, including written documents, spoken language, and even digital content⁶.

2. Subtitle

A subtitle is a textual version of the dialogue or spoken parts in a film, television program, video game, or other visual media, typically displayed at the bottom of the screen. Subtitles can be used to translate dialogue from one language to another or to provide captions for viewers who are deaf or hard of hearing. They can also include descriptions of sound effects, music, or other audio cues that are important to the understanding of the content⁷

3. Amplification

In translation studies, "amplification" is a translation technique where the translator deliberately includes extra information in the target text that is not explicitly present in the source text. This additional content is introduced to clarify, elaborate, or provide context that might be necessary for the target audience to fully understand the original meaning, cultural references, or nuances.⁸

4. Reduction

Reduction is translation technique refers to the deliberate exclusion of certain elements from the source text when translating into the target language. This technique is often employed for several reasons, including

⁶ Munday, J. (2016). *Introducing Translation Studies: Theories and Applications* (4th ed.). Routledge. P.172

⁷ Díaz Cintas, J., & Remael, A. (2007). *Audiovisual Translation: Subtitling*. Routledge. P.56

⁸ Almanna, A., & Alhaj, K. (2020). *Translation as a Set of Frames: Ideology, Power, Discourse*. Routledge. P.125

to avoid cultural irrelevance, maintain clarity, or adhere to technical constraints. When certain content is culturally specific, redundant, or overly detailed, omitting these elements can help prevent confusion and ensure that the translation remains accessible and comprehensible to the target audience. In the context of audiovisual translation, such as subtitling or dubbing, omission is frequently used due to time and space limitations, requiring the exclusion of non-essential details to fit within the constraints of the medium.⁹

5. *"The Adventures of Tintin: The Secret of the Unicorn,"*

The movie texts encompass all written and spoken material that appears on-screen and contributes to the storytelling. This includes the dialogue, which drives the plot and character interactions, allowing viewers to follow the adventures of Tintin, Captain Haddock, Snowy, and other characters. Subtitles are also a key component, translating or transcribing spoken dialogue for audiences who may not understand the original language or require accessibility features. Additionally, on-screen text such as signs, letters, and documents featured in the film provides crucial context and plot clues. The entire script, including dialogue and scene descriptions, is vital for production and adaptation purposes. Together, these texts are essential for conveying the film's narrative, ensuring that it is comprehensible and engaging for a global audience while preserving the story's integrity across

⁹ Bogucki, Ł., & Deckert, M. (Eds.). (2020). *The Palgrave Handbook of Audiovisual Translation and Media Accessibility*. Palgrave Macmillan. P.67

different languages and cultures¹⁰.

G. Organization of the Research

This research report is organized by the writer in such a way that it is easily understood. The following table summarizes the topics covered in this study. Chapter I includes the study's background, research question, objectives of the research, significance of the research, definition of key terms, and organization of the research. Chapter II contains translation, subtitle, translation techniques, equivalence in translation, the movie, and conceptual framework. Chapter III contains the type of research, instrument, data sources, data collection technique, and data analysis technique. Chapter IV contains the findings and discussion. Chapter V contains the conclusion and suggestion of the research.

¹⁰ Spielberg, S. (Director). (2011). *The Adventures of Tintin: The Secret of the Unicorn*. Amblin Entertainment, WingNut Films

CHAPTER II

LITERATURE REVIEW

A. Review of Related Theory

1. Translation

a. Types of Translation

There exist various classifications in the field of translation, as numerous translation experts have devised categorizations to delineate the different types. A multitude of experts have undertaken the task of dividing the types of translation into distinct categories. Jakobson in Hatim and Munday distinguishes translation into three types. The first type is intralingual translation that means translating in only one language that involves rewording or paraphrasing. Furthermore, the result of restructuring in the intralingual is possible as shorter or longer sentences without changing the message. The second one is interlingual translation that means the process of translating from one language into another. This is not only restructuring the message after transferred, but also influencing grammatical and transitional aspects. For example, translating novel or movie text use bilingual language is an example of interlingual translation. The third is intersemiotic translation that means the process of translating in the verbal language to non verbal or vice versa, such as transmutation meaning from signs into text.¹¹

¹¹ Roman Jakobson, on linguistic aspects of translation, 1983, page 233

Larson proposes literal and idiomatic as types of translation. Literal translation is translating based on the form of the source language. The idiomatic translation is the meaning based that tries to clarify the meaning of source language into the natural forms of the target language.¹² Furthermore, Catford, divides translation into some classifications in terms of the extent, levels, and ranks as described below.

1) Translations in the terms of extent.

The translation related to the extent of the source language is collected through the process of translation. There are two kinds of classifications called full translation and partial translation. Full translation refers to the process of translating the whole source text into the target text. On the other hand, partial translation refers to the process of translating some parts of the source text only into the target language.

2. Translations in terms of levels.

The categorization of translation related to the levels of language has two types in translation. The first one is total translation, in which all levels of the source language text are replaced by target language text material. In this case, the grammar and lexis of source language are replaced by equivalent target language grammar and lexis. The

¹² Rizki Nugroho Wijaksono, Evert Haryanto Hilman, Ahmad Mustolih, *TRANSLATION METHODS AND QUALITY OF IDIOMATIC EXPRESSION IN MY SISTER'S KEEPER MOVIE, 2002*, page 74

second one is restricted translation which is the replacement of the source language textual material by equivalent target language textual material only at one level.

3. Translation in terms of ranks.

According to Catford, there are three differences in translation related to the rank in a grammatical level translation, namely free translation, word-for-word translation, and literal translation. Those three kinds of translation rank are almost similar but the fact is totally different in the target text. The first free translation is not affected by words, phrases, clauses, and sentences in the target language. The translator focuses on equivalent message and meaning which is based on the culture of the target language. The second, word-for-word translation means that the process of translating rank only in words level. The result is more difficult to be understood than other translation ranks.

Therefore, these types of rankings can only be used for two languages that have the same structure between the source language and the target language. Additionally, literal translation may begin with a word-for-word translation, but it should be modified to align with the grammar of the target language. Below are some examples of translation in terms of ranks¹³

¹³ Irfan Zahid Prasetya, Rudi Hartono, Issy Yuliasri, *Accuracy, Readability and Acceptability in The Translation of Android Xiaomi Redmi Note 4*, 2019, page 384

Tabel 2.1
Translation in Ranks

NO	Source language	Target language	Translation terms of ranks
1.	Lose your touch.	Kehilangan kemampuan	Free translation
2.	Lose your touch.	Hilang kamu sentuh	Word for word translation
3.	Lose your touch.	Kehilangan sentuhanmu	Literal translation

2. Perspectives on Translation

Translation plays a vital role in conveying information from a foreign language to the desired target language. Numerous scholars have put forth diverse interpretations of translation based on their respective comprehension.¹⁴ According to Nida and Taber, “Translating consist in of reproducing in the receptor language to the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.” In the same way, Newmark states that translation is a strategy to substitute some expressions in a language with expressions in other languages. Translation is important because it is not only changing the source language into the target language, but also trying to preserve the equivalent meaning into the target language. Translation must be viewed as the natural usage of language within a given context. This perspective suggests that the primary challenge in the translation process lies in determining a suitable approach for accurately expressing ideas in the target language. A translation is an ongoing and never truly finished endeavor, as

¹⁴ Onur Köksal, Nurcihan Yürük, *The Role of Translator in Intercultural Communication*, 2020, page 329

it is not simply a matter of minimizing instances of paraphrasing. The translator must possess the ability to employ various strategies in order to achieve optimal outcomes. It is crucial to generate distinct translations of the same text to cater to different audiences.¹⁵

Meanwhile, Bell explains translation in a clear way: “Translation is expressed in another, source language, preserving semantic and stylistic equivalence.” The significance of meaning plays a crucial role in the translation process. In addition to emphasizing the structure and expression, translation also places great emphasis on the meaning, which requires careful consideration. The objective is to maintain a similarity in meaning between the source language and the target language.¹⁶ Moreover, the act of translation encompasses the utilization of multiple languages in the task of substituting, replicating, or presenting the authentic counterpart and analogous communication, significance, and framework from the original language to the desired language. A commendable translation exhibits precision in meaning.

3. The Process of Translations

The process of translation, known as an action, denotes a crucial stage undertaken to yield a translation product. Certain professionals choose to categorize the translation process into distinct methods. A more comprehensive elucidation of the translation process is expounded upon

¹⁵ Lucyna wille, *paraphrasing as a translation strategy*, 2013, page 2

¹⁶ Dr. Misbah M. D. Al-Sulaimaan, Lubna M. Khoshaba, *Translation Revisited: A New Approach*, 2018, page 762

subsequently.¹⁷

Based on theory of Nida and Taber, there are three stages in translation process:

a) Analysis

In this stage, the surface structure is analyzed in terms of the meaning of the word and combinations of the words. In order to achieve the goal, this activity is aimed to convey a thorough comprehension of the source text. The translator tries to understand the meaning by digging up information carefully. It is important for the translator to have the background knowledge related to the source text, because misunderstanding will make the meaning of the target text have different result from the one in the source text.

b) Transfer

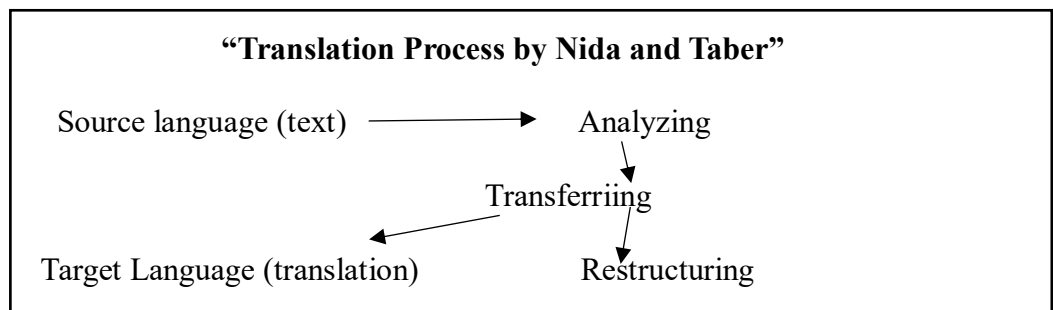
In this phase, the translator is transferred the analyzed material from source language to target language. The translators look for the equivalent meaning of Source Language and Target Language. The second step is transferring. The translator should be able to translate the analyzed material from the source language into the target language. The analyzed material is transferred in the mind of the receptor from source language into target language. The translator focus is to find the equivalent words, phrases, clauses and sentences in the target language. The translator has

¹⁷ Tuzhara Ramadhanty Majid, Erwin Ashari, Shalehoddin, *TRANSLATION METHOD AND TRANSLATION TECHNIQUE ON THE WEBSITE OF INDONESIA.GO.ID*, 2020, page 111

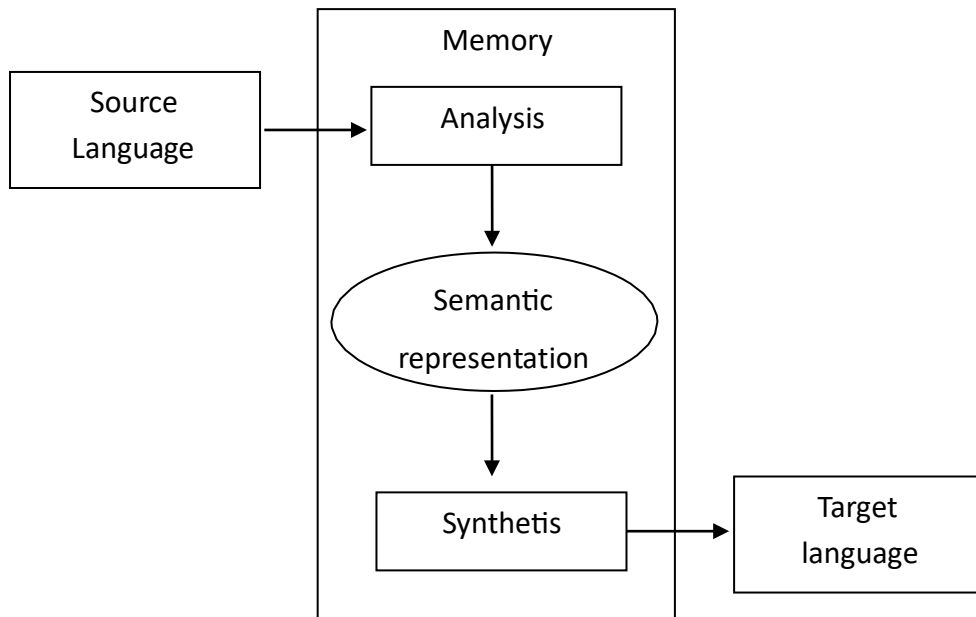
to write the source language idea in the target language. However, this is not an easy task because there are some expressions that are untranslatable into the target language.

c) Restructuring

The transferred material is restructured in order to make the final message fully acceptable in the target language. This is the last process of translating to restructure the target language system and norms.



Meanwhile, similar concept of translation is given by Bell: the translation process is the transformation of a source language into target language by means of processes which take place within memory: The analysis of one language-specific text (the source language) into a universal (non-language-specific) semantic representation and the synthesis of that semiotic representation into a second language-specific text (the target language).



Translation process by Bell

When undertaking the various stages encompassed by the translation procedure, it is imperative for the translator to possess a comprehensive understanding of each individual phase, rather than solely focusing on the end result. Consequently, translation is not a straightforward undertaking, as the translator must exercise caution and precision in order to generate a translation of high quality, characterized by the utmost accuracy in conveying meaning.

2. Subtitle

a. The concept of Subtitle

In the modern age of technology, the act of translating plays a significant role in shaping the progress of media, specifically in television programs and films. This is evident in the growing prevalence of translation

methods, including dubbing and subtitling.¹⁸ Gottlieb in Munday describes: not only in the Source Language rendered as a Target Language but speech is rendered by written text, in contrast to the more conventional ‘horizontal’ transfer that occurs in interpreting (speech by speech) and in interlingual translation (written by written text)”. Subtitles emerge as the outcome of the subtitling process, wherein dialogues from a video, film, or television program are translated into written texts and subsequently displayed on the screen. Typically, the subtitle transcript comprises one or two lines, with each line restricted to a maximum length of 35 characters. ¹⁹Positioned centrally, the subtitles are situated at the lowermost section of the screen. Kuhiwczak and Littau on their book, *A Companion on Translation Studies*, describes about the screen translation, which has a relation with subtitling. Screen translation is more popular term used to describe various audio visual text that is displayed on the screen type. Meanwhile, there is usually associated with subtitling and lip-synch (dubbing) of audio visual for television program and cinema. In fact, their influence is wider that involving the translation of television programs, films, video, VCD, DVD, internet, and drama. It seems the term screen translation process only translates between two or more languages but this is not always like that. They also describe that

¹⁸ Rocío Baños and Jorge Díaz-Cintas, *Language and Translation in Film: dubbing and subtitling*, 2018, page 15

¹⁹ Lukasz Bogucki, *The Constraint of Relevance in Subtitling*, 2018, page 72

subtitle, can be either interlingual or intralingual

The act of translation is frequently employed by the translator to convey the intended message and regulate the pace of reading on the display. An effective subtitle necessitates readability, precision in meaning, adherence to grammatical norms, and alignment with the cultural context of the target language.

b. Types of Subtitling

Subtitling represents a technique employed for the purpose of transposing language, specifically in the context of translating various forms of audio-visual media, such as movies.²⁰ Gottlieb distinguishes two types subtitle from a linguistic view point.

- 1) Intralingual subtitling is a subtitle in the original language that includes subtitling of foreign language programs for language learners. Intralingual subtitling involves taking speech down in writing, changing mode but not for language. This subtitle is only within one language, for example subtitle from English to English translation. It means that the function of intralingual subtitle is to facilitate some audience who are having disability to make it easier for them.
- 2) Interlingual subtitling is a subtitle in another language. In interlingual subtitling, the subtitles maker crosses over from speech

²⁰ Muhammad Fauzan Aminudin & Anni Nurul Hidayati, *Investigating Translation Technique: A Result of the Students' Work on Subtitling for the Deaf and Hard of Hearing*, 2021, page 102

in same language to writing in another, so it changes mode and language. Whereas technically speaking subtitles can be either open (not optional, i.e. shown with the movie) and closed (optional, i.e. shown via text). This is subtitle between two languages, for example English to Indonesia subtitles which is usually provided for non native speaker and aimed to help those who do not master in the foreign language so well.

3. Translation Techniques

a. The Concept of Translation Technique

Translation involves of technique of transferring meaning from a source language to a target language. The importance of semantic accuracy causes translators to be cautious in the translation process. The concept of strategy has become the object of attention for many translation experts. No translation has a perfect result.²¹

According to Nida and Taber, there are many efforts to make a translation by maintaining the semantic and structural from of the source language but it seems possible. One of the efforts is used strategy of translation. Venuti defines, “involves the basic task of choosing the foreign text to be translated and developing a method to translate it”. Translation techniques are method which is used by the translator to translate a text from source language into the target language

²¹ Yanny Indrawati, *Teaching Communicative Translation Through Skopos Theory*, 2010, page 2

On the other hand, the techniques used by the researcher in this study are amplifications and reductions. As a general rule, translations do not allow amplifications and reductions, change the message, or change words in order to achieve a natural, accurate and communicative effect.

b. Concepts of Amplification and Reduction

Nida proposes three types of techniques of adjustment : *additions, subtractions (omissions) and alterations*. The same way is defined by Nababan that to strength the theorist. Nababan on his research that is entitled *Equivalence in Translation: some Problem-Solving Strategies* defines three possible strategies to solve problems of translation. They are addition of information, deletion of information, and structural adjustment. Addition is when the translator intentionally adds words, phrases, or sentences in the text that are used to clarify the meaning of the source language to the target language of a translation. Generally, this is used by the translator to add information about culture bound words or phrases. They may occupy different places in the text. They may be used in the text, and here they can be positioned in round or square brackets, except in the case of these brackets are used as part of the source language.²²

The translator reduces or deletes words, phrases, or sentences in the

²² Doni Jaya, *Translation ideology in literanslation ideology in literary translation; A case study of translation; A case study of Bram Stoker's Dracula translation into Indonesian*, 2020, page 428

text in order to remove unnecessary ambiguous meanings or some expressions in the translation process from the source language to the target language. this process is called omission.²³

Baker states that this technique looks rather like changing the grammatical structure, but in fact it allowed omitting a word or expression without losing the meaning. If the meaning of a particular word or phrase is not relevant to your text and you don't want to bore the reader with lengthy explanations, you may decide to leave it out. This technique is okay because the words, phrase, and clause you leave out are not the focus term and don't have a significant impact on the message you're trying to convey.

Amplification and reduction in translation occur due to the fact the variations in grammatical structure of the supply language and target language regularly result in a few changes inside the statistics content or the which means of the messages. other translation experts additionally encompass amplification and reduction of their list of translation techniques regardless of using distinctive names.²⁴

c. Types of Amplification and Reduction

1) Amplification

There are three types of amplification:

²³ Amadea Anna Rois, Alvina Janice Kirana, Devanni Kusuma Putri. Lilis Setyowati, Siska Dewi Arum Sari, *THE IMPACT OF TRANSLATION TECHNIQUES ON ASSERTIVE SPEECH ACT OF INEZ PRODUCT PAKAGING*, 2020, page 129-130

²⁴ Rita Sutjiati Djohan & Novia Diah Lestari, *Addition and Deletion of Information in the Translation of Negeri 5 Menara by A. Fuadi*, 2021, page 595

1. Addition. Nida states two obligatory specification purpose, ambiguity in the receptor language and the fact that greater specificity may be require so as to avoid misleading reference. Ambiguity may also occur whilst there may be a word or expression of supply language that isn't comprehensible inside the target language. that is regarded as including some facts of lifestyle unique standards and compulsory specification for comprehension reason. there are numerous phrases that equivalent, however in a few cases it is not located in other language.²⁵ For example:

Source Language: ...and I read the news in the morning.

Target Language: ...dan aku membaca berita *di koran* pagi ini.

Note : The term “di koran” is delivered because to support the sentence that the concern is reading information in a newspaper.

2. Explicit

Explicit is another element that needs to be added. Nida states that important semantic elements carried implicitly in the Source Language may require explicit identification in the Target Language. Some cases that apply amplification from explicit to implicit are the addition following verb, noun charges to phrase, identifying an object, and explanation of

²⁵ Dr. Misbah M. D. Al-Sulaimaan & Lubna M. Khoshaba, *Context as a Basis for Understanding Pragmatic Ambiguity with Reference to Arabic*, 2018, page 768

term. Example:

Source Language : Anything?

Target Language : *Kau lihat* sesuatu?

Note : The addition of 'kau lihat' here is intended to avoid the ambiguity that a question to looking for something in around'.

3. Amplification of categories

The amplification in translation is generally used to make the target language explicit. This strategy is employed because the lack of information about a word in the target language. The meaning of categories is incorporated into the speech as adjective, noun, adverb, connective, and pronoun. In this research, the researcher only focuses on pronouns and conjunctions.

Example :

Source Language : Ship never reached destination.

Target Language : Kapal ini tak sampai pada tujuan.

Note : The terms "ini" is pronoun to clarify the object 'ship'.

2) Reduction

According to Vasquez ayora, using deletion or omission is allowed in translation when the word, phrase, clause or sentence in the source text functions only as supporting information. In the same way, Vazquez ayora states the translator uses this technique if the word or expression which is omitted, is not vital enough to the

development of the text to justify distracting the reader with long explanations. They are types of reduction that followed by the theoriest:

1. Deletion/Omission

Dealing with the meaning of the source textbook means that the meaning of the explanation in expression isn't important to the development of the textbook. It's to justify the anthology from being detracted by lengthy explanation. The translator can simply omit the words or expressions.

For example.:

Source Language: He has a dog with mixing white *as pure milk* colour

Target Language : Pria itu punya anjing yang berwarna putih.

There is phrase being deleted because it only clarifies the term of white

2. Implicit

In addition, types have an addition part of connectives that focuses in pronoun. Meanwhile, there's reference that's used several times or repeated. The purpose of this elision type is to avoid the of using noun or noun phrase that was mentioned ahead, so a translator can forget some of them

Example:

SL: I put **it** on a cabinet in the living room.

TL: Ku taruh di lemari ruang santai.

The word “it” because the object, is not translated within the goal language. The word “it” certainly can be translated into “itu” or “kapal itu” however when the translator comes to a decision now not translate it, it does not trade the entire that means of the sentence.

3. Reduction of conjunction and transitional

Typically, the purpose of conjunctions is to combine words or expressions into sentences. In this form, the translator omits linking conjunctions in the form of coordinates.

e.g.:

SL: Go *and* get the key !

TL: Pergilah ambil kunci itu !

A conjunction “and” in the source language has been omitted because it is not necessary to use it in the target language

4. Equivalence in Translation

a. Concepts of Equivalence

Equivalence method changing source language through equal in goal language. In translation, the translator transfers no longer handiest the shape of textual content into another form, but also the that means of the

text.²⁶ Nida and Taber stated anything language which can be said in another, unless the form is an essential element of the message. The comparison of translation text between different languages needs to be equivalent to the Source Language. The focus of equivalence is about transferring messages in a text from Source and Target Language with some exact meaning with the same or different form. A translator needs to translate a text accurately, that is why equivalence is needed. Equivalence is also the key of translation that is the correctness of message brought by the TL. The translator decides to transfer the target language text, not only the message but also the certain norms and values of the source language.

Meanwhile, Bell in his book entitled *Translation and Translating: Theory and Practice* defines the problem of equivalence and the degree of it: “Text in different language can be equivalent in different degrees (fully or partially equivalent), in respect of different levels or presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc) and at different ranks (word-for-word, phrase-for-phrase, sentence-for sentence).”

Bell explains that the translation which has a complete equivalence is impossible. it's far because of the one-of-a-kind languages worried. each language has differences bureaucracy, the policies governing to use

²⁶ Laurent Rietveld & Frank Van Hormelen, *Use of vocabulary translation strategies: A semantic translation analysis*, 2019, page 3

of the grammatical and on occasion these bureaucracy have exceptional meanings. furthermore, the translator need to translate the supply language into the target language in a similar which means and nearby shape within the supply language.

b. Types of Equivalence

There are many experts advise their theorist approximately kinds of equivalence. below is rationalization of the types of equivalence in a few specialists in translation, there are two basic types of equivalence proposed by Nida and Taber.

1) Dynamic equivalence.

It does not concern on the correspondence of the receptor language message with the source language message, but with the dynamic relationship. A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of the culture. The relationship between receptor and message should be substantially the same as that which existed between the original receptor and the message. The purpose of dynamic equivalence is seeking the closest natural equivalence to the source language message.

2) Formal equivalence

Formal equivalence focuses on paying attention on the message itself, both in form and content. The message in the receptor should match as close as possible to the different elements in the source language.

This type of translation will often be used in an academic environment and allows the student to gain close access to the language and custom of the source culture. Moreover, the researcher embraces the notion of equivalence. Bell's theory, the proposition, which posits that texts in various languages can manifest as either equivalent or non-equivalent, establishes the foundation for the differentiation of meaning. Accordingly, this perspective allows for the classification of meaning into two distinct categories: equivalent and non-equivalent. The realm of equivalent meaning encompasses two subtypes, namely fully and partly equivalent meanings. Conversely, the domain of non-equivalent meaning comprises two variations: fully dissimilar and completely void of meaning.²⁷

Meaning equivalence can be categorized as followed by:

a. Fully equivalent meaning

Fully equivalent meaning refers to the complete transfer of meaning from the source language to the target language. This is achieved when every word from the source language can be identified and there is no loss of information in the target language. In contrast, this type of transfer occurs through equivalence at each level.

Example :

²⁷ Dr. Omar Elsheikh Hago Elmahdi & Dr. Abdulrahman Mokbel Mahyoub, *Errors in Translation Equivalence*, 2015, page 22

Source Language : I'm hit

Target Language : Aku tertembak

Note: From the aforementioned illustration, it is evident that the source text has been fully rendered into the target language. It is plausible that the phrase "I'm" has been translated as "Aku" and the term "hit" has been equivalently rendered as "tertembak" in the target language.

b. Partly equivalent meaning

Partly equivalence happens when some elements or meaning in the source text are lost or changed in the target text. Partly equivalence can be divided into two, namely increase and decrease. Increase means the target language getting additional information or meaning specific than the source language. Furthermore, decrease is condition when the target language lost some meaning from the source language.

For example:

Source Language : Caught him like a rat in a trap.

Target Language : **Ku** tangkap dia seperti tikus dalam perangkap

Note : It is clearly seen that an elements adds in the target language.

In the bahasa, the word "Ku" is a possessive pronoun of "aku/ saya".

This addition represents that who is the speaker. Thus, it makes target language expression increased a meaning and belongs to party equivalence.

c. Fully different meaning

Fully different meaning means the meaning of the translated text is totally different from the source language. The following is the example of no equivalence.

Example:

Source Language : You're quite mistaken. I'd love one.

Target Language : Kau salah. Aku mau sekali *secangkir teh!*

Note : This instance exemplifies a scenario wherein the phrase "I'd love one" is translated as "secangkir teh" in the target language. Despite both expressions referring to a comparable object, there exists a discrepancy in their literal meanings. However, the object being discussed will ultimately possess an equivalent nature.

d. Fully no meaning

The absence of any significance signifies that the translated text has completely forfeited the meaning of the expression in the original language. In the target language, there is a lack of both meaning and comprehension derived from the source language.

Example:

Source Language: good boy, *well done*

Target Language : anjing pintar

Note : It can be seen from the sentence "well done". It is not translated into target language. There is no meaning or no realization from source language in the target language.

5. The Adventures of Tintin: The Secret of the Unicorn

Generally, this film is primarily based on a comic written by way of Sir Herge from Belgium. The comedian was posted in France and made in France language too. The movie of The Adventures of Tintin: the secret of the Unicorn launches on 21 December 2011, in the usa. The language of this movie is English. this is a fave and one of the well-known comics internationally. in the 2011, Steven Spielberg produces the comic into movie with the permission of the writer. The film with identify The Adventures of Tintin: the secret of the Unicorn is followed through three Tintin comics. they are The Crab with the Golden Claws, the name of the game of the Unicorn, and red Rackham 's Treasure.

The tale starts when Tintin discovers a miniature of the mythical Unicorn ship. suddenly, the state of affairs will become messy whilst he faces murdering and kidnapping. he is observed by way of his dog named Snowy. This mysterious miniature of Unicorn ship is favored by many humans, which includes police and a rich mysterious man whose name is Saccharine. Tintin is curious approximately the thriller of hidden ship. This thriller then brings Tintin and his pal an journey exploring the sector as some distance as Morocco, the Sahara wilderness, till they discover the secret treasure. His adventures introduced him to his lifelong pal who call is Captain Haddock. he's the descendant of Francis Haddock, the person that made the authentic Unicorn deliver. Tintin is helped via detective sellers,

the Thompson Twins, his canine and Captain Haddock. They need to prevent Saccharine from getting three scrolls of maps which can be hidden inside the miniature of the deliver to find the treasure.

The primary characters in the The Adventures of Tintin: the secret of the Unicorn movie might be served bellow:

1) Tintin

He's a younger man who works as a journalist. His profession and feeling hobby in some mystery frequently positioned him in the massive troubles which have a danger

2) Snowy

Snowy is a dog fox terrier race that usually accompanies Tintin wherever he goes in his adventures

3) Captain Haddock

He's the Captain in a deliver who has awful attitudes. firstly, he's a drunkard that on every occasion wishes whisky. Secondly, in some condition he talks about swearing words at frequently.

4) Thompson Twins

Thompson and Thompson were born as twin brothers. they are Tintin's pals who paintings as detectives. They frequently assist Tintin when he's in a few awful situations.

5) Mr. Saccharin

6) A rich man who has wicked characters in his soul. he is willing loose to make killing and kidnapping for some thing that belongs to him.

7) Mr. Nestor

A pleasant guy who works as a servant within the Marlinspike Hall.

He has true loyalty to serve the Haddock own family

A. Conceptual Framework

Meaning transfer from a foreign language into the target language is facilitated in large part by translation. The researcher applied the theory of translation by Nida and Taber to build the concept of the research and analyze in this research.

The researcher looks at the additions and omissions made to the English-Bahasa Indonesian cinema texts for *The Adventures of Tintin: The Secret of the Unicorn*. The translation strategies employed by the researcher to convert those movie texts into their equivalent are the main focus of the study.

In this research, the researcher utilizes a basic process of translation theory adopted by Jakobson in Hatim and Munday, He states that there are three types of translation, namely intralingual translation, interlingual translation, and intersemiotic translation. A sort of translation known as intralingual translation occurs when the source and target texts are written in the same language. There is just one language used in this kind of translation. An original novel and its condensed version are used as examples. On the other hand, translation involving two or more languages is known as interlingual translation. Examples of this kind of translation are

found in bilingual novels and movie texts written in both English and Bahasa Indonesia. Furthermore, a type of translation known as intersemiotic translation entails changing a verbal sign into a non-verbal sign or the other way around. The message is translated into a language or another format, like music or images, from one sign or symbol system to another. Since this study uses two different languages, it falls under the category of interlingual translation, more precisely bilingual translation. To make it easier for the audience to watch the movie and read the texts at the bottom of the screen, the translator translates the source language into the target language (the movie text). The translator encounters various challenges when translating the movie text, primarily related to the foreign terms and length.

Furthermore, this study also employs Nida's theory that proposed three types of strategies: additions, subtractions (omissions) and alterations. The translator employs addition and omission as strategies in response to the previously mentioned problems. Occasionally, terms used in conversations within the original language film can be unclear to viewers. It is hoped that the translator's extra explanation will make the target language more clear to the audience and aid in their understanding of the film. As a result, the translator may be able to add a brief explanation by adding the implicit to the explicit. Parts of speech are included after the addition of categories, but the researcher only looks at pronouns and conjunctions. You can add a word, phrase, or in certain situations, an entire sentence. Although there are six types of addition in addition strategy, only

three are used in this study. To ensure that the types on both strategies are equal, the researcher attempted to compare addition and omission types. The opposite of addition, however, is omission, which is the reduction or removal of words, phrases, or terms that contain unimportant information. The secret to splitting the duration and spacing issues in subtitle translation is omission. The strategies of addition and omission are selected because they have the potential to modify the meaning equivalency by adding or shortening the expression. The theorist may omit information in a few different ways, such as by leaving out specific references, conjunctions, and transitions, or by just leaving out the information altogether.

To investigate about meaning equivalence, the researcher adopts Bell's theory, which states that text in the different languages can be equivalent and non equivalent. Meaning equivalence can be categorized as follows:

1) Fully equivalent meaning

One type of meaning transfer that occurs at different levels of equivalency is fully equivalent meaning. When every word in the original language can be located and there are no information gaps in the target language, it is considered accomplished.

2) Partly equivalent meaning

Some elements in the source text are lost or altered in the target text, resulting in partially equivalency. It falls into two categories: increases and decreases. Decrease indicates that some information from the source

language is lost and more information is obtained by the target language.

3) Fully different meaning

Completely different meaning denotes a translation in which the original text's meaning has been completely altered. The example of no equivalency is as follows.

4) Fully no meaning

When a translation retains all of the original language's meaning, it is said to have fully lost its meaning. The target language's lack of realization or meaning from the source language renders the output of the target text meaningless.

B. Previouse Study

First, **Yvette G. C. Chiu's (2019) study, "Subtitling: The Role of Addition and Omission in Multimodal Communication,"** explores how addition and omission are strategically used in subtitling to enhance communication across multiple modes. Chiu found that additions are commonly employed to provide cultural context and clarify idiomatic expressions, making subtitles more accessible to diverse audiences. Conversely, omission is utilized to streamline dialogue and ensure subtitles remain concise and readable within the constraints of screen space and time. The research underscores the importance of balancing these strategies to effectively convey the original

message while adapting to the needs of the target audience²⁸.

Second, **Sara B. Gómez's 2020 research, "Audiovisual Translation and Subtitling: Strategies and Techniques,"** delves into how addition and omission affect translation quality in subtitling. Gómez's study highlights that addition is often used to include necessary explanations for cultural references that may be unfamiliar to the target audience. Omission is applied to remove redundant or non-essential details to keep subtitles clear and succinct. The findings emphasize that both strategies are crucial for achieving a balance between staying true to the source material and accommodating the practical limitations of subtitle translation²⁹.

Third, **In Martin R. Peters' 2021 study, "The Dynamics of Addition and Omission in Subtitling: A Case Study of Popular Films,"** the focus is on how these strategies influence viewer comprehension and engagement in the context of popular films. Peters discovered that additions are frequently used to provide additional context or clarify culturally specific content, thereby enhancing viewers' understanding. Omission helps in condensing dialogue to fit within subtitle constraints, which is necessary for maintaining narrative flow and ensuring readability. The study concludes that these strategies are integral to improving the viewer's overall experience

Fourth, **Jessica L. Wong's 2022 research, "Translating Humor in Subtitling: The Role of Addition and Omission,"** addresses the challenges of

²⁸ Chiu, Y. G. C. (2019). Subtitling: The Role of Addition and Omission in Multimodal Communication. *Journal of Audiovisual Translation*, 2(1), 45-60.

²⁹ Gómez, S. B. (2020). Audiovisual Translation and Subtitling: Strategies and Techniques. *Translation Studies Quarterly*, 8(2), 22-35.

translating humor through subtitles. Wong's study found that addition is often required to preserve the humor by providing context or explanations that might not be immediately clear in the target language. Omission is sometimes used to simplify or remove culturally specific jokes that may not translate effectively or could disrupt the subtitles' flow. The research highlights the need to carefully balance these strategies to maintain the comedic effect and coherence of the translated content³⁰

Fifth, **David K. Patel's 2023 study, "Optimizing Subtitling for Global Audiences: The Impact of Addition and Omission,"** examines how addition and omission strategies are optimized to cater to global audiences. Patel's research reveals that additions are frequently used to include essential cultural explanations and adapt references to make content more inclusive for diverse viewers. Omission helps in keeping subtitles concise and focused, which is crucial for readability across different languages and cultures. The study emphasizes that effectively balancing these strategies is key to producing engaging and accessible subtitles for a global audience³¹.

³⁰ Wong, J. L. (2022). Translating Humor in Subtitling: The Role of Addition and Omission. *Journal of Translation and Humor Studies*, 3(1), 50-65

³¹ Patel, D. K. (2023). Optimizing Subtitling for Global Audiences: The Impact of Addition and Omission. *Global Media Studies Journal*, 15(2), 99-115.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

The goal of this study is to identify any additions or omissions made during the translation of the English-Indonesian *The Adventure of Tintin: The Secret of Unicorn* movie texts. Because it explains the process of applying translation strategies technique, analyzes the data in the translated movie text, calculates the percentage of the data, and provides support for the analysis of the data, This research falls into the qualitative category. Since the data were expressed in words or required explanations and interpretations,. The qualitative research was applied. Qualitative research is a method of inquiry that focuses on understanding phenomena through the collection and analysis of non-numerical data, such as words, images, or objects. This type of research is often used in the social sciences and humanities to explore complex social processes, behaviors, experiences, and perceptions. Unlike quantitative research, which seeks to measure and quantify variables, qualitative research aims to provide in-depth insights into the meaning, context, and underlying reasons behind certain phenomena³².

The approach used by the researcher is Descriptive approach. The researcher describe the type of addition and omission used in translating

³² Creswell, J. W., & Poth, C. N. (2017). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (4th ed.). SAGE Publications. P.56

subtitle in the translation of the Subtitle The Adventure of Tintin: The Secret of Unicorn movie texts. According to McNabb, Descriptive research is a type of research that aims to accurately and systematically describe a population, situation, or phenomenon. Unlike exploratory research, which seeks to discover new ideas, or causal research, which looks to determine cause-and-effect relationships, descriptive research focuses on providing an accurate portrayal or account of characteristics, behaviors, or conditions as they exist in their natural state³³

B. Object of the Research

In research, the object of the research refers to the specific subject, phenomenon, or entity that a study focuses on. It is the central focus of inquiry—the thing that the researcher seeks to explore, understand, or analyze. The object of research can vary widely depending on the field of study and the type of research being conducted³⁴. In this research, the researcher investigate the subtitle from The Adventure of Tintin: The Secret of Unicorn movie texts. The reseracher used this movie because in subtitle there are a lot of addition and omission writen by the translator, the second, because The researcher selected the subtitles of "*The Adventures of Tintin: The Secret of the Unicorn*" for investigation, particularly in terms of addition and omission, due to the film's global reach and its rich cultural context. As an adaptation of the internationally

³³ McNabb, D. E. (2015). *Research Methods for Political Science: Quantitative and Qualitative Approaches* (2nd ed.). Routledge

³⁴ Kerlinger, F. N., & Lee, H. B. (2000). *Foundations of Behavioral Research* (4th ed.). Wadsworth Publishing.

acclaimed comic series by Hergé, the movie presents complex narratives, cultural references, and humor that are deeply rooted in the source material. The translation and subtitling of such content pose significant challenges, particularly in maintaining the original intent and cultural nuances while ensuring clarity and accessibility for diverse audiences. Amplification and Reduction techniques are often employed in subtitling to address these challenges—addition to provide necessary context or explanations that might be lost in translation, and omission to streamline dialogue and maintain readability within the constraints of subtitle length and timing. By focusing on these strategies in this popular and culturally significant film, the researcher aims to explore how subtitlers balance fidelity to the original text with the practicalities of subtitling, ultimately contributing to a deeper understanding of translation practices in global media.

C. Technique of Collecting Data

To ensure that the research process is systematic, efficient, and comprehensive, the researcher employs a variety of data collection techniques in the field. These methods are designed to streamline the research process, enhancing its effectiveness and depth. For this study, the researcher uses several different data collection approaches to gather the necessary information. The technique can be seen in the explanation below;

1. Document Analysis

According to O’leary, Document analysis is a qualitative data collection technique in research that involves the systematic examination and interpretation of documents to gain a deeper understanding of the subject under study. This method is used to review and analyze various types of documents, such as reports, letters, transcripts, media articles, official records, and other written materials that are relevant to the research topic³⁵. By analyzing these documents, researchers can extract valuable information, identify patterns, and understand the context and meaning behind the data. Document analysis is particularly useful for providing historical context, corroborating evidence from other data sources, and offering insights into how certain phenomena or practices have evolved over time. This technique is often combined with other methods, such as interviews or observations, to provide a more comprehensive view of the research topic.

In this research, the reseracher analysis subtitle in the subtitle from The Adventure of Tintin: The Secret of Unicorn movie texts. The reseracher invetigate the amplification and reduction used in translating the subtitle from English to Indonesia. The reseracher investigate the specific type used by the translater in translating the language.

³⁵ O’leary, Z. (2017). *The Essential Guide to Doing Your Research Project* (3rd ed.). SAGE Publications. P.67

D. Instrument

A research instrument is essential in carrying out qualitative research. To aid in the data collection process, the researcher needs specific guidelines, including tools like a blueprint observation sheet and an interview sheet. These instruments offer a structured framework for the researcher, and they will be presented as follows:

1. Document Checklist

A document checklist is a tool used to ensure that all necessary documents and materials are reviewed, collected, and organized for a research study or project. It helps researchers systematically verify that they have all relevant documents needed for analysis, ensuring that nothing is overlooked. In this research, the researcher used document checklist to investigate the amplification and reduction type used by in the subtitle from *The Adventure of Tintin: The Secret of Unicorn* movie texts. The document checklist is made by using theory from Nida and Taber. Data blueprint were used in this study to record data in the form of sentence. The data table as the supporting in analysis is below :

Tabel 3.1
Subtitle Sentences in Adventure of Tintin: The Secret of Unicorn movie texts

CODE	SOURCE LANGUAGE	TARGET LANGUAGE

Tabel 3.2
Type of Amplification and Reduction

AMPLIFICATION			REDUCTION		
Amplification 1	Amplification 2	Amplification 3	Reduction 1	Reduction 2	Reduction 3

Tabel 3.3
Meaning of Sentences

EQUIVALENT		NON EQUIVALENT	
Full equivalent meaning	Partly equivalent meaning	Full different meaning	Full no meaning

The explanation of the codes:

- No = Number of the data
- SL = Source language
- TL = Target language
- Amp = Amplification
- Amp1 = Addition
- Amp2 = Explicit
- Amp3 = Categories

Redu	= Reduction
Redu1	= Omission/Deletion
Redu2	= Implicit
Redu3	= Conjunction and transitional
Eq	= Equivalence
Ful.Eq.Mean	= Fully equivalent meaning
Par.Eq.Mean	= Partly equivalent meaning
Non. Eq	= Non equivalent
Ful.Dif.Mean	= Fully different meaning
Ful.No.Mean	= Fully no meaning

Information about the quantity of data, the time of the source language, and the target language is represented by the coding of the details. The following displays the data code:.

Number of data = 001/ 00:12:03 = Time of Source and Target language

E. Data Sources

The research's data came from sentences that the translator wrote using Amplification and Reduction techniques. Sentences served as the format for the research's data. On the other hand, The Adventures of Tintin: The Secret of the Unicorn's original English-Indonesian movie texts served as the research's data sources. released for the first time in America on December 21, 2011. Peter Jackson and Steven Spielberg both directed this film. To obtain the best possible study outcome, a few analytic techniques that were linked to the theories presented were used in this investigation. Meticulously and accurately, the researcher examined the data.

F. The Procedures of Collecting Data

The procedures for gathering data for this study consist of a few steps:

1. The researcher viewed the film Tintin's Adventures: The Secret of the Unicorn.
2. The researcher attentively read the English-Bahasa Indonesia subtitles in order to locate pertinent data supporting the research theory.
3. All words, phrases, clauses, and sentences were written in both Source Language and Target Language by the researcher on the table sheets.
4. After selecting and rewriting the pertinent data from the subtitle, the data would be categorized and examined using addition and omission translation strategies.

G. Techniques of Data Analysis

The process of conducting a systematic analysis of data is known as data analysis technique. The following procedures will be used to analyze this study after the data have been gathered. the techniques in analysis the data in this ressearch used Patton theory.³⁶

1. The translated Indonesian movie text and the original English movie text (subtitle) were contrasted.
2. The Amplification and Reduction techniques used by the data were used to categorize them.

³⁶ Patton, M. Q. (2015). *Qualitative Research & Evaluation Methods* (4th ed.). SAGE Publications. P.167

3. Based on the amplification and reduction techniques, the researcher coded and classified the different types of data. To facilitate easier analysis and classification of the data, the data were encoded. The data code that is utilized for data coding is below:
 - a. Amplifications
 - 1.) Addition = Amp.1
 - 2) Explicit = Amp.2
 - 3) More categories = Amp.3
 - b. Reductions
 - 1) Omission = Redu.1
 - 2) Implicit = Redu.2
 - 3) Conjunction and transitional word reduced= Redu.3
4. The researcher examined the translation's meaning equivalency. In order to investigate the data and determine the meaning equivalency, the researcher employed Nida's types of translation strategies: addition and omission.
5. The researcher verified the correctness of the information in the table.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Findings

1. Types of amplification used in the translation technique of the subtitle movie texts in "The Adventures of Tintin: The Secret of the Unicorn"

The researcher gathered the data from transcript of subtitle used in the adventures of Tintin; The Secret of the Unicorn use the document checklist to determine the type of amplification used in the movie. The descriptions show the types, cases and of amplifications, as well as the meaning equivalence of the film texts of The Adventures of Tintin: The Secret of the Unicorn. When analyzing the data, the researcher divides the amplification and omission into subcategories.

The amplification technique can be divided into three subcategories:

- a) Addition
- b) Explicit
- c) Amplification of categories

In this study, it has been clearly elucidated that the incorporation being examined serves as a translational approach, encompassing a total of 38 instances. The most prevalent category, Amp1 Addition, accounts for 17 cases. Add3, involving the amplification of categories, comprises 10 cases, with a primary focus on the analysis of pronouns and conjunctions. Conversely, the least extensive category is Amp2, with a mere 7 cases under its purview. The tabulated data delineates the various

strategies employed for additions. translated *The Adventures of Tintin*:

The Secret of the Unicorn Movie Texts can be seen in the table below:

Table 4.1

The Techniques Used in The Translated subtitle *The Adventures of Tintin: The Secret of the Unicorn Movie Texts*

No.	Strategies	Sentence Cases
1.	Addition	34
	Total	34
1.	Addition	
	Addition	17
	Explicit	7
	Addition of categories	10
	Total	34

from the table above, it can be concluded that there are 34 cases of amplification used by the translator in translate the subtitle of the *The Adventures of Tintin: The Secret of the Unicorn Movie Texts*. The type of amplification used by the researcher are; first, addition, the second, explicit and the last is amplification of categories.

2. Specific types of reduction in used in the translation technique of subtitle movie texts in "The Adventures of Tintin: The Secret of the Unicorn"

The researcher gathered the data from transcript of subtitle used in the adventures of Tintin; The Secret of The Unicorn use the document checklist to determine the type of addition used in the movie. The descriptions show the types, frequencies and of reduction, as well as the meaning equivalence of the film texts of The Adventures of Tintin: The Secret of the Unicorn When analyzing the data, the researcher divides the reduction into subcategories.

The Reduction technique can be divided into three subcategories:

- a) Omission
- b) Implicit
- c) Reduction of conjunction and transitional

In this study, it has been clearly elucidated that the incorporation being examined serves as a translational approach, encompassing a total of 38 instances. The most prevalent category, Amp1 Addition for the purpose of specifying information, accounts for 17 cases. Amp3, involving the addition of categories, comprises 10 cases, with a primary focus on the analysis of pronouns and conjunctions. Conversely, the least extensive

category is Amp2, with a mere 7 cases under its purview. The tabulated data delineates the various strategies employed for additions. translated *The Adventures of Tintin: The Secret of the Unicorn Movie Texts* can be seen in the table below: The data present in this section encompasses all subcategories of omission strategies. The most common type of omission is the absence of information, which 42 cases. Omission involving the specification of reference is observed in 27 cases, while the omission of conjunction and transitional elements is only found in 9 cases.

Table 4.2

The Strategies Used in The Translated subtitle *The Adventures of Tintin: The Secret of the Unicorn Movie Texts*

No.	Strategies	Sentence Cases
1.	Omission	78
	Total	78
1.	Omission	
	Omission	42
	Implicit	27
	Reduction of conjunction and transitional	9
	Total	78

from the table above, it can be concluded that there are 78 cases of omission used by the translator in translate the subtitle of the The Adventures of Tintin: The Secret of the Unicorn Movie Texts. The type

of addition used by the researcher are; first, the omission, the second, Explicit and the last is reduction of conjunction and transitional.

3. the effect of the implementation of amplification and reduction in terms of conveying meaning within "The Adventures of Tintin: The Secret of the Unicorn"

The researcher assesses the quality of meaning in the target language by examining meaning equivalence in cases of amplification and reduction. Meaning equivalence is categorized into two types: equivalence and non-equivalence. In this study, the researcher discovers that most of the data shows an equivalent realization

Table 4.3
The Meaning Equivalence Translated *The Adventures of Tintin: The Secret of the Unicorn* Movie Texts

No.	Degree of Meaning	Sentences Cases
1.	Equivalence	108
2.	Non Equivalence	10
Total		118
1.	Equivalence	
	Full Equivalence meaning	1
	Partly Equivalence meaning	107
2.	Non Equivalence	
	Fully Different	10

	Meaning	
	Fully No Meaning	0
Total		118

The dominant frequency of the data is considered equivalent, as observed in 118 cases. Furthermore, non-equivalence is identified in the second position with 10 cases. The concept of equivalence is categorized into two distinct groups: equivalent and non-equivalent. These categories retain the original values and meanings conveyed by the language source.

B. Discussion

1. The Analysis of the Amplification and Reduction Types

This subchapter presents a comprehensive analysis of the findings. Moreover, it aims to address the research objectives concerning the types of additions and omissions in the English-Indonesian translations of *The Adventures of Tintin: The Secret of the Unicorn* movie texts ³⁷

a. Amplifications

The categories of the addition strategies which are used in the movie will be discussed in the next three points.

³⁷ Adutae, Zefanya Kristina, *Translation Quality Analysis of Unit Shift in The Adventures of Sherlock Holmes: A Scandal in Bohemia and its Translation*, 2019

1) Addition

The first type of addition is the addition for the purpose of specification. It prohibits ambiguity. Sometimes a writer presents incomplete information about his sentences in the target language, so the translator should represent the missing information because it is relevant to the style of the target language

a) SL= We are talking generations of drinking and irrational behaviour...

TL= Kita bicara **soal** generasi pemabuk dan kelakuan yang tidak masuk akal..

(13/00:08:07)

In this case, SL is a language that speaks too informal. The translation version adds the word “soal” to explain the object(a generation of alcohol consumption)that means a problem. The translators want to serve the target language in a complete expression. Consequently, the addition transforms informal expression into formal expression

b) SL= All hair oil and no socks.

TL= Rambutnya berminyak dan tak **pakai** kaos kaki.

(11/00:07:44)

There is an ambiguous meaning between not wearing and not having socks..The meaning of “no shock” is a man who does not wear socks. In this case, the purpose of adding “pakai” to the translator is to adjust the context. In addition, the visible image of the film shows the man who does not wear socks.

c) SL= Look what you did.

TL= Lihat **akibat** perbuatan mu.

(16/00:09:50)

The translator incorporates the term "akibat" to elucidate the consequences of the character's past actions. According to Kamus Besar Bahasa Indonesia, this term is defined as "something that represents the end or result of an event."

Thus, the function of "akibat" is to illustrate the relationship between a past cause and its present effect. In this film, this expression is evident when Tintin, in a fit of anger, causes his dog to drop the Unicorn miniature onto the floor.

2) Explicit

Various scenarios that transition from implicit to explicit amplification include the incorporation of a verb, modifications of nouns into phrase the identification of an object or event, and the use of classifiers to provide specificity regarding an object,

followed by a detailed explanation of the term

a. SL=..and I miss "name your price" by one bleeding' minute!

TL=..dan aku terlambat satu menit untuk dapat tawaran
"sebut berapa hargamu!

(10/ 00:07:37)

The phrase "dapat tawaran" serves to enhance the meaning within the target text. By incorporating this phrase, the audience is better equipped to comprehend the intended message and to recognize an event related to the subject of the conversation.

b. SL= When I woke up in the morning, it was gone!

TL= Saat aku bangun esok paginya, aku sudah lupa semua.

(59/ 00:33:24)

In the translation process, the translator sought to modify the meaning associated with the word "aku" from the phrase "it was gone." The term "aku" is intended to elucidate the subject in the source language. While "it was gone" corresponds to "sesuatu yang hilang" in the target language, the translator chose to convey an alternative meaning, translating it as "aku sudah lupa semua."

c. SL= Sacked as a shepherd on account of his "animal husbandry."

TL= Dipecat sebagai gembala karena tabiat buruknya

dengan hewan.

(67/ 00:35:30)

A translator's function is to enhance the audience's comprehension of the overall meaning presented in the text. The phrase "tabiat buruk" provides clarity to elements that may be obscure in the source language. The Oxford Advanced Learner's Dictionary defines "animal husbandry" as a form of agriculture that involves the management of animals for food production. This practice is typically viewed as a beneficial endeavor (expressed in Bahasa as "merawat hewan") undertaken by shepherds; however, within the context, its meaning transforms into a negative implication through the term "tabiat buruk."

3) Amplification of categories

a. Conjunction

SL= You have one, you need the other.

TL= Kau punya satu, tapi kau butuh yang satunya lagi.

(47/ 00:26:37)

The addition of the conjunction "but" is aimed to connect the sentences and contrast two different things. In this case, there are two conflicting contents in the sentence. It can be proved in the target language, the character Sakharine have a Unicorn model ship but need the other.

b. Pronoun

SL= Ship never reached destination

TL= Kapal ini tak sampai pada tujuan.

(17/ 00:10:47)

In the translation process, the pronoun "ini" is introduced, which corresponds to "kapal." The Kamus Besar Bahasa Indonesia defines "ini" as "a term that points to something situated close to the speaker." This usage aims to elucidate the specific term "kapal" within the context of the target language. In English, this is categorized as a demonstrative pronoun, which serves to identify specific nouns or replace them in discourse.

SL= You're looking in the wrong place..

TL= Kau mencarinya di tempat yang salah..

(27/ 00:32:36)

The pronoun "-nya" is referred to the Tintin's ship model (Unicorn ship). There is no pronoun in the source language, but in the target language the translator adds "-nya" to make clear what is the character looking for in that conversation. In the English, it is belonging to personal pronoun that can take the place of a noun to show the object of Tintin's ship.

SL= Those coordinates lead here.

TL= Koordinat itu menuntun kita kesini.

(112/ 01:35:31)

The pronoun "kita" signifies a reference to two or more characters. In English, this is identified as a personal pronoun. Personal pronouns are employed to denote specific persons, groups, or items. In this instance, "kita" translates to "we" in English, functioning as the first-person plural pronoun.

b. Reduction

1. Omission

a) SL= I have to say, your face is familiar.

TL= Wajahmu tidak asing. (1/ 00:04:09)

The term "I have to say" is not significant information, so that omitting does not influence the meaning equivalence. In this case, losing that information is possible to do, because the target reader can deal with it.

b) SL= The poem written in Old English.

TL= Puisi dengan bahasa Inggris kuno.

(45/ 00:26:16)

The word "written" clarified that the poem is created in old English. It is possible to omit the word "written" that means "ditulis". The statement "Puisi dengan bahasa Inggris

kuno” is acceptable to represent the meaning of the poem made on Old English.

c) SL= You're a brave lad, Tintin.

TL= Kau pemberani Tintin.

(68/ 00:36:23)

In Translated version, the word “lad” which means “pemuda” is omitted because the character already said the name (Tintin). The pronoun “you” in that statement also depute the word “lad” so that in bahasa Indonesia there is no need to repeat the word “lad” which represents the context about a young man.

2. Implicit

a) SL= I'm sorry, I just sold it to this young gent.

TL= Maaf, baru saja kujual pada pemuda ini.

(06/ 00:06:49)

The word “it” as the object is not translated in the traget language. In the conversation context the word “it” refers to “model kapal” can be omitted when this information already presented to clarify in the earlier conversation.

b) SL= Get off me, you confounded mutt!

TL= Lepaskan aku, anjing kampung!

(42/ 00:24:11)

The word “you” is omitted that refers to “mutt”. In the Indonesian culture reference, the word “you” is inapplicable to mention an animal. That is the reason to omit word “you” in the target language.

c) SL= Then he makes his way to the ship's magazine.

TL= Lalu ia pergi ke gudang senjata.

(98/ 01:08:07)

The omission of “his” is repetition word of “he” (same character) that show in the source text. Oxford Advanced Learner's Dictionary explains that the word “his” is possessive form of he. It refers to something that belongs to or is connected with a man or boy that has already been mentioned. The purpose of this action is to prevent repetitive distraction of the target readers who have read it.

3. Reduction of conjunction and transitional

a) SL= And then Snowy chased the cat and knocked it.

TL= Lalu Snowy mengejar kucing dan menabraknya

(22/ 00:15:26)

The word “and” have to be omit in the TL because there are two types of conjunctions and insignificant meaning of that word that means unimportant. There they are unable to use in conversation case in spoken language. This SL and TL are conversation, but in this context they are categorized as written unit. Word “and” is kind of Co-ordinate conjunction which purposed to connect language units. Whereas, “then” is illative conjunction that refers to a conclusion. In translated version, word “then” that means “lalu” or “kemudian” is more applicable in this particular context.

b). SL= But you must know about your ancestors, Sir Francis.

TL= Kau pasti tau soal leluhurmu, Tuan Francis.

(74/ 00:43:37)

The word “but” is deleted which is actually not change anything. In this case, the meaning senses are equal. The omission of conjunction “but” in the source text into target text are equivalence meaning. In common, the word “but” as a conjunction is comparing two different expressions. In this case, the source text is not compare anything, so the translator omit the word of “but”.

c) SL= You do know what you're doing, eh, Tintin

(Capt.Haddock) More or less. (Tintin)

TL= Kau tau yang kau lakukan, Tintin? (Capt. Haddock)

Kurang lebih. (Tintin)

(84/ 00:51:01)

The conjunction “or” is omitted that makes an ambiguity in TL. In the movie text itself, “more or less” are repeated with different meaning. There are two form of “more or less” that means “kurang lebih” (partly equivalence) and “kurang atau lebih” (full equivalence). In this case, it is better to remove the word “or” because the context indicate things that between more and less. The English expression of “kurang lebih” is “less than”.

2. The Effects of the amplification and reduction

This study employs Bell’s theory about meaning equivalence There are two main categories of meaning equivalence. They are equivalent and non equivalent. Equivalent is divided into two categories, namely fully equivalent and partly equivalent. Meanwhile, non equivalent is categorized into different meaning and no meaning. It is important to value the accuracy meaning because of the use of those translation strategies to the translation of The Adventures of Tintin: The Secret of the Unicorn movie texts. The result of the realization of the strategies that values in meaning equivalence is served on in the table 3.

From table 3, it can be concluded that the quality of the realization meaning between source language into target language is equivalent. The

details of equivalent meaning are two sub categories, fully equivalence meaning 1 case and partly equivalence meaning 107 cases

In this case, the translation version is accurate. The result of equivalence is significant. Totally, the translation of the target text is successful in carrying the messages of the source text. The non equivalence is not significant with only 10 cases. There are two categories namely fully different meaning and fully no meaning. The occurrence of the fully different meaning only 10 cases Whereas, fully no meaning is not available

The forthcoming analysis of meaning equivalence will provide a comprehensive examination of the findings. This section aims to address the research objectives, specifically focusing on the impact of addition and omission on the accuracy of meaning in the English-Indonesian translation of movie texts from *The Adventures of Tintin: The Secret of the Unicorn*.

a. Equivalence

1. Fully equivalent meaning

Addition and omission are considered fully equivalent if the meaning transferred completely in the target language. From the data findings, it is found that 1 cases have fully equivalent meanings. Three of them are shown as follows:

SL= And then Snowy chased the cat and knocked it.

TL= Lalu Snowy mengejar kucing dan menabraknya.

(24/ 00:15:51)

The data indicates an omission in this case. The translator reduced the conjunction “and” in the target language that is impacted into equivalence of meaning from SL and TL. The alteration of the meaning proved that the result of the translating is fully equivalent meaning.

2. Partly Equivalent meaning

The meaning addition or omission of information in the target text are incompletely transferred, some of them have an additional or reduction terms. The examples are pretended below:

a) SL= Now where’s he run off to?

TL= Kemana dia lari?

(2/ 00:04:19)

The data is categorized in omission strategy because of word “now” that is gone in the Target Language. In the context, the word “now” translated into bahasa become “sekarang” or calirify the time of “pada saat itu”. The translator omit it word because the statement in TL “Kemana dia lari?” is done without using word “sekarang”. Therefore, the result of analysis from SL dan TL is not translated into fully equivalent meaning but partly equivalent meaning.

b) SL= We are talking generations of drinking and irrational behavior...

TL= Kita bicara soal generasi pemabuk dan kelakuan yang tidak masuk akal...

(13/ 00:08:07)

In this case, Source Language is spoken language that statement is too informal. In the translated version, it is added the term “soal” to explain the object (generations of drinking) that means a problem. Meanwhile, there is occurred an addition “soal” in the Target Language that aims to easier the audience. The meaning is belonging to partly equivalent meaning, since there is an addition term that be used in the Target Language.

c) SL= All hair oil and no socks.

TL= Rambutnya berminyak dan tak pakai kaos kaki.

(11/ 00:07:44)

In this case, the purpose of translator adds “pakai” is to adjust the context. There is an ambiguous meaning between not wearing and not having socks. The meaning “no shock” is a man who’s not wearing socks. There are increment of word

“pakai” in the TL that is indicated the partly equivalent meaning.

b. Non equivalence

1. Fully different meaning

An entirely different meaning indicates that the implications of the strategies have been significantly modified. The translator transforms the information from the source language into the target language by incorporating variations in meaning. An example of an entirely different meaning is shown below.

SL= ...it was gone!

TL= ...aku sudah lupa semua.

(58/ 00:33:24)

The translator aimed to modify the meaning of the term "aku" from the original language, which was conveyed as "it was gone."

Here, "aku" serves to specify the subject in the source language.

The phrase "it was gone" translates to "sesuatu yang hilang" in the target language; however, the translator opted for an alternative interpretation, translating it as "aku sudah lupa semua." While both phrases denote a similar object, their literal meanings diverge, even though they address the same thematic issue.

2. Fully no meaning

The Fully no meaning occurs when a term is not effectively conveyed from the source text to the target text. This study did not identify any expressions that signify a complete lack of meaning.

CHAPTER V

CONCLUSIONS AND SUGGESTION

A. Conclusions

The conclusions section provides a final synthesis and overview of the findings and discussions in relation to the research objectives. From the analysis and discourse, multiple conclusions have emerged from the study. The researcher delineates these conclusions as follows:

1. The first conclusion is related to the types of amplification in the movie. Based on Nida's theory,. From 38 data of amplifications, it is found 34 cases addition, 7 cases explicit and 10 cases amplification of categories.
2. The second conclusion is related to the types of reduction in the movie. Based on Nida's theory, from 78 data of the reductions, it is found 42 cases of omission, then 27 cases implicit, and 9 cases reduction of conjunction and transitional. the reduction is more applicable because a lot of unimportance expressions that influenced the timing and using limited space in the screen. Those problems are clarified in this research that reduction is more dominate than amplification.
3. The Third conclusion provides insight into the next research objective, which examines the effects of amplification and reduction on the conveyance of messages from the source language to the target language, particularly within the subtitles of *The Adventures of Tintin: The Secret of the Unicorn*. The study identified 118 instances that were equivalent in meaning, comprising 1 instance of full equivalence and 107 instances of partial equivalence. Notably,

there were no cases of non-equivalent meaning classified as fully different, and none of the expressions were entirely devoid of meaning. This analysis reveals that the majority of amplifications and reductions are equivalent in meaning. Therefore, it can be concluded that the use of addition and omission contributes to a more accessible understanding of the subtitles in *The Adventures of Tintin: The Secret of the Unicorn*.

B. Suggestion

Additionally, a suggestion section has been introduced in relation to the topic, designed to aid future scholars who wish to engage in comparable research. The researcher articulates several recommendations informed by the analysis, which are detailed as follows.

1. To the Translator

The researcher expects that this research can help the translator to use the result of this study as a reference in doing other study about translating, so that the researcher can produce makes good translation.

2. To other Researchers

This research is intended to identify what addition and omission strategies employed in translating movie texts. For other researchers, the researcher expects that this research can support the other researchers to have researches in translation strategies in the other text types if they want to conduct similar research but using other strategies.

3. To the English Department

This research can support to add reference and knowledge for students who study translation.

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Timestamp	Source Language	Target Language	Amp			Redu			Equi		No. Equi	
			Amp. 1	Amp. 2	Amp. 3	Redu. 1	Redu. 2	Redu. 3	Ful. Eq. Mean	Par. Eq. Mean	Ful. Diff. Mean	Ful. No. Mean
1/ 00:04:09	I have to say , your face is familiar.	Wajahmu tidak asing.				√				√		
2/ 00:04:19	Now where's he run off to?	Kemana dia lari?				√				√		
3/ 00:05:03	I believe I have captured something of your likeness.	Aku telah melukiskan sesuatu yang mirip denganmu.				√				√		
4/ 00:06:11	From an old sea captain's estate.	Dari sebuah rumah kapten kapal yang sudah tua.	√							√		
5/ 00:06:28	You won't find another one of these.	Kau takkan menemukan yang seperti ini.				√				√		
6/ 00:06:49	I just sold it to this young gent.	Baru saja kujual pada pemuda ini.					√			√		
7/ 00:07:05	What kind of danger?	Bahaya apa?				√				√		
8/ 00:07:23	Does anybody object if I pay by cheque?	Boleh ku bayar dengan cek?									√	
9/ 00:07:37	..and I miss "name your price" by one bleedin' minute!	..dan aku terlambat satu menit untuk dapat tawaran "sebut berapa hargamu!"		√						√		

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			Amp. 1	Amp. 2	Amp. 3	Redu. 1	Redu. 2	Redu. 3	Ful. Eq. Mean	Par. Eq. Mean	Ful. Diff. Mean	Ful. No. Mean
13/ 00:08:07	We are talking generations of drinking and irrational behaviour...	Kita bicara soal generasi pemabuk dan kelakuan yang tidak masuk akal..	√							√		
14/ 00:08:14	But as I told you before, it's not for sale.	Tapi seperti yang kukatakan sebelumnya, ini tidak dijual.					√			√		
15/ 00:08:40	Why has it attracted so much attention?	Kenapa menarik banyak perhatian?					√			√		
16/ 00:09:50	Look what you did.	Lihat akibat perbuatan mu.		√							√	
17/ 00:10:47	Ship never reached destination.	Kapal ini tak sampai pada tujuan.			√					√		
18/ 00:11:56	We need to take a closer look at that model.	Kita perlu perhatikan kapal model itu lebih teliti.	√							√		
19/ 00:15:05	I came to retrieve my property.	Aku mau ambil barang kepunyaan ku.	√							√		
20/ 00:15:24	I took it home, I put it on a cabinet in the living room.	Kubawa pulang, kutaruh di lemari ruang santai.				√	√			√		
21/ 00:15:26	And then Snowy chased the cat and knocked it.	Lalu Snowy mengejar kucing dan menabraknya						√		√		
22/ 00:15:47	Why did Sir Francis make two ships exactly alike?	Kenapa Tuan Francis membuat dua kapal yang serupa?				√				√		

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23/ 00:15:51	And you have one already.	Kau sudah punya satu.						√		√		
24/ 00:15:55	What is it about this model that would cause someone to steal it?	Ada apa dengan model kapal ini sehingga orang ingin mencurinya?								√		
25/ 00:15:58	Goodness me, why so many questions?	Ya ampun, kenapa kau banyak bertanya?									√	
26/ 00:16:32	You're looking in the wrong place.	Kau mencarinya di tempat yang salah.			√					√		
27/ 00:16:37	I think you should go home.	Sebaiknya kau pulang.				√				√		
28/ 00:17:02	I hope you found all the pieces.	Ku harap kau menemukan semua potongannya.			√					√		
29/ 00:17:18	What did he mean by that, Snowy?	Apa maksudnya Snowy?					√			√		
30/ 00:18:53	But it does explain why they ransacked the flat.	Tapi ini menjelaskan kenapa mereka mengacak-acak apartemenku.			√					√		
31/ 00:19:10	Mr. Tintin is most particular about not admitting visitors after bedtime.	Tn. Tintin tidak terima tamu setelah jam tidur.				√				√		
32/ 00:19:17	I've got a very good book and a cup of cocoa.	Aku punya buku yang bagus dan secangkir coklat.				√				√		

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33/ 00:19:40	I never thought he'd kill anyone over it!	Tak kukira ia rela membunuh untuk mendapatkannya!								√		
34/ 00:21:08	And I think he was spelling out a word.	Kurasa ia mengeja sebuah kata.						√		√		
35/ 00:21:58	Yes. Our light-fingered larcenist.	Ah, ya. Si tangan kilat yang kita cari .	√							√		
36/ 00:22:27	Mind you , I expect he's miles away by now.	Ku duga ia sudah pergi jauh sekarang.									√	
37/ 00:22:28	I presume you're referring to the pickpocket?	Si pencopet?				√				√		
38/ 00:22:39	You're quite mistaken. I'd love one .	Kau salah. Aku mau sekali secangkir teh!	√			√				√		
39/ 00:23:36	It's very important. I have to get it back.	Ini penting. Aku harus mendapatkannya kembali.				√				√		
40/ 00:23:43	We've lost the scroll.	Kita kehilangan gulungan kertas itu!	√							√		
41/ 00:24:11	Get off me, you confounded mutt!	Lepaskan aku, anjing kampung!					√			√		
42/ 00:25:58	Have you found it?	Sudah ketemu?				√				√		
43/ 00:26:07	The scroll, from the Unicorn.	Gulungan kertas dari Unicorn.	√							√		
44/ 00:26:16	The poem written in Old English.	Puisi dengan bahasa Inggris kuno.				√				√		

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			Amp. 1	Amp. 2	Amp. 3	Redu. 1	Redu. 2	Redu. 3	Ful. Eq. Mean	Par. Eq. Mean	Ful. Diff. Mean	Ful. No. Mean
45/ 00:26:33	Two ships and two scrolls, both part of a puzzle.	Dua kapal dan dua gulungan kertas , keduanya bagian dari teka-teki.	√							√		
46/ 00:26:37	You have one, you need the other.	Kau punya satu, tapi kau butuh yang satunya lagi.			√					√		
47/ 00:26:44	I will find it , with or without your help.	Akan ku temukan, dengan atau tanpa bantuanmu.					√			√		
48/ 00:27:24	We searched him all over, boss.	Kami sudah memeriksanya bos.									√	
49/ 00:27:26	I want you to go back down there and make him talk.	Kembali kebawah sana dan paksa dia untuk bicara.				√				√		
50/ 00:27:29	Break every bone in his body if you have to!	Patahkan semua tulang tubuhnya jika perlu!					√			√		
51/ 00:30:10	A giant rat of Sumatra!	Tikus raksasa dari Sumatra!				√				√		
52/ 00:30:24	They sent you here to kill me.	Mereka mengirimmu untuk membunuh ku kan?	√			√				√		
53/ 00:30:47	A sour-faced man with a sugary name.	Pria berwajah masam dengan nama yang manis				√				√		
54/ 00:30:50	He's bought them all off, every last man.	Ia menyuap semua orang.				√				√		
55/ 00:30:55	Nobody takes my ship!	Tak ada yang boleh merebut kapalku.	√							√		
56/ 00:32:07	What? He's just a	Apa? Dia hanya pemabuk				√				√		

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57/ 00:32:51	An old shipwreck that happened off the coast of Barbados.	Kapal tua yang karam dipantai Barbados.				√				√		
58/ 00:33:24	When I woke up in the morning, it was gone!	Saat aku bangun esok paginya, aku sudah lupasemua.	√							√		
59/ 00:33:24	When I woke up in the morning, it was gone!	Saat aku bangun esok paginya, aku sudah lupa semua.	√	√							√	
60/ 00:33:36	I am the last of the Haddocks!	Aku adalah keturunan Haddock yang terakhir!	√							√		
61/ 00:33:46	Hope I find him first.	Ku harap aku dulu yang menemukannya.			√					√		
62/ 00:34:03	It was written on the scroll.	Tertulis digulungan kertas.	√				√			√		
63/ 00:34:29	Someone's locked the door!	Ada yang mengunci pintunya!			√					√		
64/ 00:34:50	He's a restless sleeper on account of the tragic loss of his eyelids.	Ia mudah terjaga karena kehilangan kelopak matanya.				√				√		
65/ 00:35:05	..but you've a lighter tread and less chance of waking the boys.	..tapi langkahmu lebih ringan dan kau bisa luput dari awak kapal.									√	
66/ 00:35:18	He's very handy with a razor.	Ia ahli menggunakan pisau silet.		√						√		

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67/ 00:35:30	Sacked as a shepherd on account of his "animal husbandry."	Dipecat sebagai gembala karena tabiat buruknya dengan hewan.		√						√		
68/ 00:36:23	You're a brave lad , Tintin.	Kau pemberani Tintin!				√				√		
69/ 00:36:25	My heart was in my mouth.	Jantungku berdebar sampai ke mulut.									√	
70/ 00:37:52	Quit your whining and find the kid!	Berhenti mengeluh dan temukan anak itu!					√			√		
71/ 00:38:01	Waiting in the wings for action."	Menunggu untuk beraksi?".				√				√		
72/ 00:39:17	And let that be a lesson to you!	Biar itu jadi pelajaran untukmu!						√		√		
73/ 00:43:35	I don't remember anything about anything.	Aku tak ingat apa-apa.				√				√		
74/ 00:43:37	But you must know about your ancestors, Sir Francis.	Kau pasti tau soal leluhurm, Tuan Francis.						√		√		
75/ 00:43:55	Give me those oars!	Berikan dayungnya!					√			√		
76/ 00:43:56	I'll show you some real seamanship.	Akan kutunjukkan seperti apa pelaut sejati.	√				√			√		
77/ 00:45:41	Let us help you into your apartment.	Mari kami antar ke apartemenmu.				√	√			√		
78/ 00:46:20	I'm a kleptomaniac.	Aku mengidap kleptomaniak.		√						√		
79/ 00:48:19	No! We need those oars!	Tidak! Kita butuh dayung					√			√		

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80/ 00:48:55	Because he was a figurehead of great courage and bold exploits.	Karena dia teladan untuk keberanian dan penjelajah yang hebat.				√				√		
81/ 00:49:16	I'm gonna lower myself into the sea.	Aku akan masuk ke lautan.				√	√			√		
82/ 00:49:56	And what's the good news?	Apa kabar baiknya?						√		√		
83/ 00:50:47	Put your hands in the air. Now!	Angkat tangan. Sekarang!									√	
84/ 00:51:01	You do know what you're doing, eh, Tintin? (Capt. Haddock) More or less. (Tintin)	Kau tau yang kau lakukan, Tintin? (Capt. Haddock) Kurang lebih. (Tintin)				√		√		√		
85/ 00:52:21	No, Captain! Those are surgical spirits for medicinal purposes only .	Jangan kapten! Itu alkohol untuk obat.				√				√		
86/ 00:53:32	The alcohol in that bottle may give us a few more miles.	Alkohol itu bisa menambahkan kita beberapa mil.				√				√		
87/ 00:53:36	I need you to climb out of the plane.	Kau harus memanjat keluar dari pesawat.				√				√		
88/ 00:54:13	Now, pour the bottle into the tank.	Kini tuangkan isi botol ke bahan bakar.	√							√		
89/ 00:57:50	Tell me, Captain , what else can you see?	Apa lagi yang kau lihat?				√				√		

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90/ 00:58:41	He knows he's facing a fight to the death.	Ia tahu akan menghadapi pertarungan sampai mati.					√			√		
91/ 00:58:54	Gunners to their stations!	Penembak meriam pergi ke pos masing-masing.		√						√		
92/ 01:01:54	You must try to remember.	Kau harus coba mengingatnya .			√					√		
93/ 01:03:04	He's still suffering the effects of acute dehydration.	Dia masih menderita pengaruh dari dehidrasi.				√				√		
94/ 01:03:37	It's completely transparent.	Benar-benar jernih.					√			√		
95/ 01:03:58	You were telling me about what happened on the Unicorn.	Kau menceritakan apa yang terjadi pada Unicorn.					√			√		
96/ 01:05:55	Why would I waste my time on rum, tobacco, molasses and dates..	Buat apa aku buang waktu untuk rum, tembakau, gula dan kurma..					√			√		
97/ 01:05:59	..when you have a more valuable cargo onboard?	..jika kau punya muatan yang lebih berharga?				√				√		
98/ 01:08:07	Then he makes his way to the ship's magazine.	Lalu ia pergi ke gudang senjata.					√			√		
99/ 01:09:54	This isn't just about the scrolls..	Ini bukan soal gulungan kertas ..	√			√				√		
100/ 01:11:41	The one of the greatest sunken treasures in all	Salah satu harta karun terbesar sepanjang sejarah.				√				√		

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101/ 01:13:06	Why are you following us?	Kenapa mengikuti kami?					√			√		
102/ 01:14:39	He's been very passionate in his support of this concert.	Dia sangat bersemangat dalam mendukung konser ini.					√			√		
103/ 01:14:46	I must escort madame to her dressing room.	Aku harus mengantar nyonya ke ruang ganti.					√			√		
104/ 01:15:22	If I'm caught, I don't want them to find this on me .	Jika aku tertangkap, aku tak mau mereka mendapatkan ini.					√			√		
105/ 01:15:27	I will guard this with my life!	Akan kujaga dengan nyawaku.					√			√		
106/ 01:18:27	They're here to steal your ship!	Mereka mau mencuri kapalmu!				√				√		
107/ 01:20:13	He knobbled me in the garden, and then there was a bottle of alcohol..	Ia menangkap ku di taman lalu ada sebuah botol alkohol..						√		√		
108/ 01:27:11	I know what radio frequency they're transmitting on .	Aku tau frekuensi radio mereka.				√				√		
109/ 01:28:22	Caught him like a rat in a trap.	Ku tangkap dia seperti tikus dalam perangkap!			√					√		
110/ 01:28:27	Yes! We also have an arrest warrant issued by both Interpol and the FBI.	Ya! Kami punya surat penahanan dari Interpol dan FBI.				√				√		

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111/ 01:28:37	He has the key to the treasure of the Unicorn, which is sitting somewhere on the ocean floor.	Ia punya kunci untuk harta karun Unicorn yang ada didasar lautan.								√		
112/ 01:35:31	Those coordinates lead here.	Koordinat itu menuntun kita kesini.			√					√		
113/ 01:35:59	You'll be waiting a long time, Nestor .	Kau akan menunggu untuk waktu yang lama.					√			√		
114/ 01:37:46	Because I've sailed those waters countless times.	Aku sudah berlayar diperairan itu berkali-kali.				√				√		
115/ 01:39:52	You've got your story for your newspaper.	Kau dapat berita untuk surat kabarmu.					√			√		
116/ 01:40:09	How's your thirst for adventure, Captain?	Bagaimana rasa hausmu untuk berpetualang, kapten?							√			

RATER STATEMENT

After verifying the rubric for assessing a translation product to be used in the research entitled "**AMPLIFICATION AND REDUCTION IN SUBTITLE THE ADVENTURES OF TINTIN: THE SECRET OF UNICORN MOVIE TEXTS**"

arranged by:

Name : Anassyah Ramadhani

NIM : 19551005

Study Program : English Study Program

(TBI) Faculty : Tarbiyah

With my undersigned:

Name : Rizki Indra Guci, M.Pd.

Institution : IAIN Curup

Position : Teaching Staff

Confirmed that the rubric is correctly used to check addition and omission translation techniques in translating a translation product in the form of movie subtitles and the assessment results can be reliably accounted for.

Curup, July 31, 2024

Rater



Rizki Indra Guci, M.Pd.