

**"ANALYSIS OF CULTURE SPECIFIC ITEMS IN THE LORD
OF THE RINGS SERIES SUBTITLE "**

THESIS

**This thesis is submitted to fulfil the requirement
for 'Sarjana' degree in English Language Education**



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Assalamualaikum Warohmatullahi Wabarokatuh

Semoga bapak selalu dalam kesehatan dan lindungan dari Allah SWT. dalam setiap urusannya.

Setelah mengadakan pemeriksaan dan juga perbaikan, maka kami berpendapat bahwa skripsi atas nama **Ahmad Pajar Prasetyo (21551004)** sebagai mahasiswa dari program studi Tadris Bahasa Inggris, dengan judul **"Analysis of Culture Specific Items in The Lord of the Rings Series Subtitle "** sudah dapat diajukan dalam Sidang Munaqasah di Institut Agama Islam Negeri (IAIN) Curup.

Demikian permohonan ini kami ajukan, besar harapan kami agar bapak dapat menyetujui hal ini. Terima kasih.

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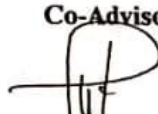
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MOTTO

"Success is not measured by how fast one runs, but by the courage to keep walking, even when the path is steep and the destination unclear."

Ali Imran (3:200) – Juz 4

يَا أَيُّهَا الَّذِينَ آمَنُوا اصْبِرُوا وَصَابِرُوا وَرَابِطُوا وَاتَّقُوا اللَّهَ لَعَلَّكُمْ تُفْلِحُونَ

"Wahai orang-orang yang beriman! Bersabarlah kamu dan kuatkanlah kesabaranmu, dan tetaplah bersiap siaga, serta bertakwalah kepada Allah agar kamu beruntung."

(QS. Ali Imran: 200 – Juz 4)

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May peace and salutations always be upon the Prophet Muhammad SAW, his noble family, and his righteous companions, whose legacy continues to illuminate the path of knowledge and truth for all mankind.

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4. **Dr. Sakut Anshori, M.Hum.**, for his patience, dedication, and consistent guidance throughout the writing of this thesis. The writer sincerely prays

that he is always granted abundant sustenance, ease in all affairs, and continuous good health for both himself and his family.

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Curup, July 2025
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DEDICATION

1. **To my beloved father, Mr. Rismawan Farizal (Ical)**, your son Ahmad Pajar Prasetyo, would like to express my deepest gratitude for everything you have given me. Although my words can never repay all that you have done, they are a reflection of my sincere appreciation for your kindness, sacrifices, and struggles. I hope that my graduation can be a source of pride for you, in return for all that you have endured for me. "Forgive me for all the trouble I have caused you, Dad. I am proud to be your son, and I am proud that you are my father."
2. **To my beloved mother, Mrs. Maryati (Mar)**, I also want to express my heartfelt gratitude for all the care and attention you've given me all this time, even though I've often caused you trouble. I sincerely hope that one day I will be able to make both you and Dad proud and happy, and I will strive to be a devoted child to both of my parents. "I am proud to have a mother like you, and I am proud to be your child, my beloved mother."
3. **To my younger sister, Vika Merzi Lestari (Vika)**, I want to thank you for your support as my sister and for taking care of our parents while I was away studying in Curup. I also want to encourage you to always stay motivated when you begin your own college journey. I hope you will become a great and successful person in the future so that you can make our parents proud.
4. **To my beloved extended family**, I would like to express my deepest gratitude for all the support and help you have given, both to me and to my parents. As their child, I feel indebted to the entire family who has

contributed to my education and assisted my mother and father. Without the support of our family, I would not have been able to manage everything, and it would have placed a heavy burden on my parents. Once again, thank you very much.

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PREFACE

All praise is due to Allah SWT, for by His mercy and grace, the researcher has been able to complete this thesis entitled "An Analysis of Culture-Specific Items and Their Translation Techniques in the Indonesian Subtitles of The Lord of the Rings: The Rings of Power".

This thesis is submitted in partial fulfillment of the requirements for the Bachelor's Degree (S1) in the English Education Department at the State Islamic Institute (IAIN) Curup. The researcher acknowledges that this thesis is far from perfect; therefore, constructive feedback and suggestions for improvement are sincerely welcomed.

Lastly, the researcher hopes that this thesis will provide meaningful insight for those interested in the field of translation studies, particularly in the analysis and translation of Culture-Specific Items (CSIs) in audiovisual media.

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ABSTRACT

Ahmad Pajar Prasetyo : "Analysis of Culture Specific Items in The Lord of the Rings Series Subtitle "
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This study aims to analyze the Culture-Specific Items (CSIs) and their translation techniques in the Indonesian subtitles of *The Lord of the Rings: The Rings of Power* (Episode 1). In today's globalized media landscape, audiovisual translation plays a crucial role in bridging cultural and linguistic gaps. However, translating CSIs terms that reflect specific cultural, historical, or social elements poses significant challenges due to their lack of direct equivalents in the target language. The study adopts a qualitative descriptive method using document analysis to identify the types of CSIs based on Peter Newmark's classification and to examine the translation techniques applied using the framework of Molina and Albir. The findings reveal that four types of CSIs were found in the subtitles: Ecology, Material Culture, Social Culture, and Organizations and Abstract Concepts. Among these, the most frequently occurring were Ecology and Organizations and Abstract Concepts. To translate these CSIs, the translator employed a variety of techniques, with the most dominant being Established Equivalent, Literal Translation, and Borrowing. The study concludes that the translator strategically selected different techniques based on context, cultural relevance, and subtitling constraints such as time and space. These findings highlight the complexity of translating culturally embedded meanings in fantasy series and contribute to the field of audiovisual translation by offering practical insights for translators, educators, and students. It also emphasizes the importance of cultural awareness in subtitle translation to maintain clarity, fidelity, and audience accessibility.

Keywords: Culture-Specific Items, Subtitle Translation, Translation Techniques, Audiovisual Translation, *The Rings of Power

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LIST OF ABBREVIATIONS

| | |
|------|----------------------------------------------|
| E | Ecology |
| MC | Material Culture |
| SC | Social Culture |
| OCAC | Organizations, Customs, Activities, Concepts |
| GH | Gestures And Habits |
| Ad | Adaptation |
| Am | Amplification |
| Bo | Borrowing |
| Ca | Calque |
| Cp | Compensation |
| De | Description |
| DC | Discursive Creation |
| EE | Establish Equivalent |
| Ge | Generalization |
| LA | Linguistic Amplification |
| LC | Linguistic Compression |
| Lt | Literal Translation |
| Mo | Modulation |
| Pa | Particularization |
| Re | Reduction |
| Su | Substitution |
| Tr | Transposition |
| Va | Variation |
| SL | Source language |
| TL | Target language |

CHAPTER I

INTRODUCTION

This chapter will discuss an overview of the topic to be researched and the rationale for conducting this study. The discussion will cover the objectives, significances, delimitation, research questions and definition of key terms.

A. Background of Research

In the era of global communication and media convergence, audiovisual content such as films and television series has become one of the most consumed forms of entertainment across cultures. Subtitle translators play a crucial role in facilitating cross-cultural communication by transferring spoken language from one culture to another while ensuring that the translated message remains clear, accurate, and culturally relevant. As Putra states, translation is the act of producing the closest, most natural, and equivalent message from the source language into the target language in terms of both meaning and style. In subtitle translation, this principle demands that translators maintain fidelity to the source while also making the content accessible and understandable to a new audience within a different cultural and linguistic framework¹.

Subtitle translation requires more than just linguistic competence; it also demands a high level of cultural understanding. A film or series often contains embedded cultural references, known as Culture Specific Items (CSIs), which may include traditional customs, social norms, idiomatic expressions, or historical references that do not have direct equivalents in the target language.

¹ Putra, Pebri Prandika. *Teknik dan Ideologi Penerjemahan Bahasa Inggris (Teori dan Praktik)*. Samudra Biru, 2021.

According to Hui Guo, culture can be defined as "the entire ways of people," encompassing the beliefs, values, behaviors, and language of a particular group. Translators, therefore, are not only transferring language but also mediating between cultures, a task that becomes especially complex when dealing with CSIs that are highly localized and context-dependent. This process raises important questions about how cultural meaning is preserved or altered through subtitle translation.

Several scholars have explored the strategies and techniques used in translating CSIs to ensure both linguistic clarity and cultural integrity. Anggreni, in her study on the translation of CSIs in Indonesian versions of literary works, highlights the importance of selecting appropriate translation procedures, such as adaptation, borrowing, or omission, depending on the context and the translator's intended impact². These strategies are equally relevant in audiovisual translation, where the space and time constraints of subtitles demand concise yet meaningful choices. Thus, examining how CSIs are translated in popular media, such as *The Lord of the Rings* series, provides valuable insight into the challenges faced by translators and the cultural consequences of their decisions.

In an increasingly globalized media landscape, subtitle translation plays a pivotal role in bridging linguistic and cultural gaps between source texts and target audiences. Through subtitles, international viewers can access films and

² Heidy Juliana Anggreni, "Culture-Specific Items in Bahasa Indonesia Translation of Jojo Moyes," 2019.

television series produced in foreign languages. However, the process of subtitle translation is not merely a matter of converting words from one language to another, it involves preserving meaning, context, and cultural relevance³. Translators must navigate not only linguistic differences but also cultural references that are deeply embedded in the source text. Among the most challenging aspects of translation are Culture-Specific Items (CSIs), which refer to words, expressions, or concepts that are unique to a particular culture and may not have direct equivalents in the target language. According to Newmark, CSIs include elements such as institutions, customs, food, clothing, historical references, and idioms that reflect the identity of a culture. These items often demand creative and context-sensitive strategies to ensure that their meanings are not lost or distorted in translation⁴.

The difficulty of translating CSIs is particularly evident in fantasy or epic genre series, such as *The Lord of the Rings: The Rings of Power*, which present not only fictional languages and settings but also cultural systems that mirror real-world traditions. The series, adapted from the literary works of J.R.R. Tolkien, is set in a rich fictional universe filled with mythologies, social hierarchies, unique terminologies, and invented languages⁵. This complexity makes it a fertile object of study for translation research, especially in relation to the ways in which CSIs are handled in the Indonesian subtitle version. By

³ Panessai, Ismail Yusuf, et al. "Analisis teknik penerjemahan pada abstrak jurnal IJAI 6 (1)." *Journal of Humanities and Social Sciences* 3.1 (2021): 9-22.

⁴ Newmark, P. (1988). *A Textbook of Translation*. Prentice Hall

⁵ Ripp, Joseph. "Middle America Meets Middle-earth: American Publication and Discussion of JRR Tolkien's *Lord of the Rings*, 1954-1969." (2003).

analyzing how the CSIs are transferred from English to Indonesian, this study seeks to examine the translator's choices in conveying culturally bound meanings to the target audience. The fantasy genre, with its elaborate world-building and symbolic references, inherently carries a high density of CSIs, making *The Rings of Power* a particularly suitable source for this kind of investigation.

Translating CSIs into Indonesian is not only a linguistic challenge but also a cultural responsibility. Indonesian viewers, who rely on subtitles to understand foreign films and series, may lose significant meaning if the translation fails to capture the essence of the original cultural references. Subtitles function not only as a linguistic bridge but also as a tool for cultural interpretation. The translator must ensure that cultural meaning is preserved while also maintaining the flow and clarity of the subtitle text. This task is made more complex by the technical constraints of subtitling, which require strict adherence to timing, readability, and on-screen placement. As stated by Karamitroglou, subtitles should follow specific conventions, such as placing text at the bottom of the screen, limiting each line to no more than 35 characters, and ensuring that the total duration of a subtitle is readable within 1.5 to 5 seconds⁶. Additionally, punctuation must reflect spoken intonation, and unnecessary expressions like padding phrases or common responses can be omitted to maintain efficiency and viewer comfort. These limitations further

⁶ Karamitroglou, F. (1998). A proposed set of subtitling standards in Europe. *Translation journal*, 2(2), 1-15.

constrain the translator's ability to convey complex cultural information, making their strategic choices even more crucial.

In light of these challenges, this study aims to explore the translation techniques used to render Culture-Specific Items in the Indonesian subtitles of *The Lord of the Rings: The Rings of Power*. Through this analysis, the research intends to highlight how subtitlers negotiate the balance between fidelity to the source culture and accessibility for the target audience. The findings are expected to contribute to the growing field of audiovisual translation, particularly in the context of culturally rich content, and to provide valuable insights for translators, scholars, and students in developing culturally appropriate and effective translation strategies⁷.

Previous research on the translation of culture-specific items has primarily focused on literary texts, with limited attention given to audiovisual content such as films and television series. One example is the study conducted by Heidy Juliana Anggreni in entitled *Culture-Specific Items in Bahasa Indonesia Translation of Jojo Moyes' "Me Before You"*, which examined how culturally embedded words and phrases in the novel were translated into Indonesian. The study applied Aixela's categorization of culture-specific items and used Davies's translation strategies, revealing that the most commonly used techniques were preservation and globalization⁸. While this research offers valuable insights into translating cultural expressions in prose, it is

⁷ Larasati, N. (2019). *Analisis Teknik Penerjemahan Subtitle Film pada Budaya Asing*. *Lingua Cultura*, 13(1), 45–53.

⁸ Anggreni, "Culture-Specific Items in Bahasa Indonesia Translation of Jojo Moyes."

limited to static text and does not address the temporal and technical constraints faced in subtitle translation.

Another study by Shelly Febriani Sianturi explored the use of sixteen translation techniques in the subtitling of the Chinese drama series *Go Ahead*, identifying strategies to solve problems such as cultural differences, grammatical structures, and lexical gaps between the source and target languages. However, this study focused mainly on surface-level linguistic issues and did not delve deeply into the complexities of translating cultural references that are embedded in audiovisual narratives⁹. In contrast to these prior studies, the present research analyzes culture-specific items in the subtitles of *The Lord of the Rings: The Rings of Power*, a high-fantasy series known for its rich cultural references, invented languages, and complex dialogue. This study addresses a gap in existing research by examining culture-specific items in a fantasy television series, thereby expanding the scope of audiovisual translation research with a focus on cultural transfer in subtitling.

This research is grounded in both academic and practical significance. Academically, it contributes to the study of audiovisual translation by investigating how translators navigate the dual challenge of maintaining cultural authenticity while adhering to the technical constraints of subtitling, such as character limits, timing, and readability. It also enriches the theoretical discussion on how cultural meaning is conveyed through translation techniques

⁹ Shelly Febriani Sianturi and Tengku Kasa Rullah Adha, "Analysis of Subtitle Translation Techniques for Drama Series *Go Ahead* Episode 1," *Journal of Language, Literature, and Culture* 12, no. 3 (2022): 1–18, <http://ejurnal.ung.ac.id/index.php/JBSP/index>.

in fantasy narratives, where fictional cultures often mirror real-world traditions and ideologies. Practically, this study offers useful insights for translators, educators, and viewers by providing strategies to translate culture-specific expressions in a way that balances fidelity to the source culture and clarity for the target audience. In the context of an increasingly globalized media landscape, understanding the role of translation in facilitating cross-cultural communication becomes essential, especially in countries like Indonesia where imported audiovisual content is widely consumed. Therefore, this research is expected to provide a meaningful contribution to both the academic field of translation studies and the practical domain of media accessibility. Based on these considerations, this study is entitled **“Analysis of Culture Specific Items in The Lord of the Rings Series Subtitle.”**

B. Research Questions

Related to the background of the problem above, the research questions are formulated as follows:

1. What Culture-Specific Items are found in the subtitles of the series The Rings of Power?
2. What are translation techniques used to transfer Culture-Specific Items in the subtitles of the series The Rings of Power from english in to indonesia?

C. Research Objectives

Based on the research questions above, the aim of this research is to :

1. Identify the types of Culture-Specific Items (CSIs) found in the subtitles of The Rings of Power series.
2. This study aims to analyze the translation techniques used to transfer Culture-Specific Items in the subtitles of the series The Rings of Power.

D. Scope of Research

This study examine the use of translation techniques in the subtitle series "The Lord of the Rings: The Rings of Power". The main focus is on the aspect of subtitles in television shows and their contribution to the understanding of the book and the transfer of information to the audience. Data are taken from the screenplay of the film "The Lord of the Rings: The Rings of Power" and analyzed using the content method. This study focuses on the television series "The Lord of the Rings: The Rings of Power" and does not discuss other media, such as books or other adaptations, but only discusses episodes from the first season of the series. Qualitative research using this analysis method will be used to identify and analyze translation techniques in the subtitles of the film "The Lord of the Rings: The Rings of Power". with a focus on an in-depth understanding of translation techniques and the impact of these translation techniques in the context of translating film scripts. With these limitations and scopes, it is hoped that this study can provide a specific and in-depth contribution to understanding the use of translation techniques in modern visual media, especially in the series The Lord of the Rings: The Rings of Power".

E. Significance of Research

1. Theoretical

From an academic perspective, this study makes a significant contribution to the development of translation studies, particularly in the field of audiovisual translation. The main focus of this research is on culture-specific items that appear in the subtitles of the series *The Lord of the Rings: The Rings of Power*, which often present unique challenges in the translation process due to cultural differences between the source and target languages. By analyzing the challenges faced and the translation techniques employed by the translator, this study offers valuable insights into how cultural elements can be adapted to remain understandable to audiences from different cultural backgrounds. In addition to enriching the academic literature in the field of translation studies, this research also deepens the understanding of cultural dynamics in the translation process and provides both theoretical and practical foundations for translators and researchers interested in cross-cultural studies. Furthermore, it can serve as a learning medium for understanding culture-specific items as reflected in the series *The Lord of the Rings: The Rings of Power*.

2. Practical

This study provides practical benefits for students, particularly in understanding and appreciating culture-specific items that appear in subtitle translations. Through subtitle analysis, students can observe how culturally distinctive elements from the source language are adapted into the target

language, whether through literal translation or cultural adaptation strategies. This understanding not only broadens students' perspectives on cultural diversity but also enhances their sensitivity to cultural differences in cross-linguistic communication. Therefore, this study plays an important role in supporting foreign language learning that emphasizes not only linguistic aspects but also the cultural elements embedded within them. Additionally, it serves as a learning medium for exploring culture-specific items in the subtitle translation of *The Lord of the Rings: The Rings of Power*.

F. Definition of Key Terms

1. Audiovisual Translation

Audiovisual translation is a branch of translation studies that focuses on the translation of texts accompanying audio and visual media, such as films, television shows, online videos, and video games. This type of translation involves transferring language in a multimodal context, where meaning is constructed not only through words but also through images, sounds, music, and other visual elements. Audiovisual translation is a specialized field that involves translating content with acoustic (sound, dialogue, music) and visual (images, gestures, on-screen text). Subtitles are perhaps the most common form of audiovisual translation, providing a written translation of the dialogue on the screen.¹⁰ Among the various modes

¹⁰ Andi Asti Rianasari Tumba and Agung Prasetyo Wibowo, "Beyond Words: The Analysis of Gottlieb's Subtitling Theory in 'Leap Year's' Movie," *IJEAL (International Journal of English and Applied Linguistics)*, no. 2 (2024): 288–95.

of audiovisual translation, subtitling stands out as one of the most widely used and accessible methods. Subtitling is a multiple-purpose and versatile solution that has been used for a long time now in various audiovisual contexts with different aims. First, subtitling is commonly used as a low-cost translation method to make audiovisual products available to various linguistic communities without resorting to dubbing¹¹.

2. Culture Specific Items

Culture-Specific Items (CSIs) are linguistic elements that represent particular aspects of the source culture, which often do not have direct equivalents in the target culture. source language can express a concept completely unknown in the target culture. It can be abstract or concrete. It could be religious beliefs, social customs or even foods. The concept of culture-specific is a concept in SL but unknown in TL. This is the case when TL cannot provide a word with the same concept as the word in ST because it is not available in TL. The concept can be abstract or concrete. It can refer to a religious belief, a social practice, or a food¹².

3. Translation Techniques

Translation techniques are defined as specific procedures applied at the micro-textual level, such as words, phrases, or clauses, to transfer meaning from the source language (SL) to the target language (TL).¹³ These

¹¹ Elisa Perego et al., "The Cognitive Effectiveness of Subtitle Processing," *Media Psychology* 13, no. 3 (2010): 243–72, <https://doi.org/10.1080/15213269.2010.502873>.

¹² Dhia Kamilah, "Translation Strategy of Culture Specific Items in Dee Lestari's Novel *Perahu Kertas* into *Paper Boats*," 2023, 1–44.

¹³ Nababan, M. R., A. Nuraeni, and Sumardiono. "Pengembangan Model Penilaian Kualitas Terjemahan." *Kajian Linguistik dan Sastra* 29, no. 1 (2017): 39–57.

techniques are distinct from translation methods (overall approaches to translating entire texts) and translation techniques (problem-solving plans adopted during the translation process).¹⁴

This study adopts the taxonomy proposed by Molina and Albir (2002), which identifies 18 translation techniques: Adaptation, Amplification, Borrowing, Calque, Compensation, Description, Discursive Creation, Established Equivalence, Generalization, Linguistic Amplification, Linguistic Compression, Literal Translation, Modulation, Particularization, Reduction, Substitution, Transposition, and Variation³. These techniques enable researchers to categorize how specific units of meaning are transferred from SL to TL.

4. Subtitle

Movie subtitles are printed translations of a movie either in a foreign language or the same language to explain the actor's statement. By making movie subtitles, students' concentration in following words can be increased and can also develop students' word recognition skills because they listen to the original dialogue¹⁵. Subtitled movies are a major field of multimodal research. This study focuses on the translation of the film subtitles "The Lord of the Rings: The Rings of Power"¹⁶

¹⁴ Mutmainnah, L., and D. Puspitasari. "A Comparative Analysis of Translation Strategies and Techniques." *Journal of Language and Literature* 22, no. 3 (2022): 204–216.

¹⁵ Azizah, NZ, & Yaumi, M. (2018). THE EFFECT OF FILM SUBTITLE ON STUDENTS' LISTENING MOTIVATION. *ETERNAL (Journal of Research, Teaching, Learning, and English)*, 4 (1), 117-126.

¹⁶ Nur Zahrah Azizah and Muhammad Yaumi, "The Influence of Subtitle Film on Students' Listening Motivation," *ETERNAL (English, Teaching, Learning and Research Journal)* 4, no. 1 (2018): 117–26, <https://doi.org/10.24252/eternal.v4i1.2018.a9>.

CHAPTER II

LITERATURE REVIEW

In this chapter, the researcher presents a review of relevant literature to support the analysis of Culture-Specific Items (CSIs) found in the subtitles of *The Lord of the Rings: The Rings of Power*. This chapter begins by discussing the concept of translation and the fundamental role it plays in cross-cultural communication, particularly in audiovisual media. It further explores the notion of CSIs, including their definitions, classifications, and the challenges they pose in translation, with reference to Peter Newmark's cultural categories. Moreover, the chapter outlines the translation techniques framework proposed by Molina and Albir, which serves as the analytical tool for identifying the strategies used in translating CSIs from English into Indonesian. Finally, this chapter reviews previous studies on CSIs and subtitle translation to highlight the research gap and establish the theoretical and conceptual foundation of the current study.

A. Audiovisual Translation

Translation is the process of changing a text from a source language to a target language while maintaining the meaning, context, and purpose of communication. This process involves understanding, analyzing, translating, revising, and editing. Translation can be done literally, freely, or adapted, taking into account accuracy, appropriateness, clarity, and purpose of communication. Translation is the activity of reproducing the message or message of the source language with the closest and most natural equivalent in the recipient language, both in terms of meaning and style. Literally, translation means copying or moving a conversation from one language to another (in short, to translate).²

Translation is moving a source language into a target language. Translation as an act of communication between national communities in the world has played an extraordinary role. It is difficult to imagine what kind of interaction model would help world citizens communicate if there were no translation bridges as has been done so far. According to Newmark, translation is translating the meaning of a text into another language as intended by the author of the text.¹⁷ Translation is one of the applied linguistics that is quite developed today.¹⁸ Translation is sending analytical actions to the source text (ST) to be translated into an equivalent target text (TT) so as to produce a good translation that can be understood by the reader.¹⁹ According to Nida and Taber, translation means producing the closest, most natural and equivalent message from the source language into the target language, both in terms of meaning and style.²⁰

Audiovisual Translation (AVT) is a branch of translation studies that focuses on the transfer of language within media that combines both audio (sound) and visual (image) elements, such as films, television shows, online videos (YouTube, Netflix), video games, and e-learning materials. In audiovisual translation, meaning is conveyed not only through words but also through visual elements such as facial expressions, body movements, colors, and symbols, as well as audio elements such as voice intonation, background music, and sound effects. Therefore, audiovisual translators must take into account the

¹⁷ Idiomatic Translation and Peter Newmark, “1 , 2 1,2,” nd, 1–17.

¹⁸ Havid Ardi, “Introduction to Translation,” 2015.

¹⁹ Ismail Yusuf Panessai et al., “Analisis Teknik Penerjemahan Pada Abstrak Jurnal IJAI 6(1),” *Journal of Humanities and Social Sciences* 3, no. 1 (2021): 9–22, <https://doi.org/10.36079/lamintang.jhass-0301.187>.

²⁰ Son, *Techniques and Ideology of English Translation* .

multimodal context when transferring messages from the source language to the target language in order to ensure that the meaning remains accurate, relevant, and easily understood by audiences across cultures and languages. Audiovisual translation is a relatively new field that connects translation studies and film studies. This field provides valuable insights into the development of audiovisual translation and its impact on film distribution and audience reception in society.²¹

Audio-visual Translation is transferring written text from one language to another language of the verbal components contained in Audio-visual works and products. It means that Audio-visual Translation (AVT) is a process that transfers the equivalent meaning from the 21 Source Language (SL) to the Target Language (TL) utilized in movies or audio devices.²² The transfer of messages in the entertainment industry is commonly referred to as audiovisual translation. Cintas states that there are actually more than ten methods encompassed within the scope of audiovisual translation. However, he categorizes them into the three main forms of audiovisual translation that are most commonly used: subtitles, voiceover, and dubbing.²³

Chaume describes the meaning of audio-visual text as follows: "a semiotic construct consisting of several signifying codes that operate

²¹ Lilik Untari and Lutfianka Sanjaya, "Penerjemahan Audiovisual," no. December (2011): 1–101.

²² Lubis, P. (2023). TRANSLATION TECHNIQUES USED IN AUDIO-VISUAL TRANSLATION: SUBTITLING AND DUBBING—ORIGINAL SOUNDTRACK MOVIE IN FROZEN 2: INTO THE UNKNOWN (Doctoral dissertation, UNIVERSITAS JAMBI).

²³ Anita Rahma, Diah Kristina, and Sri Marmanto, "Analisis Teknik Penerjemahan Adaptasi Dan Variasi Pada Subtitle Film Batman Versi Bahasa Jawa Mataraman," *PRASASTI: Journal of Linguistics* 3, no. 1 (2018): 13, <https://doi.org/10.20961/prasasti.v3i1.19664>.

simultaneously in the production of meaning." In this sense, Chaume clearly indicates that audio-visual text is a type of text that consists of several semiotic elements that together and simultaneously form a complete unity of meaning.

²⁴Subtitles are something that is inseparable from film production. Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that attempts to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off) Cintas.

Subtitle translation is defined as intersemiotic translation (Chuang). According to Jakobson intersemiotic translation is a text that is translated into a different form such as music, film, and others. ²⁵subtitles, namely translated text that is usually at the bottom of the screen. Usually, foreign language video content is mostly still in "raw" or raw form (never released with subtitles) and the need for the availability of subtitles to complement this foreign language video content is one of the factors in the emergence of fansubs, namely subtitles from the results of subtitling carried out by fans or certain communities, which are already widely available on various websites.²⁶

²⁴ Rahma Ilyas and Yayah Nurhidayah, "Jurnal Educatio FKIP UNMA PENERJEMAHAN TEKS AUDIO VISUAL (SUBTITLING)," *Educatio FKIP UNMA* 5, no. 2 (2019): 154–60.

²⁵ Raden and Said, "ANALYSIS OF MEANING SHIFT IN THE TRANSLATION OF ARABIC CARTOON VIDEO SUBTITLES 'JUHA AND HUMA: SHAID AS-SAMAK' ON AL-WADIIH MEDIA CHANNEL فن هسد Yes Sal God bless you Lomi Yes The Prophet Yaffa Naomi Yaffa صذلما : لود تلا God bless you Afo Hello The Lord Moti Loza Lo Naomi noel Yes."

²⁶ Gusti Agung et al., "Subtitling of Foreign Language Video Content Without Permission from the Creator or Copyright Holder," *Jurnal Kertha Wicara* 10, no. 2 (2021).

So, Audiovisual Translation (AVT) is a branch of translation studies that focuses on transferring language within media that combines both audio (sound) and visual (image) elements, such as films, television shows, online videos, video games, and e-learning materials. In AVT, meaning is conveyed not only through words but also through visual elements (facial expressions, body movements, colors, symbols) and audio elements (voice intonation, background music, sound effects). Therefore, audiovisual translators must consider the multimodal context to ensure that messages remain accurate and easily understood across different cultures and languages.

AVT is a relatively new field that bridges translation studies and film studies, playing a crucial role in film distribution and audience reception. According to Cintas, there are more than ten methods within AVT, but the three most common forms are subtitles, voiceover, and dubbing. Chaume describes audiovisual text as a semiotic construct made up of several signifying codes that operate simultaneously to create meaning. One of the most widely used forms of AVT is subtitling, which presents translated text at the bottom of the screen to convey dialogue, visual elements (such as written signs or graffiti), and audio information (songs, voice-overs). Subtitling is also classified as intersemiotic translation (Chuang), which, according to Jakobson, refers to translating a message from one system of signs to another, such as from text to image or sound. Due to the lack of official subtitles in many foreign-language video contents, fansubs unofficial subtitles created by fans or communities have emerged and are widely shared on various websites.

B. Translation Techniques

The choice of Molina and Albir's model is based on its clarity, comprehensiveness, and functionality, especially in analyzing stylistic and figurative language,. Unlike other models, it allows researchers to precisely track and evaluate micro-level translation operations that affect meaning and tone.²⁷

Other translation theories, such as Christiane Nord's functionalist model, Andrew Chesterman's categorization of strategies, and Juliane House's quality assessment framework, offer valuable perspectives but are less suited to the micro-level objectives of this study:

Nord emphasizes text function and the translator's loyalty to both sender and receiver. While effective for professional communication, her model does not offer a typology of procedures for analyzing specific linguistic shifts at the phrase or clause level.²⁸

Chesterman focuses on strategies that describe cognitive decisions across syntactic, semantic, and pragmatic domains. However, his model lacks the technical specificity required to classify observable translation techniques for rhetorical devices like irony.²⁹

²⁷ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512.

²⁸ Nord, Christiane. *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*. Amsterdam: Rodopi, 2005.

²⁹ Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam: John Benjamins, 2007.

House provides a strong framework for translation quality assessment, emphasizing textual equivalence and register. Yet, her model is designed for macro-level evaluation and is not intended for identifying localized translation procedures.³⁰

By contrast, Molina and Albir offer a practical and detailed toolset that aligns with this study's aim of examining how irony often subtle and context-dependent is translated at the micro level. This analytical focus allows for the precise identification of meaning shifts and stylistic transformations relevant to rhetorical intent.³¹

Translation techniques are procedures for analyzing and classifying translation equivalents from the source language to the target language and can be used in various language units. Translation techniques are practical methods, skills, or arts used to transfer messages from the source language to the target language, applied at the level of words, phrases, clauses, or sentences.³² Based on the above definition, we can conclude that translation technique has two main aspects: first, they are practical, meaning they are directly related to solving problems in real situations such as translation. Second, techniques are applied to specific tasks, as in the context of translation. This distinguishes techniques from methods, which tend to be

³⁰ House, Juliane. *Translation Quality Assessment: Past and Present*. London: Routledge, 2015.

³¹ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512.

³² Machali, Rochayah, Johannes Djony Herfan, and Benny H. Hoed. "Pedoman bagi penerjemah." (No Title) (2000)..

normative or rule-based. Therefore, there are 18 translation techniques, including the following³³:

1) Adaptation

To replacement for cultural elements of the source text (ST) into the cultural of the target text (TT).³⁴ In additional Newmark called this technique as Cultural Equivalent, this is “a notion of translation in which cultural words from the source language are replaced with cultural words from the target language”.³⁵ Although experts do not agree on certain terms, all experts emphasize that translating takes cultural aspects into account. For example, “He failed the exam again. What a genius!” (source language) to “Dia gagal ujian lagi. Pintar banget, ya!” (target language)

2) Amplification

The translator need to introduce details that are not formulated in the SL: information, explicative paraphrasing and.³⁶ In Addition stated this technique as paraphraser explicitation and addition, “this is amplification or explanation of the meaning of a segment of the text”.³⁷ even there are difference about the term but this technique emphasized at one point that is adding more detail about the information from SL to

³³ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512.

³⁴ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512.

³⁵ Newmark, Peter. *A textbook of translation*. Vol. 66. New York: Prentice hall, 1988.

³⁶ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

³⁷ Newmark, Peter. *A textbook of translation*. Vol. 66. New York: Prentice hall, 1988. P.90

TL. e.g., when translating Ramadhan (Arabic) to the Muslim month of fasting (English). In the example above is amplification technique. Amplification is the opposite of reduction. Another example: “He finally got what he deserved.” (Source language) to “Akhirnya dia mendapatkan balasan yang setimpal atas semua perbuatannya.”

3) Borrowing

To take words or expression straight from another language. It can be pure (without being altered).³⁸ There are two types of this technique first is Naturalization, this technique to “Adapts the SL word first to the normal pronunciation, then the normal morphology (word forms) of the TL and the second is borrowing which a word taken directly from another language to introducing an element of local colour is a matter of style and consequently of the message.³⁹

From the differences of opinion above, we can conclude that this borrowing technique focuses on translation using the same words as the source language. Example Naturalized borrowing *Television* (English) to *Televisi* (Indonesian). Example Pure borrowing *reshuffle* (English) to *reshuffle* (Indonesian).

³⁸ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

³⁹ Vinay, Jean-Paul, and Jean Darbelnet. "A methodology for translation." *The translation studies reader* 23.3 (2000): 84-93. P.85

4) Calque

Calque technique is literal translation of foreign word or phrase.⁴⁰ Other name from this technique is Through Translation, which is this the literal translation of common collection collocation, names of organizations, the component of compounds and perhaps phrases, is known as calque or loan translation.⁴¹

From those definition the researcher can conclude calque technique is translating in phrase and translating lexical word per word. Example primary school (English) to sekolah dasar (Indonesian).

5) Compensation

This technique to introduce a SL element of information or stylistic effect in another place in the TL because it cannot be reflected in the place as in the SL. Example *Man attempts, the will of God prevails* (English) to Manusia berusaha, kehendak tuhan beerkuasa (Indonesian)

6) Description

Description is translation technique by replacing a term or expression with a description of its form or/and function by explaining in more detail.⁴² In addition this technique mention as Notes, which is put additional information in a translation.⁴³ Translators may require additional information in their translated versions, usually cultural

⁴⁰ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

⁴¹ Newmark, Peter. *A textbook of translation*. Vol. 66. New York: Prentice hall, 1988. P.56

⁴² Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

⁴³ Newmark, Peter. *A textbook of translation*. Vol. 66. New York: Prentice hall, 1988. P.91

(regarding the cultural differences between TL and TL), technical (regarding the topic) or linguistic (regarding explanations of incorrect word usage). This information should be tailored to the needs of the reader, not to the original reader. For example *kades* (Indonesian) to *head of village (someone who leads a village)* (English), *ketupat* (Indonesian) to *Indonesian traditional food eaten at the celebration of Eid al-fitr* (English).

7) Discursive Creation

This technique to establish a temporary equivalence that is totally unpredictable out of context, this technique often found in the translation of title.⁴⁴ For example: *Stand By Me* (movie title in English) to *Tetaplah Bersama Ku* (Indonesian).

8) Establish Equivalent

Establish Equivalent technique to use a term or expression recognized (by dictionaries or language use) as an equivalent in the TL.⁴⁵ So this technique on translating same as SL or others equivalent but it have been captured in dictionary. Example: *They are as like as two peas* (English) to *Mereka seperti pinang dibelah dua* (Indonesian)

⁴⁴ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

⁴⁵ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

9) Generalization

By means this technique, the translator need to use a more general or neutral term while translated SL.⁴⁶ In other name this technique is Functional Equivalent this common procedure, applied to cultural word, requires the use of culture-free word, sometimes with a new specific term; it therefore neutralises or generalises the SL word and sometimes and sometimes adding special ones.⁴⁷ Example: *Mansion* (English) to *Rumah besar* (Indonesian)

10) Linguistic Amplification

This technique to add linguistic elements, this often used in consecutive interpreting and dubbing.⁴⁸ Amplification is a technique used to paraphrase implicit information from the source language into the target language. It provides more detailed information about the source text.⁴⁹

Based on explanation above we can conclude this technique is to describe whether add or pharaprased the linguistic element to make translation result easy to understand for the readers. Example: *Pecal adalah makanan khas Indonesia.* (Indonesian) to Target text: *Pecal is a traditional food from Indonesia.* (Notes: Pecal is a kind of salad made

⁴⁶ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

⁴⁷ Newmark, Peter. *A textbook of translation*. Vol. 66. New York: Prentice hall, 1988. P.83

⁴⁸ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

⁴⁹ Muchtar, M., and F. R. W. Kembaren. *Basic Theory of Translation*. 2018.P, 71

from vegetables with peanut sauce). Other example: *Shal we?* (English) to *bisa kita berangkat sekarang?* (Indonesian)

11) Linguistic compression

This technique to synthesize linguistic elements in the TL. this is often used in Simultaneous interpreting and sub-titling. Example: *I want you to know* (English) to *ketahuilah* (Indonesian)

12) Literal Translation

This technique to translate a word or an expression word for word. This technique focus to translating SL to TL by word for word.⁵⁰ Example: *Minister of Finance* (English) to *Menteri Keuangan* (Indonesian).

13) Modulation

This technique uses the translator to change the point of view, focus or cognitive category in relation to the SL, it can be lexical or structural.⁵¹ In the other hand Modulation is a change of the meaning that is cause by shift of perspective or point of view.⁵²

From definition above we can conclude modulation technique is technique focus on translating with change the point of view without

⁵⁰ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

⁵¹ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

⁵² Newmark, Peter. *A textbook of translation*. Vol. 66. New York: Prentice hall, 1988. P.88

change the meaning of the text. Example: *I broke my leg* (English) to *kaki ku patah* (Indonesian).

14) Particularization

The particularization technique is translation technique that to use a more precise or concrete term. It is in opposition to generalization.⁵³ Example: *He gave her a flower* (English) to *Dia memberikannya Bungan mawar merah* (Indonesian).

15) Reduction.

The reduction technique is reducing certain elements of the SL or to suppress a ST information item in the TL.⁵⁴ Example: The month of fasting in opposition to *Ramadhan* when translating into Arabic. *It's a piece of cake* (English) to *itu mudah* (Indonesian). This technique includes implicitation (removing information that is considered already understandable from the context) and deletion/omission (eliminating certain elements that are not too important in the target language).

16) Substitution (Linguistic, Paralinguistic).

This technique to change linguistic elements for paralinguistic elements (Intonation, Gesture) or vice versa.⁵⁵ Example: *I didn't steal*

⁵³ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

⁵⁴ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

⁵⁵ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.511

the money (English) to do *shaking his head while raising his hands as a sign of honesty*

In this example, physical movements (paralinguistic), namely shaking the head and raising the hand, are used to replace the words "I didn't steal the money" (linguistic) in the original text to emphasize that the speaker did not steal the money.

17) Transposition

Transposition technique use to change grammatical category.⁵⁶

Transposition is that they illustrate a frequent tension between grammar and stress. Transposition is the only translation technique concerned with grammar, and most translator make transposition intuitively. However, it is most likely comparative linguistics research, and analysis of the text corpus and its translations, will reveal much more service able transposition for us.⁵⁷ Example: *The cat chased the mouse.* (English) to *kucing mengejar tikus* (Indonesian).

In this example, the order of subject (cat) and object (mouse) is reversed in the translated sentence to maintain the original meaning of the source sentence. In English the word order is subject-predicate-object (SVO), while in Indonesian the word order is subject-object-

⁵⁶ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.511

⁵⁷ Newmark, Peter. *A textbook of translation*. Vol. 66. New York: Prentice hall, 1988. P.88

predicate (SOP). Therefore, it is necessary to transpose the word order so that the translated sentence remains meaningful in Indonesian.

18) Variation

This is the last technique in translation, this technique use to change linguistic or paralinguistic variation. Change of textual tone, style, social dialect, geographical dialect.⁵⁸ Example to introduce or change dialect indicators for characters when translating for the theatre, change tone when adapting novels for children.

The techniques mentioned above are not intended to confuse translators; rather, they aim to assist them in translating the problem. As mentioned previously, translators play an important role in translating messages from SL to TL. Translators have transfer competence, namely the ability to choose appropriate translation techniques. With this ability, translators are able to create strategies to solve problems that arise due to differences between the two languages. However, the translator's ability always determines the quality and level of difficulty of the text.

From the explanation we can conclude that the translator's ability combined with the ability to choose translation techniques can improve the quality of the translation results, and can make readers better understand the message conveyed by the source language. because

⁵⁸ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.511

errors in choosing a technique can cause changes, both in the message conveyed, grammar, and the choice of words to convey the message that is less accurate and the reader does not understand the message conveyed. Therefore, the role of the translator and the ability to choose translation techniques is very important in translating the source language into the target language

C. Culture Specific Items

Culture-Specific Items (CSIs) in the context of translation refer to linguistic elements that embody unique aspects of a particular culture, which often do not have direct equivalents in the target language. These items can take the form of concepts, objects, customs, institutions, proper names, or culturally embedded expressions that are deeply tied to the source culture's worldview. As Petrulionė notes, CSIs include “proper nouns, objects, customs, institutions, expressions and also concepts embodied in the source language readership or are perceived differently.”⁵⁹ Aixela further emphasizes that CSIs should not be limited to institutions or historical references, but encompass a wide range of culturally bound terms that pose challenges during the translation process.

This challenge becomes even more complex in the context of subtitling, where, according to Horbačiauskienė, Kasperavičienė, and Petronienė, CSIs often demand descriptive translation techniques that may result in longer and more elaborate expressions in the target language.² In essence, culture plays a

⁵⁹ Vaida Petrulionė, “Translation of Culture-Specific Items from English into Lithuanian: The Case of Joanne Harris’s Novels,” *Studies about Languages*, no. 14 (2009): 56.

central role in translation, as translators must not only bridge linguistic gaps but also convey cultural meaning in a way that is accessible and acceptable to the target audience. Peter Newmark proposes five categories of Culture-Specific Items that commonly appear in texts and are frequently encountered in translation.⁶⁰

1. Ecology

Ecology which refers to elements of the natural world unique to a particular culture, including geographical features, climate, flora, and fauna. Examples such as savanna, tundra, or bamboo highlight how ecological terms often lack direct equivalents and may require retention or cultural adaptation in translation.

2. Material Culture (Artefacts)

Material Culture (Artefacts), which includes tangible cultural products such as clothing, food, buildings, tools, and modes of transport. Words like kimono, sushi, or keris exemplify how translators may need to borrow, adapt, or explain these terms to retain cultural significance.

3. Social Culture

Social Culture which involves the day-to-day social practices and institutions of a society, including entertainment, sports, and professions. Examples like pub, tea time, or Thanksgiving show how such terms reflect

⁶⁰ Newmark, Peter. A textbook of translation. Vol. 66. New York: Prentice hall, 1988. P.88

distinct cultural norms that might not resonate with the target audience unless appropriately adapted or explained. Organizations, Customs, and Ideas form

4. referring to legal, political, religious, or ideological concepts unique

referring to legal, political, religious, or ideological concepts unique to a specific culture. Items such as Sharia Law, the Pentagon, or the House of Commons often require contextual clarification or substitution due to their complexity and cultural specificity.

5. Gestures and Habits

Gestures and Habits encompass culturally embedded non-verbal communication, such as bowing in Japan or shaking hands in the West. These elements are difficult to translate literally and typically require cultural interpretation to preserve their communicative intent.

From the explanation above, it can be concluded that Culture-Specific Items (CSIs) are not limited to one type of reference, but they involve a variety of cultural elements that are strongly tied to a particular society. Therefore, understanding these categories is essential for translators, especially in audiovisual translation like subtitling, because each category may require different translation strategies. The more complex and culture-bound the item, the more sensitive and adaptive the translation technique must be. That is why translators must be equipped not only with language proficiency but also with deep cultural insight.

D. Film Series (The Lord of The Ring)

Etymologically, a film is a moving picture and a living story. As for those who interpret that film is a moving picture and its movement is depicted as a discontinuous movement that appears because of the limitations of the human eye and brain to capture a number of image changes in a fraction of a second. According to the Great Dictionary of the Indonesian Language (KBBI), a film is a thin membrane made of celluloid for line drawings (portraits) or positive images (to be played in cinemas and TV). Films have their own impact on their audience. A film series is a series of episodes or films that are connected to each other and tell a story. the same or closely related.⁶¹ One such series is The Lord of the Rings: The Rings of Power, an American fantasy drama based on The Lord of the Rings novels and appendices written by J.R.R. Tolkien. Developed by J.D. Payne and Patrick McKay for the Prime Video streaming platform, the series is set during the Second Age of Middle-earth, thousands of years before the events of The Hobbit and The Lord of the Rings. It is produced by Amazon Studios in collaboration with HarperCollins and New Line Cinema, with direct consultation from the Tolkien Estate.

E. Previous Related Studies

A previous study entitled *Analysis of Subtitle Translation Techniques in the Film "Inside Out" by Pete Docter and Ronnie Del Carmen* investigated the use of various translation techniques applied in the subtitling of the animated film *Inside Out*. The research identified a total of 130 instances of translation

⁶¹ ASMAMAW ALEMAYEHU SHELEMO, "No Title لـ لـ," *Nucl. Phys.* 13, no. 1 (2023): 104–16.

techniques, revealing a range of strategies employed by the translator to transfer meaning from the source language to the target language. The most frequently used technique was modulation, which appeared in 35 instances or approximately 26.92% of the total data, indicating the translator's effort to change the point of view or cognitive category to make the translation more natural. This was followed by techniques such as amplification (13.84%), literal translation and borrowing (each at 13.07%), and reduction (10.76%). Less frequently used techniques included calque and compensation (each at 6.92%), while common equivalence, transposition, adaptation, description, and linguistic compression made up the smallest portion of the data. Notably, description and compression appeared only once, each accounting for 0.76%, highlighting their minimal role in this particular case. This study demonstrates the complexity and variety of strategies involved in subtitle translation and emphasizes the importance of selecting techniques that align with the cultural and linguistic nuances of the target audience

Another relevant study entitled *Subtitling Strategies Used in Translating Cultural Words in the Subtitle of Disney Animation Movie: Coco* focused on identifying the strategies employed to translate cultural words from English-Spanish (as source languages) into Indonesian (as the target language). Using a descriptive qualitative method, the researcher examined 100 cultural words found in the subtitles, categorized based on Newmark's (1988) classification of cultural terms. These were divided into five cultural categories: ecology (26%), material culture (22%), social culture (20%), gesture and habit (18%), and organization (14%). To analyze the translation

process, Gottlieb's (1992) subtitling strategies framework was applied, which includes ten types of strategies: transfer, imitation, transcription, paraphrase, expansion, deletion, condensation, dislocation, decimation, and resignation. The analysis revealed that the most dominant strategy used was **transfer**, appearing in 41% of the cases. This strategy involves direct word-for-word translation, preserving the literal meaning of the source language. The findings highlight the translator's tendency to maintain semantic accuracy, particularly in dealing with culture-specific items, by choosing strategies that ensure both clarity and fidelity to the original context.

A relevant study was conducted by Anshori et al., who analyzed the translation of Surah Yasin from Arabic into the Rejang language⁶². Their research focused on identifying the translation techniques used and evaluating the overall quality of the translated text, particularly in terms of accuracy, acceptability, and readability. By employing qualitative content analysis and Focus Group Discussions (FGDs), the study revealed that the most frequently used technique was “established equivalent,” followed by explication and addition. Anshori and his team emphasized that the translator's strategies—such as using familiar terms, clarifying implicit meanings, and adjusting cultural references—significantly influenced the accessibility and cultural alignment of the translation. This study highlights the importance of choosing appropriate translation techniques when rendering sacred texts into minority

⁶² Sakut Anshori et al., “Analysis of Techniques and Quality of Translation of Surah Yasin into Rejang Analysis of Techniques and Quality of Translation of Surah Yasin into Rejang Language,” no. July (2025), <https://doi.org/10.32505/jl3t.v11i1.11168>.

languages. In relation to the current study, which examines Culture-Specific Items (CSIs) in the subtitles of *The Lord of the Rings: The Rings of Power*, Anshori's findings underscore the crucial role of translators in maintaining both fidelity and communicative clarity when dealing with culturally or theologically significant content.

CHAPTER III

RESEARCH METHODS

This chapter discusses the research methodology used in this study. It includes the Research Design, Object of Research, Techniques of Collecting Data, Research Instruments, and Techniques of Data Analysis. This chapter explains the approach taken to

analyze the translation techniques applied to culture-specific items (CSIs) found in the subtitles of *The Lord of the Rings: The Rings of Power*. The methods employed in this research are designed to ensure the validity and reliability of the data collected, which are systematically analyzed to address the objectives of the study.

A. Research Design

This research uses qualitative methods. Qualitative methods are designed to capture and understand phenomena experienced by research participants such as behavior, perceptions, motivations, and actions in a holistic manner and within their natural context.⁶³ The purpose of using this method is to obtain in-depth information that aligns with the research questions and objectives. In this study, the qualitative approach is applied to identify the translation techniques used by the subtitle translator in rendering culture specific items from the source language into the target language in *The Lord of the Rings: The Rings of Power* series.

⁶³ Haradhan Kumar Mohajan, "Qualitative Research Methodology in Social Sciences and Related Subjects," *Journal of Economic Development, Environment and People* 7, no. 1 (2018): 23–48.

This study employs a descriptive qualitative approach. As stated by Gay and Airasian, descriptive research focuses on identifying and portraying existing conditions without manipulation, presenting the findings in the form of narrative descriptions rather than numerical data.⁶⁴ In line with this, qualitative descriptive research aims to explore and interpret phenomena in detail by utilizing non-structured and descriptive data analysis. This method emphasizes the importance of contextual understanding, individual perspectives, and the social factors that influence the subject under investigation.⁶⁵

In general, the researcher provides a comprehensive overview based on real data and phenomena found, requiring in-depth observation and analysis. This research is presented in a qualitative form with a descriptive design, explaining phenomena as naturally as possible based on field data and presented in words rather than numbers. To maintain data authenticity, the researcher does not alter or add to the data. This study analyzes the translation techniques used in rendering culture specific items in the subtitles of *The Lord of the Rings: The Rings of Power* series.

B. Source of the Research

The source of the research refers to the subject or material from which data can be obtained and collected for research purposes. Researchers may use books, audiovisual content, documents, or other forms of printed and digital media as data sources. In this study, the source of data is the subtitle text from

⁶⁴ Gay, L. R., and Peter Airasian. *Educational Research: Competencies for Analysis and Applications*. New York: Pearson, 2018.

⁶⁵ Creswell, John W., and Cheryl N. Poth. *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. Thousand Oaks, CA: Sage Publications, 2018.

The Lord of the Rings: The Rings of Power series, both in its original English version and its Indonesian translation. The series was accessed through the streaming platform Amazon Prime Video, where each episode contains embedded subtitles that serve as primary data for analysis.

The selection of this series was based on purposive sampling in which specific content is deliberately chosen due to its relevance to the research focus. The Rings of Power was selected as the research object because of its rich depiction of fictional cultures, mythological references, and linguistic diversity which makes it an ideal subject for studying culture-specific items. The series contains numerous cultural terms and expressions that reflect various traditions, beliefs, and social structures which are elements that pose translation challenges. Furthermore, its global popularity and wide distribution contribute to its significance as a source for studying how cultural meaning is transferred across languages in audiovisual translation.

C. Object of The Research

In qualitative research, the object of study is generally situated within a natural setting, which underlies the characterization of this method as naturalistic. A natural setting denotes phenomena that unfold organically without external interference or manipulation by the researcher. Within this methodological framework, the researcher serves as the primary instrument of data collection and analysis, a role that necessitates a solid theoretical foundation and a comprehensive understanding to effectively observe, interpret, document, and construct meaning from the research object.

The object of this study is the use of translation techniques in rendering culture-specific items (CSIs) in the subtitles of the series *The Lord of the Rings: The Rings of Power*. This research seeks to identify and analyze the strategies used by the translators to transfer culture-bound elements from the source language into the target language. CSIs often carry culturally embedded meanings that do not have direct equivalents, making the translation process particularly challenging. A deep understanding of both cultural contexts and linguistic nuances is necessary to ensure that these items remain meaningful and understandable to the target audience while preserving their original cultural significance.

This study adopts the translation technique framework proposed by Molina and Albir and applies the classification of culture-specific items as outlined by Peter Newmark. The analysis is expected to provide a clearer picture of how translators handle culture-laden expressions in audiovisual texts and contribute to the broader field of translation studies, especially in the domain of subtitle translation. The findings may also serve as a reference for future translators facing similar challenges in translating cultural content from English to Indonesian.

D. Technique for Collecting Data

In qualitative research, the data collection technique commonly employed is document analysis, which involves examining written materials to obtain information relevant to the research focus. Bowen explains that document analysis is a systematic procedure for reviewing or evaluating documents both

printed and electronic (computer-based and Internet-transmitted) material.⁶⁶ In this study, the researcher collected the data from the subtitles of *The Lord of the Rings: The Rings of Power* episode 1, both in the source language (English) and target language (Indonesian). These subtitles were then analyzed to identify Culture-Specific Items (CSIs) and their translation techniques.

The research data was collected through the following steps: (1) the researcher searched for the series *The Lord of the Rings: The Rings of Power* on the internet (2) downloaded the series from Amazon Prime (3) downloaded the serial script on the internet. Then Document Analysis was carried out to analyze the Translation technique.

1. Document Analysis

This research employs document analysis as the primary technique to gain a deeper understanding of the translation technique used in rendering culture-specific items. Document analysis is a qualitative method that involves systematically interpreting and evaluating written or recorded texts to identify patterns, concepts, and meanings within the data.⁶⁷ It allows researchers to make objective inferences by carefully examining the content of documents relevant to the research topic. This includes subtitles, scripts,

⁶⁶ Glenn A. Bowen, "Document Analysis as a Qualitative Research Method," *Qualitative Research Journal* 9, no. 2 (2009): 27–40.

⁶⁷ Steve Stemler, *Practical Assessment: Research & Evaluation - Overview of Content Analysis*. (Yale University, 2001), p. 01.

audiovisual materials, and other supporting texts that provide contextual insight into translation choices.⁶⁸

In this study, the document being analyzed is the English subtitle of *The Lord of the Rings: The Rings of Power* series along with its Indonesian translation. The document analysis technique is used to answer the research questions, particularly in identifying culture-specific items based on Peter Newmark classification and analyzing the translation techniques applied using Molina and Albir's framework. This method allows the researcher to examine how cultural references such as mythology, customs, historical elements, and linguistic expressions are transferred from the source language to the target language.

The analysis process includes a close reading of the subtitle data episode by episode, identifying and categorizing instances of culture-specific items, and investigating how these items are handled in translation. By doing so, this method provides a structured and systematic approach to uncover how cultural meaning is preserved, shifted, or adapted across languages, ultimately contributing to the understanding of subtitle translation practices within audiovisual media.

E. Instruments of The Research

Research instruments are tools used to collect data in a study. Based on the explanation above, it can be concluded that the researcher is

⁶⁸ Miles, Matthew B., and A. Michael Huberman. *Qualitative Data Analysis: A Sourcebook of Methods*. Thousand Oaks, CA: Sage Publications, 1994.

responsible for both collecting and analyzing the data. To ensure the completeness and accuracy of the data, a checklist is used as a supporting research instrument. In this study, the researcher employs two instruments, namely Document Analysis Checklist 1 and Document Analysis Checklist 2. Document Analysis Checklist 1 is used to address Research Question number 1, which focuses on identifying and classifying culture-specific items found in the subtitles of *The Lord of the Rings: The Rings of Power*. Document Analysis Checklist 2 is designed to answer Research Question number 2, which analyzes the translation techniques used to transfer those culture-specific items from the source language to the target language. A more detailed explanation of both checklists is provided in the following section.

1. Document Checklist

A document checklist is a tool used to help identify, categorize, and analyze the document data collected. It functions as a structured list of items or indicators designed to record the presence or absence of specific data. In this study, the document checklist consists of tables that focus on the classification of culture-specific items and the translation techniques used in the subtitle translation. This checklist is used to answer Research Question number 1 and number 2 by referring to theoretical indicators related to culture-specific items and translation strategies. The researcher follows a structured process in developing the blueprint tables used in the

analysis. In this study, there are two blueprint tables: the culture-specific items classification table and the translation techniques table.

- a. Determine the theory for classifying culture-specific items, using Peter Newmark Framework for CSI categorization.
- b. Break down Peter Newmark theory into specific categories such as Ecology, Material Culture, Social Culture, Organization, Customs and Practices, among others.
- c. Develop clear indicators for each category to help identify instances of culture-specific items within the subtitles.
- d. Create a blueprint table that includes columns such as Theory, Number, CSI Classification, and Indicators Related to Culture-Specific Items.

Table 3. 1

Types of Culture-Specific Items (CSIs) and The Indicators

| No | Theory | Types of Csis | Indicators |
|-----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------|------------------------------------------------------------------------------------------|
| 1 | Classification of Culture-Specific Items (Based on Newmark, 1988) Category of CSI, Ecology, Material Culture (Artifacts), Social Culture, Organizations, Customs, Activities, Concepts, Gestures and Habits | a. Ecology | Includes references to local flora, fauna, weather, geographical terms, landscapes |
| | | a. Material Culture (Artifacts) | Refers to food, clothing, housing, transport, tools or weapons |
| | | b. Social Culture | Related to daily life, hobbies, social institutions, or cultural practices |
| | | c. Organizations, Customs, Activities, Concepts | Refers to political terms, religious practices, traditional events, administrative roles |
| | | d. Gestures and Habits | Involves body language, behavior, and habits specific to a certain culture |

The presented table explains the types of Culture-Specific Items (CSIs) based on Peter Newmark's classification as described in his 1988 work *A Textbook of Translation*. This classification serves as the foundation for analyzing the presence of culture-specific items in the subtitles of *The Lord of the Rings: The Rings of Power* series. The table categorizes CSIs into five main types: Ecology, Material Culture, Social Culture, Organizations and Customs, and Gestures and Habits. Each category is further elaborated with specific indicators that assist in identifying and classifying instances of culture-specific expressions within the subtitle text. This classification is essential for answering Research Question 1, which focuses on identifying and categorizing CSIs in the series. The table also provides a structured framework for evaluating cultural elements, ensuring a comprehensive analysis aligned with Newmark's theoretical model.

The Document Analysis Checklist on the table of translation techniques below is used to answer Research Question number 2 in this study by focusing on indicators related to the translation techniques applied to culture-specific items. The checklist consists of a table that contains a list of translation techniques along with indicators that help in identifying how each technique is employed in the subtitle translation. In preparing the blueprint table, the researcher follows several steps:

- a. Determine the theoretical framework for translation techniques. In this study, the researcher adopts the classification by Molina and Albir.

- b. Break down the theory into 18 specific translation techniques as proposed by the authors, such as Adaptation, Amplification, Borrowing, Calque, Compensation, and others. Each technique is assigned a code for easier reference (e.g., Adaptation [A], Amplification [Am], Borrowing [B], etc.).
- c. Develop clear indicators for each translation technique to assist in recognizing its application within the document data.
- d. Construct a blueprint table consisting of columns for Number, Theory, Translation Technique, and Indicators Related to Translation Techniques.

This blueprint table is designed to ensure that the analysis of subtitled culture-specific items is conducted systematically and aligns with the theoretical foundation provided by Molina and Albir.

Table 3. 2

The Translation Techniques Indicators

| No | Translation Technique | Indicators |
|-----------|------------------------------|---------------------------------------------------------------------------------------|
| 1 | Adaptation (Ad) | 1) Cultural reference is changed to one that fits the target culture more naturally |
| 2 | Amplification (Am) | 1) Additional information is added to make the meaning clearer in the target language |
| 3 | Borrowing (Bo) | 1) Word or expression is taken directly from the source language without translation |
| 4 | Calque (Ca) | 1) Literal translation of foreign expressions, maintaining source structure |
| 5 | Compensation (Cp) | 1) Information is lost in one part but compensated in |

| | | |
|----|-------------------------------|----------------------------------------------------------------------------------------|
| | | another part of the text |
| 6 | Description (De) | 1) Term is replaced with a description of its meaning |
| 7 | Discursive Creation (DC) | 1) Equivalent is created that is not literal but fits the target context |
| 8 | Establish Equivalent (EE) | 1) Using a commonly accepted term in the target language |
| 9 | Generization (Ge) | 1) A more general or neutral term is used in the translation |
| 10 | Linguistic Amplification (LA) | 1) Linguistic elements are added in the target text |
| 11 | Linguistic Compression (LC) | 1) Linguistic elements are reduced in the target text |
| 12 | Literal Translation (LT) | 1) .Word-for-word translation without changing structure |
| 13 | Modulation (Mo) | 1) A change in the point of view, cognitive category, or perspective |
| 14 | Particularization (Pa) | 1) .A more specific term is used in the target language |
| 15 | Reduction (Re) | 1) Information from the source text is omitted |
| 16 | Substitution (Su) | 1) Cultural element is replaced with a different but culturally appropriate expression |
| 17 | Transposition (Tr) | 1) A grammatical category is changed during the translation process |
| 18 | Variation (Va) | 1) A change in linguistic or paralinguistic |

| | | |
|--|--|------------------------------------|
| | | elements (e.g., tone, style, form) |
|--|--|------------------------------------|

Below are the document checklist table:

Table 3. 3
Checklist For Analysis Translation Technique of Culture Specific Items

| NO | SL | TL | CSIS | | | | | Translation techniques |
|----|----|----|------|----|----|------|----|------------------------|
| | | | E | MC | SC | OCAC | GH | |
| 1 | | | | | | | | |
| 2 | | | | | | | | |
| 3 | | | | | | | | |
| 4 | | | | | | | | |
| 5 | | | | | | | | |
| 6 | | | | | | | | |
| 7 | | | | | | | | |

The table above is used to identify and categorize csis as well as the translation techniques employed.

F. Technique For Analysis Data

The data analysis in this research adopts the interactive model developed by Miles and Huberman, which consists of four interrelated stages:

data collection, data reduction, data display, and conclusion/verification.⁶⁹ This approach enables a systematic and rigorous analysis of the translation techniques used in rendering Culture-Specific Items (CSIs) in the subtitles of *The Lord of the Rings: The Rings of Power*.

1. Data Collection

At this stage, the researcher collected data from the original English subtitle and its Indonesian translation in *The Rings of Power* series. The data collection process involved systematically watching selected episodes, identifying Culture-Specific Items (CSIs), and extracting the relevant subtitle lines. For each CSI identified in the English subtitle, the researcher recorded its corresponding Indonesian translation, episode number, timestamp, and context within the scene. This process resulted in a preliminary data inventory consisting of bilingual subtitle pairs that contain cultural references.

2. Data Reduction

In the data reduction phase, the researcher filtered and organized the raw data by classifying each culture-specific item according to Peter Newmark's typology of CSIs, such as ecology, material culture, social culture, organizations/customs, and gestures or habits. After classification, each subtitle pair was analyzed to determine the translation technique used by the subtitle translator based on the framework of Molina and Albir. Each entry was then coded with both the category of CSI and the corresponding

⁶⁹ Miles, Matthew B., and A. Michael Huberman. *Qualitative Data Analysis: A Sourcebook of Methods*. Thousand Oaks, CA: Sage Publications, 1994.

translation technique. This step helped structure the data for clearer analysis by establishing the relationship between the cultural term and its rendered form in the target language.

3. Data Display

In this stage, the researcher presented the organized and reduced data in a clear and accessible format. A data table was constructed for each entry, containing the following components: (1) the original English subtitle containing the CSI, (2) the Indonesian subtitle, (3) the category of CSI based on Newmark, (4) the translation technique used based on Molina and Albir, and (5) contextual notes or explanations. Additional tables and charts were created to illustrate the frequency of each CSI category and translation technique. Selected examples were also highlighted as representative data to be discussed in greater depth in the findings.

4. Conclusion/Verification

In the final stage, the researcher conducted an in-depth interpretation of the patterns that emerged from the data. The most dominant CSI categories and translation techniques were identified and examined in the context of intercultural transfer. The relationship between specific CSI types and the techniques used was analyzed to better understand the translator's strategies in making culturally appropriate choices. To ensure the accuracy and reliability of the findings, the researcher rechecked the subtitle data and reapplied the classification and coding scheme for verification. Finally, conclusions were drawn regarding the most effective and commonly used translation techniques for conveying culture-specific meanings in the

subtitles of *The Lord of the Rings: The Rings of Power*, and the broader implications of these strategies for audiovisual translation.

These four stages were conducted iteratively and interactively to ensure a comprehensive, systematic, and valid analysis of the cultural and linguistic features in the subtitle translation.

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the findings and analysis of Culture-Specific Items is based on the cultural categories proposed by Peter Newmark and the translation techniques outlined by Molina and Albir. The discussion focuses on the types of CSIs identified, the translation techniques employed to transfer these cultural elements into Indonesian, and the context in which they appear in the text. Furthermore, the findings are examined in depth and connected to relevant theories and previous studies to provide a comprehensive understanding of audiovisual translation within a cultural context.

A. Research Findings

In this section, the researcher presents all the data that have been found and analyzed. Since this study focuses on two main aspects, the data presentation is divided into two parts. The first part concerns the types of Culture-Specific Items (CSIs) found in the subtitles of *The Lord of the Rings: The Rings of Power*, which were collected through document analysis based on Peter Newmark's classification of cultural categories. The second part discusses the translation techniques used to transfer the CSIs from the source language into the target language, with data collected using a document analysis checklist based on Molina and Albir's theory of translation techniques. All data were then verified through repeated analysis to ensure the accuracy of the classification. These two parts aim to provide a comprehensive overview of how cultural elements are translated and the techniques applied in the translation process.

1. The Types of Culture-Specific Items Found in the Film “The Lord of the Rings: The Rings of Power”

The types of Culture-Specific Items (CSIs) found throughout the subtitles of The Lord of the Rings: The Rings of Power are presented in the table below. This table provides a clearer overview of which CSI categories appear most frequently and helps identify the dominant translation techniques used by the translator in conveying culturally specific meanings to the Indonesian audience.

Tabel 4. 1
Types of Csis Found on The Film

| NO | Types of Csis |
|----|----------------------------------------------------------|
| 1 | Ecology |
| 2 | Material Culture (Artefacts) |
| 3 | Social Culture |
| 4 | Organisations, Customs, Activities, Procedures, Concepts |

Table 4.1 presents the classification of Culture-Specific Items (CSIs) found in the subtitles of the series The Lord of the Rings: The Rings of Power. Based on the analysis, four main categories of CSIs were identified according to Peter Newmark’s classification: ecology, material culture (artefacts), social culture, and organizations, customs, activities, and concepts (OCAC). These four categories reflect the cultural complexity embedded in the source text and highlight the challenges faced by translators

in transferring meaning into Indonesian. Each category carries distinctive cultural elements that require appropriate translation strategies to ensure the meaning is comprehensible to the Indonesian audience. This classification serves as a foundation for the further analysis of the translation techniques applied, which is discussed in the following section.

here are Types of csis Found in the film *The Lord of the Rings: The Rings of Power*.

a. Ecology

The first example of Culture-Specific Items (CSIs) categorized under Ecology appears in dialogue number 23: “Snow-troll,” which is translated into Indonesian as “Troll salju!”. This term refers to a fictional creature associated with cold, snowy environments, reflecting the ecological and fantastical elements of Middle-earth. The translation technique applied here is a combination of borrowing and established equivalent. The word “troll” is borrowed as a fantasy element, while “snow” is translated using an equivalent term, resulting in a culturally accessible yet accurate rendition.

Another example is found in dialogue number 37: “They’ll send us to live with the snails,” translated as “Mereka akan mengirim kita hidup bersama siput.” The term “snails” refers to a real-life animal species and is categorized under ecology because it represents fauna within a cultural context. The translation technique used is established equivalent, as “siput” is a natural and commonly accepted equivalent in Indonesian.

A further ecological reference appears in dialogue number 71: “There’s a trail of snails leading right to her cart,” which is rendered as “Ada jejak siput mengarah langsung ke gerobaknya.” The technique employed here is also established equivalent. Just like in the previous example, the term “snails” is translated using a culturally familiar term that retains its ecological reference.

These three examples illustrate how ecological elements, such as fauna and fantasy creatures, are portrayed in the Indonesian subtitles. The translation techniques of borrowing, established equivalent, and combined strategies are used to convey both the fantastical and environmental aspects of the source culture, while maintaining clarity and cultural resonance for Indonesian viewers.

b. Material Culture (Artefacts)

Material Culture (Artefacts) refers to tangible objects that reflect aspects of a society’s culture, such as tools, transportation, and buildings. In *The Lord of the Rings: The Rings of Power*, this category appears in the form of distinctive artefacts used by the characters, especially within the Harfoot community.

For example, in data entry number 32, the sentence “Come on. Giddyap!” is translated as “Ayo. Hup!” The expression “Giddyap!” is a culturally specific command typically used in horseback riding, which is rendered using the Adaptation technique as “Hup!” to sound more natural and familiar to Indonesian audiences.

Another example appears in data entry number 36, where “We’ll be cast out of the caravan!” is translated into “Kita bisa diusir dari karavan!” The term “caravan” refers to a form of transport unique to the Harfoot community. The translator employs the Borrowing technique, retaining the original term as “karavan”, which is already commonly used in Indonesian and preserves the cultural nuance of the source text.

In data entry number 42, the line “You’re going to get us kicked out of the caravan.” is rendered as “Kau akan bikin kita diusir dari karavan.” As with the previous example, the Borrowing technique is again applied to maintain the word “caravan”, which signifies a culturally significant object in the fictional setting.

These three examples illustrate how items categorized as Material Culture function as cultural signifiers within the narrative. The translator's use of techniques such as Adaptation and Borrowing ensures that the meaning of these artefacts remains accessible to the target audience while preserving their symbolic and narrative importance.

c. Social Culture

Social culture refers to elements related to social organization, customs, and everyday life within a society. In *The Lord of the Rings: The Rings of Power* series, social culture is reflected through various dialogues that portray interactions among characters, family structures, and the social values embraced by the fictional beings in the story.

The first example can be found in dialogue number 7: “They called him Sauron,” which is translated into Indonesian as “Mereka memanggilnya Sauron.” This line reflects naming conventions and collective social recognition of identity, particularly within a mythological hierarchy. The Borrowing technique is used here, maintaining the original name Sauron due to its cultural and narrative significance.

Another example appears in dialogue number 12: “Commander, wait!” which is translated as “Komandan, tunggu!” This utterance reflects a formal social rank within Elven military hierarchy. The translator applies the Established Equivalent technique, using “Komandan”, a culturally familiar term that preserves both the level of authority and the respect embedded in the original context.

The third example is found in dialogue number 88: “Forgive me, my lord,” rendered in Indonesian as “Ampuni aku, Tuanku.” This line highlights the expression of humility and reverence within a stratified society. The technique used is Established Equivalent, as “Tuanku” appropriately conveys the social deference expected in a hierarchical interaction, resonating with similar usage in the Indonesian cultural context.

These three examples illustrate that social cultural elements in fictional dialogue not only serve to develop characters and plot but also pose specific challenges in translation. The translator must preserve

cultural nuance while accurately conveying meaning to the target audience using the most appropriate strategies.

d. Organisations, Customs, Activities, Procedures, Concepts

The category of Culture-Specific Items (CSIs) classified as Organisations, Customs, Activities, Procedures, and Concepts (OCAC) in the series *The Lord of the Rings: The Rings of Power* reflects cultural elements that are institutional, procedural, or ideological in nature. These elements are often rooted in social systems, beliefs, or abstract values within the fictional world and must be accurately conveyed into the target language.

First example can be found in the sentence “We must first return home to take counsel with the High King,” which is translated into Indonesian as “Sebaiknya kita pulang dahulu untuk meminta nasihat Raja Tinggi” (Data no. 21). The phrase “High King” refers to a governmental concept in the fictional world that has a lexical equivalent in the target language while still preserving its original cultural meaning. The translation technique used is Literal Translation, although it is noted that the phrase “Raja Tinggi” might be better rendered as “Paduka Raja” to fully reflect the status in Indonesian.

Another example appears in the sentence “Harfoots have stayed true to our ways,” translated as “Kaum Harfoot tetap setia pada cara hidup kami” (Data no. 44). The cultural concept here refers to the group’s traditions or way of life. The translation applies the Borrowing technique

for “Harfoot”, while “cara hidup” is an Established Equivalent that captures the ideological and procedural values of the original phrase.

The next example is from the sentence “We travel the woods,” rendered as “Kita bepergian melewati hutan” (Data no. 45). This expression describes a traditional activity central to the customs of the Harfoot group. The translation technique used is Generalization, as the more specific cultural nuance of nomadic woodland travel is generalized into a broader Indonesian phrase.

These three examples demonstrate that translating OCAC elements requires not only language proficiency but also an understanding of the values, beliefs, and social structures behind the source culture. Therefore, choosing the appropriate technique is essential for delivering culturally meaningful and accurate translations.

Based on Peter Newmark’s classification of Culture-Specific Items (CSIs), four main categories were identified in the subtitles of *The Lord of the Rings: The Rings of Power*: Ecology, Material Culture, Social Culture, and Organizations, Customs, Activities, and Concepts (OCAC). Among these, Ecology and Organizations and Abstract Concepts appeared most frequently. Items under the Ecology category include natural elements such as creatures or landscapes unique to Middle-earth, like “snow-troll” and “snails,” which are generally translated using borrowing, established equivalent, or literal translation techniques to preserve their cultural resonance. Meanwhile, the OCAC category encompasses ideological and

institutional concepts such as “High King” or “Harfoot way of life,” which are often translated through literal translation, borrowing, and generalization to ensure they remain understandable to Indonesian viewers without losing their original cultural meaning.

Meanwhile, the Organizations and Abstract Concepts category includes mythical places, geographical names, or ideological concepts, such as “Valinor,” “Middle-earth,” and “The Great Foe.” These items are often translated using borrowing or literal translation in order to retain their narrative significance. Through these two dominant categories, the subtitles successfully represent the fantasy world of Middle-earth, and the translation techniques employed help convey cultural meanings accurately to Indonesian audiences.

2. Translation Technique of Csis Found on “The Series The Lord Of The Rings: The Rings Of Power”

The table below presents a comprehensive summary of the translation techniques used to render Culture-Specific Items (CSIs) in the subtitles of *The Lord of the Rings: The Rings of Power*. This classification aims to provide a deeper understanding of how the translator transferred cultural elements from the source language into the target language, as well as to identify the most frequently applied translation techniques throughout the subtitling process.

Tabel 4. 2

Translation Technique of Csis found in “The Series The Lord Of The Rings: The Rings Of Power”

| NO | Translation Technique |
|-----------|------------------------------|
| 1 | Generalization |
| 2 | Literal Translation |
| 3 | Established Equivalent |
| 4 | Borrowing |
| 5 | Modulation |
| 6 | Adaptation |
| 7 | Transposition |

Table 4.2 shows the types of translation techniques used to translate Culture-Specific Items CSIs in the subtitles of The Lord of the Rings: The Rings of Power. These techniques are based on the framework by Molina and Albir, which includes adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. This table helps explain how the translator handled cultural elements in the text by choosing different techniques according to meaning, context, and cultural aspects.

In translating CSIs into Indonesian, various techniques were applied to preserve meaning, cultural nuance, and subtitle readability. Each example

in the table illustrates how the translator adapted cultural elements from the source language to the target language using different approaches. Through this classification, readers can better understand the complexity of translating culture-specific elements and how different strategies can affect the meaning and delivery of the message in the translated text.

- a. The first technique identified in this research is Borrowing, as seen in data entry number (7):

Source Language (SL): “They called him Sauron.”

Target Language (TL): “Mereka memanggilnya Sauron.”

This example uses the borrowing technique, in which the name “Sauron” is retained in its original English form. Sauron is a core character in Tolkien's mythology, and his name carries significant cultural and narrative meaning that is well-recognized by both global and Indonesian audiences. Translating or altering the name would risk undermining the integrity of the original story. In the context of audiovisual translation, borrowing is a strategic choice to maintain authenticity, avoid confusion, and preserve the cultural specificity of proper names. This technique also suits the temporal and spatial constraints of subtitling by providing clarity and economy of expression.

- b. The second technique identified is Established Equivalent, as seen in data entry number (4):

Source Language (SL): “We left Valinor, our home... A place known as Middle-earth.”

Target Language (TL): “Kami meninggalkan Valinor, rumah kami... Tempat yang dikenal sebagai Dunia Tengah.”

In this instance, the term “Middle-earth” is translated using the established equivalent “Dunia Tengah”, a translation that is already conventional and widely used in Indonesian versions of Tolkien’s works. The use of an established equivalent ensures consistency with readers’ and viewers’ expectations, especially for a globally recognized fantasy universe. This technique also helps maintain textual coherence with other translated materials, thereby reinforcing the immersive experience for the Indonesian audience.

- c. The third technique is Adaptation, as shown in data entry number (6):

(SL): “A cruel and cunning sorcerer.”

(TL): “Seorang penenung yang kejam dan licik.”

This sentence demonstrates adaptation, where the term “sorcerer” is translated as “penenung”. In the target culture, penenung evokes associations with mysticism and dark magic that are accessible and familiar to Indonesian audiences. Although penyihir could be another translation, penenung more accurately conveys the context of ancient, secretive power. The technique allows for cultural relevance while still capturing the eerie and powerful essence of the character described in the original.

- d. The fourth technique found is Generalization, as seen in data entry number (8):

(SL): “Marked his flesh with a symbol.”

(TL): “Menandai tubuhnya dengan simbol.”

The use of “tubuh” to translate “flesh” illustrates the technique of generalization. Flesh, which refers specifically to soft body tissue, is rendered into a more general term “tubuh” (body). This simplifies the expression for broader comprehension among the target audience, which is particularly important in subtitle translation where speed and clarity are crucial. Though specificity is reduced, the essential meaning is preserved effectively.

- e. The fifth technique identified is Modulation, as illustrated in data entry number (15):

(SL): “What devilry is this?”

(TL): “Sihir hitam apa ini?”

This translation involves modulation, where the phrase “devilry” is rendered as “sihir hitam”. Instead of translating the word literally as “kenaifan iblis” or “kejahatan iblis”, which may sound unnatural or unclear in Indonesian, the translator shifts the perspective to black magic, a concept that is culturally understood and effectively conveys the sinister nature implied in the original. This change in cognitive category preserves the emotional impact of the dialogue.

- f. The sixth technique is Transposition, as seen in data entry number (11):

(SL): “Commander Galadriel.”

(TL): “Kepala Pasukan Galadriel.”

This example employs transposition, in which the single noun “commander” is translated into a noun phrase “kepala pasukan”. The shift is necessary due to grammatical and syntactic differences between English and Indonesian. Such a transformation ensures the subtitle remains natural and comprehensible, adapting the grammatical structure while maintaining the military connotation and leadership function implied in the original.

- g. The seventh technique is Literal Translation, as demonstrated in data entry number (21):

(SL): “To take counsel with the High King.”

(TL): “Meminta nasihat Raja Tinggi.”

This sentence illustrates literal translation, where the structure and wording of the source text are maintained directly in the target language. The phrase “High King” becomes “Raja Tinggi”, preserving the elevated and formal tone typical of fantasy contexts. Although some might argue for a localized version such as “raja agung”, the literal translation remains semantically accurate and stylistically appropriate for this genre.

This variety of translation strategies indicates that translating Culture-Specific Items (CSIs) requires not only sensitivity to linguistic

structures but also to cultural, pragmatic, and stylistic elements in both the source and target texts.

B. DISCUSSION

This section aims to answer the research questions by analyzing the findings presented earlier. Specifically, it discusses two main aspects. First, the types of Culture-Specific Items (CSIs) found in the subtitles of “The Lord of the Rings: The Rings of Power series” and how these elements represent cultural aspects within the narrative context (addressing Research Question 1). Second, the translation techniques used to transfer CSIs from the source language (English) into the target language (Indonesian), as well as how these techniques influence the meaning and cultural rendering in the translated text (addressing Research Question 2). In addition, this discussion connects the findings with the theories presented in Chapter II and compares them with previous related studies. This aims to show whether the results of this research support, expand upon, or differ from earlier studies in the field of translation, particularly those concerned with the translation of Culture-Specific Items in audiovisual media.

1. Discussion on Culture-Specific Items in “The Lord of the Rings: The Rings of Power Series”

This research identified that the Culture-Specific Items (CSIs) in the subtitles of The Lord of the Rings: The Rings of Power series fall into five main categories based on Peter Newmark’s classification, Ecology, Material Culture (Artefacts), Social Culture, Organizations, Customs, Activities,

Concepts, Gestures and Habits These five categories reflect the cultural richness embedded in the fictional world of Middle-earth. Based on the analysis, the most dominant categories are Social Culture and Organizations, Customs, Activities, Concepts (OCAC)

The Ecology category includes items such as snow-troll, snails, and other mythical creatures or environmental elements that have no direct equivalent in Indonesian culture. These represent the unique fictional landscape, such as snowy climates, dark forests, and magical beings that are hallmarks of the epic fantasy genre. These ecological elements do not merely serve as background but play a key role in shaping the cultural identity of the characters and setting.

The OCAC category features institutional, ideological, and belief-based systems such as “High King,” “Valinor,” and “The Great Foe.” These are often abstract or conceptual and require careful treatment in translation to maintain their cultural and narrative significance.

These findings support Newmark’s theory, which states that culture-specific items include terms that are heavily tied to the source culture and often lack direct equivalents in the target language. Newmark classifies CSIs into five major types all of which are present in this study demonstrating the deep cultural complexity of the *The Rings of Power* subtitles.

Furthermore, the results align with a prior study by Anggreni, which found that cultural elements in the source text often pose translation difficulties due to the absence of target culture counterparts. In her study of

the novel *Me Before You*, Anggreni noted that items such as idioms, food, and English traditions required specific strategies when translated into Indonesian⁷⁰. Her findings reinforce the idea that CSIs, whether in literary or audiovisual texts, are a consistent challenge for translators, especially in fiction or fantasy genres.

Additionally, Sianturi's research on the Chinese drama series *Go Ahead* also identified a range of CSIs, albeit in an East Asian context. She concluded that cultural terms such as those involving family concepts, food, and social values significantly impact meaning and require appropriate strategies to translate into Indonesian⁷¹. This shows that CSI-related challenges are not unique to Western content but are a broader issue in cross-cultural audiovisual translation.

Therefore, the findings in this study not only confirm Newmark's theory but also expand the understanding of how CSIs function in fantasy genres where fictional elements still reflect structured cultural systems. *The Rings of Power* demonstrates that even imaginary cultures embed recognizable patterns of belief, social order, and environmental symbolism that must be accurately translated to preserve both comprehension and audience immersion.

⁷⁰ Heidy Juliana Anggreni, *Culture-Specific Items in Bahasa Indonesia Translation of Jojo Moyes' "Me Before You"*, Yogyakarta State University, 2019.

⁷¹ Shelly Febriani Sianturi, *Translation Techniques in Subtitle of the Chinese Drama Series "Go Ahead"*, Syarif Hidayatullah State Islamic University Jakarta, 2022.

2. Discussion of Translation Techniques Used to Transfer Culture-Specific Items (CSIs) in *The Lord of the Rings: The Rings of Power

This study found that in translating Culture-Specific Items (CSIs) from English into Indonesian in the series *The Rings of Power*, eight translation techniques were predominantly used, Literal Translation, Established Equivalent, Generalization, Borrowing, Modulation, Transposition, Adaptation.

The use of these techniques was analyzed based on the taxonomy proposed by Molina and Albir, who define translation techniques as specific procedures applied at the micro-textual level (such as words or phrases) to transfer meaning from the source language (SL) to the target language (TL). The findings show that the subtitle translator of *The Rings of Power* applied a variety of strategies depending on the type of CSI and the context of the dialogue.

Literal Translation and Established Equivalent as Dominant Techniques, Literal Translation was used when the lexical meaning and sentence structure in the source language could be preserved in the target language without causing awkwardness. For example, "We travel the woods" was translated as "Kita bepergian melewati hutan." This technique allows for direct meaning transfer, especially when the cultural term is not too foreign to the Indonesian audience.

Established Equivalent was applied when the source language term had a well-known counterpart in the target language, such as "Mother"

becoming "Ibu" or "High King" rendered as "Raja Tinggi." This technique ensures both fidelity of meaning and readability for the subtitle.

This finding aligns with the study by Anggreni, who found that preservation strategies (similar to literal and equivalent translation) were commonly used in translating CSIs in the novel *Me Before You*. She noted that this strategy is often employed to retain the cultural nuance of the source language in the Indonesian version.⁷²

Borrowing for Fictional World Terms, Borrowing was widely used for fictional terms such as "Valinor" or "caravan," which are retained in their original form. This technique helps maintain the world-building elements that are characteristic of the fantasy genre.

This strategy is consistent with the findings of Sianturi, who observed that subtitles of the Chinese series *Go Ahead* also used borrowing and calque for culture-bound terms lacking direct equivalents in Indonesian⁷³. This proves that, in the context of audiovisual translation, preserving certain terms is essential for retaining cultural meaning.

Modulation, Transposition, and Adaptation for Structural and Cultural Adjustments, Modulation and Transposition were used to adjust sentence structures and perspectives to sound more natural in Indonesian.

For instance, the sentence "My brother vowed to seek him out and destroy

⁷² Heidy Juliana Anggreni, *Culture-Specific Items in Bahasa Indonesia Translation of Jojo Moyes' "Me Before You"*, Universitas Negeri Yogyakarta, 2019.

⁷³ Shelly Febriani Sianturi, *Translation Techniques in Subtitle of the Chinese Drama Series "Go Ahead"*, UIN Syarif Hidayatullah Jakarta, 2022.

him" was translated as "Kakakku bersumpah untuk mencarinya dan menghancurkannya," reflecting a structural shift without altering the original meaning.

Adaptation was used when cultural elements in the source language had to be replaced with those more familiar to the target audience. Though not dominant, this technique still played a key role in maintaining cultural appropriateness and contextual clarity.

Generalization is a translation technique in which a specific term or expression in the source language is translated into a more general term in the target language. This technique is typically used when there is no direct equivalent in the target language, or to simplify the meaning so it can be more easily understood by the audience.

Anshori emphasized the importance of such techniques in translating ideologically or religiously dense texts, which need to be adapted concisely and precisely into the target language⁷⁴. Although his context was academic translation, the implication of using generalization similarly applies in the subtitling of culturally dense audiovisual texts.

Conclusion, The varied use of translation techniques shows that the subtitle translator of *The Rings of Power* prioritized not only linguistic

⁷⁴ Sakut Anshori et al., "Analysis of Techniques and Quality of Translation of Surah Yasin into Rejang Analysis of Techniques and Quality of Translation of Surah Yasin into Rejang Language," no. July (2025), <https://doi.org/10.32505/jl3t.v1i1.11168>.

accuracy but also cultural and technical considerations inherent in audiovisual texts. Techniques like literal translation, equivalent, and borrowing were the most frequently employed as they successfully balanced fidelity to the source and accessibility for the Indonesian audience. This supports the view that there is no single best technique for translating CSIs; instead, the selection depends on cultural context, genre, and media characteristics.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter is the final part of the research, consisting of conclusions and suggestions. The conclusions are based on the analysis of Culture-Specific Items (CSIs) and the translation techniques used in the Indonesian subtitles of *The Lord of the Rings: The Rings of Power*, as explained in the previous chapter. The suggestions are presented as the researcher's contribution to future studies and as practical recommendations for English language learning, particularly in speaking and translation classes, to help learners become more culturally aware and capable of applying appropriate strategies in audiovisual translation practice.

A. CONCLUSION

Based on the analysis of the subtitles in *The Lord of the Rings: The Rings of Power*, the study identified four categories of Culture-Specific Items (CSIs) according to Peter Newmark's classification: ecology, material culture (artefacts), social culture, and organizations, customs, activities, procedures, and concepts (OCAC). Among these, the most frequently appearing types were ecological terms such as references to animals and natural elements and institutional concepts related to fictional customs or leadership titles. These findings reflect the dense cultural richness embedded within the fantasy genre, requiring translators to be highly attentive to the nuances of each CSI in order to maintain narrative coherence and cultural relevance for the Indonesian audience.

To render these CSIs effectively into Indonesian, the translator employed a variety of translation techniques as classified by Molina and Albir. The most common techniques included borrowing, literal translation, established equivalent, generalization, and adaptation. These strategies were selected based on the nature of each cultural reference and the translator's goal of preserving meaning while ensuring clarity and accessibility. For instance, proper names and fantasy terms were often borrowed directly, while abstract or institutional concepts were adapted or translated literally. The findings suggest that effective translation of CSIs in audiovisual media involves a careful balance between fidelity to the source culture and readability for the target audience, especially under the constraints of subtitle translation.

B. SUGGESTION

1. For Future Researchers

Future researchers are encouraged to expand the scope of CSI analysis by incorporating more diverse data sources, such as dubbing or fan-subtitled versions, which may apply different translation techniques. Additionally, subsequent studies could employ comparative methods between official and unofficial translations to gain deeper insights into how cultural meaning is preserved or adapted. Incorporating audience reception studies could also help reveal how viewers perceive and interpret culture-specific elements in translated media.

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Appendix 1

Validation Data From Raters

Correction Feedback:**1. Consistency in Classifying Types of Irony and Translation Techniques**

Some data regarding the types of culture specific items and translation techniques need to be re-evaluated to ensure that the classifications truly align with the categories established by Peter Newmark and Molina & Albir.

Suggestion: Revalidate each data point to avoid misclassification.

2. Accuracy in Applying Translation Techniques to Irony

The identified translation techniques are generally appropriate, but there are some inconsistencies in their application to Csis contexts. It is essential to ensure that each technique used is suitable for the function and context of the Csis statement being analyzed.

Suggestion: Clarify the justification for each technique used, and revise any misaligned classifications.

3. Data Validation and Analytical Consistency

Some Csis expressions and their corresponding translation techniques require further validation, especially those with layered meanings or that may be better categorized under different techniques.

Suggestion: Conduct a thorough review of all data to ensure alignment with the theoretical framework used.

General Conclusion and Recommendations:

- ✓ Types of Csis and translation techniques must be accurately classified according to their function and context to ensure clarity and consistency in the analysis.
- ✓ The use of translation techniques such as *modulation*, *amplification*, and *established equivalence* must consider the Csis context and communicative intent in both source and target texts.
- ✓ Comprehensive data validation is crucial to enhance the accuracy and consistency of the research findings and to ensure that each translation technique effectively conveys the original ironic meaning in the target language.

The raw data has been reviewed and corrected by a rater to ensure the accuracy and consistency of the classification of Culture-Specific Items (CSIs) and the applied translation techniques. The feedback provided focuses on refining the categorization of CSIs based on Peter Newmark's classification and the application

of translation techniques according to Molina and Albir's framework. The aim is to improve the accuracy of both CSI identification and the selection of appropriate techniques in translating the Indonesian subtitles of *The Lord of the Rings: The Rings of Power. At this stage, the analysis has not yet been revised based on the rater's corrections; it remains in its initially validated form. Further refinements and alignment with the research objectives are required before final validation and conclusion can be made.

VALIDATION LETTER

After verifying the data analysis used in the research entitled “The Analysis of Translation Techniques of Culture-Specific Items in the Subtitle of *The Lord of the Rings: The Rings of Power,” arranged by:

Name : Ahmad Pajar Prasetyo
 NIM : 21551004
 Study Program : English Study Program (TBI)
 Faculty : Tarbiyah

With my undersigned :

Name : Abd. Rahman Zain, M. Li.
 Position : Researcher in Linguistics and Translation

It is confirmed that the classification of Culture-Specific Items (CSIs) based on Peter Newmark’s theory and the translation techniques based on Molina and Albir’s framework are correctly applied in analyzing the data. The findings regarding the types of CSIs and the techniques used in the Indonesian subtitle translation of *The Lord of the Rings: The Rings of Power can be considered valid and reliable

Curup, July 2025
 Validator

Abd. Rahman Zain, M. Li.

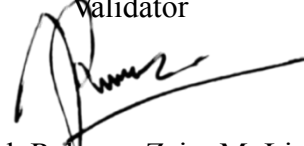
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Validator



Abd. Rahman Zain, M. Li.

Dataset of Culture-Specific Items and Translation Techniques in *The Lord of the Rings: The Rings of Power*

| NO | SL | TL | CSIS | | | | | Translation techniques | Validasi |
|----|-------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|------|----|----|------|----|-------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| | | | E | MC | SC | OCAC | GH | | |
| 1 | Lose your footing again, Galadriel? It was a good ship, sister. | Kehilangan pijakan lagi, Galadriel? Itu kapal yang bagus, Dik. 00:02:09-00:02:21 | | | ✓ | | | Borrowing | Galadriel Sebuah nama sangat terikat dengan sosial-budaya dimana seseorang berasal Teknik penerjemahan Borrowing |
| 2 | So when the Great Foe, Morgoth, destroyed the very light of our home... | Jadi, ketika Musuh Besar, Morgoth, menghancurkan cahaya rumah kami... 00:04:28-00:04:34 | | | ✓ | | | Borrowing | OKE |
| 3 | We resisted. And a legion of Elves went to war. | Kami melawan. Dan pasukan Peri pergi bertempur. 00:04:37-00:04:47 | | | ✓ | | | Established Equivalent | Established Equivalent |
| 4 | We left Valinor, our home... A place known as Middle-earth. | Kami meninggalkan Valinor, rumah kami... Tempat yang dikenal | ✓ | | | | | Borrowing Established Equivalent | OKE |

| | | | | | | | | | |
|---|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|--|---|---|--|------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|
| | | sebagai Dunia Tengah 00:04:53-00:05:09 | | | | | | | |
| 5 | In the end, Morgoth would be defeated. | Pada akhirnya, Morgoth akan dikalahkan. 00:06:31 | | | ✓ | | | Borrowing | OKE |
| 6 | For his Orcs had spread to every corner of Middle-earth , multiplying ever greater under the command of his most devoted servant, a cruel and cunning sorcerer . | Karena Orc -nya telah menyebar ke seluruh penjuru Dunia Tengah . Makin banyak jumlahnya, di bawah pimpinan pengabdinya paling setia, seorang penenung yang kejam dan licik. 00:06:38-00:06:54 | ✓ | | ✓ | | | Borrowing Established Equivalent Adaptation | Borrowing Orc -> orc Established Equivalent Middle-earth -> dunia tengah Adaptasi Sorcerer -> penenung |
| 7 | They called him Sauron | Mereka memanggilnya Sauron 00:06:54-00:06:57 | | | ✓ | | | Borrowing | OKE |
| 8 | But Sauron found him first and marked his flesh with a symbol. | Namun, Sauron menemukannya lebih dahulu dan menandai tubuhnya dengan simbol. 00:07:07-00:07:11 | | | ✓ | ✓ | | Borrowing Generalisasi | Borrowing Sauron -> sauron Generalisasi Marked his flesh -> menandai tubuhnya |

| | | | | | | | | | |
|----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|--|---|--|--|-----------------------------------------------------|--------------------------------------------------------------------------------------------------------|
| 9 | And so, we hunted. To the ends of the Earth we hunted Sauron . | Maka, kami berburu. Kami memburu Sauron hingga ke ujung Dunia . 00:07:31-00:07:38 | ✓ | | ✓ | | | Borrowing (sauron) Established Equivalent | Borrowing Sauron Established Equivalent The ends of the Earth |
| 10 | But the trail grew thin. Year gave way to year. Century gave way to century. And for many Elves , the pain of those days passed out of thought and mind. More and more of our kind began to believe that Sauron was but a memory. And the threat, at last, was ended. | Namun, jejaknya makin sirna. Tahun berganti tahun. Abad berganti abad. Bagi banyak Peri , derita masa-masa itu keluar dari ingatan. Semakin banyak kaum kami mulai meyakini bahwa Sauron hanya kenangan. Ancaman itu pun akhirnya berakhir. 00:07:41-00:08:10 | | | ✓ | | | Borrowing Established Equivalent | Teknik penerjemahan OKE |
| 11 | Commander Galadriel . This company has followed you to the very edge of the world... | Kepala Pasukan Galadriel . Pasukan ini telah mengikutimu hingga ke ujung dunia... 00:08:25 | | | ✓ | | | Transposition Borrowing | Transposition Commander (kata) -> kepala pasukan (frasa) Borrowing Galdriel |
| 12 | Commander , wait! | Komandan , tunggu! | | | ✓ | | | Established equivalent | OKE |

| | | | | | | | | | |
|----|---------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|---|--|---|---|--|-------------------------|-----------------------------------------------------------------------------------------------------------------------------------|
| 13 | Galadriel, stop! | Galadriel, berhenti! | | | ✓ | | | Borrowing | OKE |
| 14 | This is where the Orcs gathered after Morgoth's defeat. Far more must have escaped, than we ever imagined. | Ini tempatnya. Ini tempat Orc berkumpul setelah kekalahan Morgoth. Jumlah yang lolos pasti melampaui bayangan kita. | | | ✓ | | | Borrowing | OKE |
| 15 | What devilry is this? | Sihir hitam apa ini? | | | | ✓ | | Modulation | Modulation Mengubah sudut pandang dari sumber kejahatan (devil) ke manifestasi kejahatan (sihir hitam) |
| 16 | These Orcs were meddling with the powers of the Unseen World. Some dark sorcery of old. But what was their purpose? | Para Orc ini mencoba-coba kekuatan Dunia Yang Tak Terlihat. Semacam tenung kuno. Namun, apa tujuan mereka? | ✓ | | ✓ | | | Borrowing Adaptation | OKE |
| 17 | Water. Even stone cannot hide the mark of one whose very hand is flame unquenched. He was here. | Air. Batu pun tak bisa sembunyikan tanda orang yang tangannya mengobarkan api. Dia pernah di sini. | | | | ✓ | | Modulation | Modulation Mengubah cara pandang: dari sifat pasif (<i>flame unquenched</i>) -> ke tindakan aktif (<i>mengobarkan api</i>) |

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|----|-----------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|--|--|---|---|--|------------------------|---------------------------------------------------------------------------------------------------------|
| 18 | This mark was left as a trail for Orcs to follow. The last time I saw it was on my brother. We must follow it. | Tanda ini ditinggal sebagai jejak untuk diikuti Orc . Terakhir aku melihatnya pada kakakku. Kita harus ikuti. | | | ✓ | | | Borrowing | Borrowing Orc -> orc “brother” bukan CSI |
| 19 | The mark is centuries old. Whoever left it could be long dead. | Tanda ini berabad-abad lamanya. Yang tinggalkan mungkin sudah mati. | | | | ✓ | | Established equivalent | Established equivalent |
| 20 | Or lying in wait, gathering strength, perfecting whatever dark art eluded him here. | Atau menunggu, mengumpulkan kekuatan, menyempurnakan tenung yang belum dia kuasai. | | | | ✓ | | Adaptation | OKE |
| 21 | We exceeded our orders months ago. Surely we must first return home to take counsel with the High King . | Kita melampaui perintah berbulan-bulan. Sebaiknya kita pulang dahulu untuk meminta nasihat Raja Tinggi . | | | | ✓ | | Literal translation | Literal translation Ini di luar konteks bahasa sumber. Harusnya diterjemahkan menjadi Raja Agung |
| 22 | I promise you there is not a soul amongst our company who yearns for home more than I. I can still feel the light of the Trees on my face. I | Percayalah, tak seorang pun di antara pasukan kita yang mendambakan pulang melebihi aku. Aku masih bisa merasakan cahaya Pohon di wajahku. | | | | ✓ | | Established equivalent | Established equivalent The light of Trees -> cahaya Pohon |

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|----|-------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|---|--|---|--|--|--------------------------------------|--------------------------------------|
| | can still see it. And until we are certain every trace of our enemy is vanquished... I can never return. | Aku masih bisa melihatnya. Dan sampai kita yakin setiap jejak musuh kita sudah lenyap...aku tak bisa kembali. | | | | | | | enemy is vanquished: bukan CSI |
| 23 | Snow-troll | Troll salju! | | | ✓ | | | Established equivalent dan borrowing | Established equivalent dan borrowing |
| 24 | Something's wrong here. Nothing to hunt. Wolves in every thicket. Don't you think it's the least bit strange? | Ada yang salah di sini. Tak ada buruan. Serigala di setiap belukar. Bukankah itu agak aneh? | ✓ | | | | | Established equivalent | Established equivalent |
| 25 | Easy, Malva. | Tenanglah, Malva. | | | ✓ | | | Borrowing | |
| 26 | The last time we had travelers this early, it was the Great Frost. And there's no misremembering how bleak a season that was. | Terakhir ada pengembara seawal ini, ada Kebekuan Besar. Tak mungkin salah mengingat betapa suramnya musim itu. | ✓ | | | | | Established Equivalent | Established Equivalent |
| 27 | They'll be fine, Goldie. Nori's with them. You know Nori. | Mereka akan baik-baik saja, Goldie. Nori bersama mereka. Kau kenal Nori. | | | ✓ | | | Borrowing | OKE |

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| 28 | I'm serious. There's wolves out here. Big ones. | Aku serius. Ada serigala di luar sana. Yang besar-besar. | ✓ | | | | | Established Equivalent | Established Equivalent |
| 29 | We're gonna get frostbitten . Or starve to death. | Kita bisa kena radang dingin . Atau mati kelaparan. | ✓ | | | | | Transposition | Transposition Frostbitten (kata) -> radang dingin (frasa) |
| 30 | Or be eaten alive by wolves . | Atau dimakan hidup-hidup oleh serigala . | ✓ | | | | | Established Equivalent | Established Equivalent |
| 31 | Wolves don't eat you alive. They chew your carcass after you're dead. | Serigala tidak makanmu hidup-hidup. Mereka mengunyah bangkaimu setelah kau mati. | ✓ | | | | | Established Equivalent | Established Equivalent |
| 32 | Come on. Giddyap! | Ayo. Hup! | | ✓ | | | | Adaptation | Giddyap! adalah ungkapan perintah khas bagi masyarakat dengan kultur sosial berkuda Teknik penerjemahan Adaptasi |
| 33 | It's like a trail. As if a star fell down and touched the ground. | Seperti jejak. Seolah ada bintang jatuh dan menyentuh tanah. | | | | ✓ | | Established Equivalent | Established Equivalent |

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| 34 | Nori, don't you even think about it. | Nori, jangan coba-coba. | | | ✓ | | | Borrowing | OKE |
| 35 | Poppy! Quick! | Poppy! Cepat! | | | ✓ | | | Borrowing | OKE |
| 36 | We'll be cast out of the caravan! | Kita bisa diusir dari karavan! | | ✓ | | | | Borrowing | OKE |
| 37 | They'll send us to live with the snails. | Mereka akan mengirim kita hidup bersama siput. | ✓ | | | | | Established Equivalent | Established Equivalent |
| 38 | Nori! No! | Nori! Jangan! | | | ✓ | | | Borrowing | OKE |
| 39 | here's fire in the sky. Some kind of strange light. | Ada api di langit. Cahaya aneh. | | | | ✓ | | Established equivalent | Established equivalent |
| 40 | Get back to the grove! To the grove! | Kembali ke hutan! Ke hutan! | ✓ | | | | | Generalization | Generalization Grove (belukar/hutan kecil) -> hutan (lebih luas) |
| 41 | Nori, no! | Nori, jangan! | | | ✓ | | | Borrowing | OKE |

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| 42 | You're going to get us kicked out of the caravan. | Kau akan bikin kita diusir dari karavan. | | ✓ | | | | Borrowing | OKE |
| 43 | This one is called... dead land. I named it for you. | Yang ini kusebut... tanah mati. Aku beri nama itu untukmu | ✓ | | | | | Established equivalent | Established equivalent |
| 44 | Harfoots have stayed true to our ways. | Kaum Harfoot tetap setia pada cara hidup kami. | | | ✓ | | | Borrowing | OKE |
| 45 | We travel the woods. | Kita bepergian melewati hutan. | ✓ | | | | | Generalization | Generalization |
| 46 | At night, we thank the stars. | Di malam hari, kita berterima kasih pada bintang-bintang. | | | | ✓ | | Established equivalent | Established equivalent |
| 47 | Harfoot wheels must roll. | Roda Harfoot harus terus berputar. | | ✓ | | | | Borrowing | OKE |
| 48 | Are you sure he's not an elf? | Apa kau yakin dia bukan elf? | | | ✓ | | | Borrowing | OKE |
| 49 | I know an elf when I see one. | Aku tahu elf saat melihatnya. | | | ✓ | | | Borrowing | OKE |

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| 50 | Drawing on the stone. With a stick. | Menggambar di batu. Dengan sebatang kayu. | | ✓ | | | | Established equivalent | Established equivalent |
| 51 | Fireflies? | Kunang-kunang? | ✓ | | | | | Established equivalent | OKE |
| 52 | He's making pictures with them. | Dia membuat gambar dengan mereka. | | ✓ | | | | Established equivalent | Established equivalent |
| 53 | He's not drawing. He's talking. To the fireflies. | Dia tidak menggambar. Dia berbicara. Pada kunang-kunang. | ✓ | | | | | Established equivalent | OKE |
| 54 | He's talking to the fireflies. | Dia sedang bicara pada kunang-kunang. | ✓ | | | | | Established equivalent | OKE |
| 55 | It's like he summoned them. | Seperti dia memanggil mereka. | | | | ✓ | | Established equivalent | Established equivalent |
| 56 | Why would the stars send a peril? | Mengapa bintang-bintang mengirim ancaman? | | | | ✓ | | Established equivalent | Established equivalent |

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| 57 | Maybe it's not from the stars. | Mungkin dia bukan dari bintang-bintang. | | | | ✓ | | Established equivalent | Established equivalent |
| 59 | Nori, wake up! | Nori, bangun! | | | ✓ | | | Borrowing | OKE |
| 60 | . He fell out of the sky. | Dia jatuh dari langit | | | | ✓ | | Established equivalent | Established equivalent |
| 61 | That's where the stars are. | Di sanalah bintang-bintang berada. | | | | ✓ | | Established equivalent | Established equivalent |
| 62 | Maybe that's why he fell in a fireball. | Mungkin itu sebabnya dia jatuh dalam bola api. | | | | ✓ | | Established equivalent | OKE |
| 63 | You think he fell from a star? | Kau pikir dia jatuh dari bintang? | | | | ✓ | | Established equivalent | Established equivalent |
| 64 | Yes. Or from whatever is beyond the stars. | Ya. Atau dari mana pun yang ada di balik bintang-bintang. | | | | ✓ | | Established equivalent | Established equivalent |
| 65 | I'm not like you, Nori. | Aku tidak seperti dirimu, Nori. | | | ✓ | | | Borrowing | OKE |

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|----|------------------------------------------------------|-------------------------------------------------------------|---|---|---|---|--|------------------------------------------------------------------|------------------------------------------------------------------|
| 66 | You fell from the stars. | Kau jatuh dari bintang-bintang. | | | | ✓ | | Established equivalent | Established equivalent |
| 67 | You're just a little Harfoot. | Kau hanya seorang Harfoot kecil. | | | ✓ | | | Borrowing | OKE |
| 68 | Kicks like a rock-goat. | Tendangannya seperti kambing gunung. | ✓ | | | | | Established equivalent | OKE |
| 69 | She'll make a fine cart-puller when she grows up. | Dia akan jadi penarik gerobak yang hebat saat dewasa nanti. | | ✓ | | | | Established equivalent | Established equivalent |
| 70 | And bring that lantern back this time. | Dan kali ini kembalikan lentera itu. | | ✓ | | | | Established equivalent | OKE |
| 71 | There's a trail of snails leading right to her cart. | Ada jejak siput mengarah langsung ke gerobaknya. | ✓ | | | | | Established equivalent | OKE |
| 72 | Like she's got some kind of magic in her. | Seolah dia punya semacam sihir dalam dirinya. | | | | ✓ | | Established equivalent | OKE |
| 73 | Have the snails been into the blackberries again? | Apa siput-siput itu memakan buah beri lagi? | ✓ | | | | | Established equivalent (snails) Generalization (blackberries) | Established equivalent (snails) Generalization (blackberries) |

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|----|-----------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|---|---|---|--|--|-------------------------------------------------------------------|--------------------------------------------|
| 74 | Get off my cart ! | Turun dari gerobakku ! | | ✓ | | | | Established equivalent | OKE |
| 75 | Do you have any idea how hard it was getting that cart up here? | Kau tahu betapa susahanya mendorong gerobak itu sampai ke sini? | | ✓ | | | | Established equivalent | Established equivalent |
| 76 | Ding-dong, the Brandyfoots are finished! | Berakhir sudah keluarga Brandyfoot ! | | | ✓ | | | Borrowing | OKE |
| 77 | Why don't you just tie us to the back of the cart and drag us along like a couple of field mice ? | Kenapa kau tak ikat saja kami di belakang gerobak dan seret seperti dua ekor tikus sawah ? | ✓ | ✓ | | | | Established equivalent (field mice) Literal translation (cart) | Established equivalent (field mice & cart) |
| 78 | You are a Brandyfoot . | Kau adalah seorang Brandyfoot . | | | ✓ | | | Borrowing | OKE |
| 79 | Not even a Brandyfoot . | Bahkan seorang Brandyfoot pun tidak. | | | ✓ | | | Borrowing | OKE |
| 80 | Commander ! | Komandan ! | | | ✓ | | | Established equivalent | OKE |

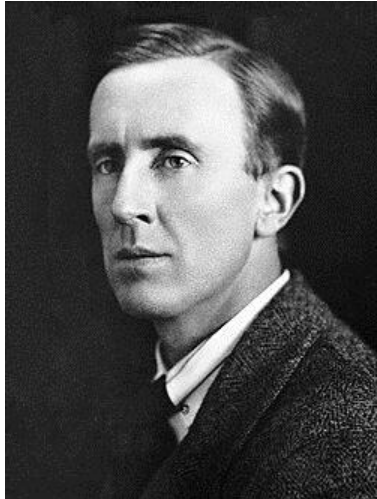
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|----|-----------------------------------------------------------------|-------------------------------------------------------------|---|---|--|---|--|------------------------|------------------------|
| 81 | Spirits of the earth are not at rest. | Roh-roh bumi tidak tenang. | | | | ✓ | | Established equivalent | Established equivalent |
| 82 | It would explain the lightning that preceded it. | Itu menjelaskan kilat yang mendahuluinya. | ✓ | | | | | Established equivalent | Established equivalent |
| 83 | We traced its path from the tower. | Kami melacak jejaknya dari menara. | | ✓ | | | | Established equivalent | OKE |
| 84 | Straight through the veil of clouds. | Tembus langsung ke tirai awan. | | | | ✓ | | Modulation | OKE |
| 85 | The old legends. | Legenda-legenda lama | | | | ✓ | | Established equivalent | Established equivalent |
| 86 | Of a human sorcerer who turned on his own kind. | Tentang penyihir manusia yang mengkhianati kaumnya sendiri. | | | | ✓ | | Established equivalent | OKE |
| 87 | He was said to have enlisted the help of many powerful spirits. | Konon dia dibantu oleh banyak roh kuat. | | | | ✓ | | Established equivalent | Established equivalent |
| 88 | Forgive me, my lord. | Ampuni aku, Tuanku. | | | | | | Established equivalent | OKE |

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|----|---------------------------------------------------------|--------------------------------------------------------------|---|---|---|---|--|------------------------|------------------------|
| | | | | | ✓ | | | | |
| 89 | The star fell beyond the Southlands. | Bintang itu jatuh di luar Southlands. | ✓ | | | | | Borrowing | OKE |
| 90 | It speaks of a shadow gathering in the East. | Itu menandakan bayangan berkumpul di Timur. | | | | ✓ | | Established equivalent | Established equivalent |
| 91 | An obscure prophecy, perhaps. | Mungkin ramalan lama yang kabur. | | | | ✓ | | Established equivalent | Established equivalent |
| 92 | One known only to sages since the days of the Old Wars. | Yang hanya dikenal oleh para pertapa sejak masa Perang Lama. | | | ✓ | | | Established equivalent | OKE |
| 93 | The Southlands are but the beginning. | Southlands hanyalah permulaan. | | | | ✓ | | Borrowing | OKE |
| 94 | Put up your sword. | Sarungkan pedangmu | | ✓ | | | | Established equivalent | OKE |

Appendix 2

Biography of The Author's the lord of the ring

BIOGRAPHY OF THE AUTHOR OF "Analysis of Culture Specific Items in The Lord of the Rings Series Subtitle "



John Ronald Reuel Tolkien (January 1892 – 2 September 1973) was an English writer and philologist. He was the author of the high fantasy works The Hobbit and The Lord of the Rings.

The Lord of the Rings is an epic high fantasy novel^[a] written by the English author and scholar J. R. R. Tolkien. Set in Middle-earth, the story began as a sequel to Tolkien's 1937 children's book *The Hobbit* but eventually developed into a much larger work. Written in stages between 1937 and 1949, *The Lord of the Rings* is one of the best-selling books ever written, with over 150 million copies sold.

From 1925 to 1945 Tolkien was the Rawlinson and Bosworth Professor of Anglo-Saxon and a Fellow of Pembroke College, both at the University of Oxford. He then moved within the same university to become the Merton Professor of English Language and Literature and Fellow of Merton College, and held these positions from 1945 until his retirement in 1959. Tolkien was a close friend of C. S. Lewis, a co-member of the Inklings, an informal literary discussion group. He was

appointed a Commander of the Order of the British Empire by Queen Elizabeth II on 28 March 1972.

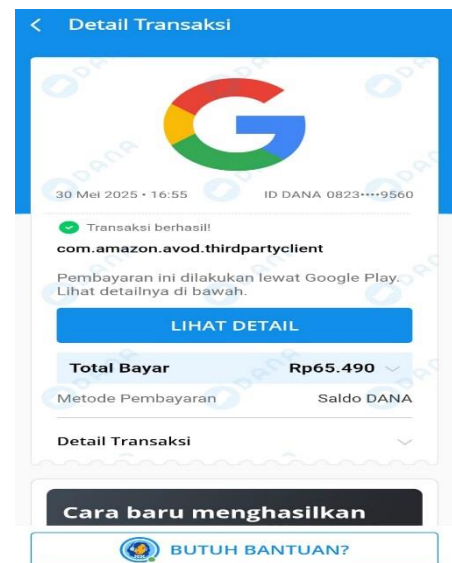
Appendix 3

Documentation of The Series The Lord Of The Ring:The Ring Of Power

DOCUMENTATION



Amazon Prime app



amazon prime vip payment



The Lord of the Rings series



KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI CURUP
FAKULTAS TARBIYAH

Alamat : Jalan DR. A.K. Gani No 1 Kotak Pos 108 Curup-Bengkulu Telpn. (0732) 21010
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Nomor **264** Tahun 2025

Tentang
PENUNJUKAN PEMBIMBING I DAN 2 DALAM PENULISAN SKRIPSI
INSTITUT AGAMA ISLAM NEGERI CURUP

- Menimbang** : a. Bahwa untuk kelancaran penulisan skripsi mahasiswa, perlu ditunjuk dosen Pembimbing I dan II yang bertanggung jawab dalam penyelesaian penulisan yang dimaksud ;
b. Bahwa saudara yang namanya tercantum dalam Surat Keputusan ini dipandang cakap dan mampu serta memenuhi syarat untuk diserahi tugas sebagai pembimbing I dan II ;
- Mengingat** : 1. Undang-Undang Nomor 20 tahun 2003 tentang Sistem Pendidikan Nasional ;
2. Peraturan Presiden RI Nomor 24 Tahun 2018 tentang Institut Negeri Islam Curup;
3. Peraturan Menteri Agama RI Nomor : 30 Tahun 2018 tentang Organisasi dan Tata Kerja Institut Agama Islam Negeri Curup;
4. Keputusan Menteri Pendidikan Nasional RI Nomor 184/U/2001 tentang Pedoman Pengawasan Pengendalian dan Pembinaan Program Diploma, Sarjana dan Pascasarjana di Perguruan Tinggi;
5. Keputusan Menteri Agama RI Nomor 019558/B.II/3/2022, tanggal 18 April 2022 tentang Pengangkatan Rektor IAIN Curup Periode 2022 - 2026.
6. Keputusan Direktur Jenderal Pendidikan Islam Nomor : 3514 Tahun 2016 Tanggal 21 oktober 2016 tentang Izin Penyelenggaraan Program Studi pada Program Sarjana STAIN Curup
7. Keputusan Rektor IAIN Curup 0704/In.34/R/KP.07.6/09/2023 tanggal 29 September 2023 tentang Pengangkatan Dekan Fakultas Tarbiyah Institut Agama Islam Negeri Curup.
- Memperhatikan** : 1. Permohonan Saudara Ahmad Pajar Prasetyo tanggal 17 April 2025 dan kelengkapan persyaratan pengajuan SK Pembimbing Skripsi
2. Berita Acara Seminar Proposal Pada Hari Jumat, 7 Maret 2025

MEMUTUSKAN :

Menetapkan
Pertama

1. **Dr. Sakut Anshori, S.Pd., M.Hum** **19811020 200604 1 002**
2. **Dr. Paidi Gusmuliana, M.Pd** **19840917 201501 1 004**

Dosen Institut Agama Islam Negeri (IAIN) Curup masing-masing sebagai Pembimbing I dan II dalam penulisan skripsi mahasiswa :

N A M A : **Ahmad Pajar Prasetyo**

N I M : **21551004**

JUDUL SKRIPSI : **Analysis of Subtitle Translation Technique in the Lord of the Ring Series; The Rings of Power**

- Kedua** : Proses bimbingan dilakukan sebanyak 12 kali pembimbing I dan 12 kali pembimbing II dibuktikan dengan kartu bimbingan skripsi ;
- Ketiga** : Pembimbing I bertugas membimbing dan mengarahkan hal-hal yang berkaitan dengan substansi dan konten skripsi. Untuk pembimbing II bertugas dan mengarahkan dalam penggunaan bahasa dan metodologi penulisan ;
- Keempat** : Kepada masing-masing pembimbing diberi honorarium sesuai dengan peraturan yang berlaku ;
- Kelima** : Surat Keputusan ini disampaikan kepada yang bersangkutan untuk diketahui dan dilaksanakan sebagaimana mestinya ;
- Keenam** : Keputusan ini berlaku sejak ditetapkan dan berakhir setelah skripsi tersebut dinyatakan sah oleh IAIN Curup atau masa bimbingan telah mencapai 1 tahun sejak SK ini ditetapkan ;
- Ketujuh** : Apabila terdapat kekeliruan dalam surat keputusan ini, akan diperbaiki sebagaimana mestinya sesuai peraturan yang berlaku ;



Tembusan :

1. Rektor
2. Bendahara IAIN Curup;
3. Kabag Akademik kemahasiswaan dan kerja sama;
4. Mahasiswa yang bersangkutan;

BIOGRAPHY



Ahmad Pajar Prasetyo was born on June 11, 2003, in Gandung Village, Lebong Regency, Bengkulu Province. He is the first child of Rismawan Farizal and Maryati, and has one younger sister named Vika Merzi Lestari. As the eldest of two siblings, Ahmad Pajar grew up in a humble and supportive family environment. Since childhood, he has been known as a diligent individual with a strong passion for learning. He began his education at SD Negeri 10 Gandung, continued to SMP Negeri 2 Lebong Tambang, and completed his secondary education at SMA Negeri 01 Lebong. His experiences during school played a significant role in shaping his character and interest in language and education.

Currently, Ahmad Pajar Prasetyo is pursuing his undergraduate degree (S1) in English Education at the State Islamic Institute (IAIN) Curup. During his time in college, he has been actively engaged in studying various aspects of linguistics and translation, which later became the focus of his thesis. He has demonstrated perseverance in completing academic tasks and strives to grow both academically and personally. Through this thesis, he hopes to contribute to the understanding of

translation techniques for Culture-Specific Items (CSIs) in audiovisual media, and to use the knowledge he has gained as a foundation for a better future. With determination and hard work, he is committed to continuous learning and to making a positive impact in his community.