
Research Article

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**Translating Problem English Phrasal Verbs into Indonesian;
A Study of The Subtitle Translation in *Moana* (2016)**

Putri Alya Ardinda^{a*}, Daffa Afif Nabillah^a, Todo F.B Sibuea^a

^aDepartment of English Literature, Universitas Dian Nusantara, Jakarta, Indonesia

*Email corresponding author(s): 311231046@mahasiswa.undira.ac.id

Abstract

This study aims to analyze and identify the use of phrasal verbs in the translation of the animated movie *Moana* from English to Indonesian, exploring its impact on audience understanding. The research employs a quantitative method, investigating the translation of 45 English phrasal verbs found in the film's subtitles. Data were collected by watching the movie and downloading English and Indonesian subtitles, followed by classification based on relevant translation strategies. The study found that the phrasal verbs in *Moana* primarily belonged to the inseparable category. Translation strategies identified included condensation, reformulation, and omissions, with condensation being the most common, accounting for 58% of occurrences. The study highlights the complexities of translating phrasal verbs, emphasizing the need to navigate language and cultural differences to enhance audience comprehension while maintaining the original content's emotional impact. This research contributes to the field of translation studies by focusing on a less-explored area of subtitle translation.

Keywords: subtitle; phrasal verb; translation; translation strategies; animation movie

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1. Introduction

Movies are a form of entertainment that audiences consume for pleasure (Kretz, 2024; Tesser et al., 1988), while digital technologies give viewers greater flexibility to curate their viewing experiences at times and in settings that suit their individual preferences (Hanchard et al., 2021). It is difficult for people to enjoy watching a movie when it uses a language that is foreign to its viewers. To improve the experience of watching a movie in a foreign language, the dialog in the movie must be translated into another language and the translation usually appears as the subtitle of that movie. Effective subtitle translation not only conveys the literal meaning but also captures the cultural nuances and emotions of the original dialogue. Subtitles enhance the viewing experience by allowing the audience to follow the plot well. The translation of subtitles is an important aspect in presenting audiovisual works such as movies or videos from one language to different languages for audiences from different backgrounds to enjoy.

Subtitling creates a written text known as a subtitle by using source text (ST) in the source language (SL) and translating it into target text (TT) in the target language (TL) (Hernando, 2022). Additionally, subtitling can be defined as the practice of rendering the translation of spoken words and verbal information that is displayed on screen into a written text that appears at the bottom of the screen (Diaz-Cintas, 2012). Standard subtitling rules dictate that a subtitle cannot exceed 42 characters in one line.

If there are more than 42 characters, the subtitle must be broken down into two lines. Subtitles are usually displayed at the bottom of the screen to aid audience understanding. Subtitling is the process and result of teamwork, where there are several procedures that must be followed from pre-production to post-production (Diaz-Cintas & Remael, 2021). The translation of a video into written subtitles from Source Text (ST) to Target Text (TT), subtitle translation is not just about translating word-for-word, but it also has to consider the context and culture of both the ST and TT in order to achieve language naturalness (Budi, 2022; Sibuea, Budi & Jonathan, 2023; Ruby & Siregar, 2023). A translator not only needs to produce the same translation but is also required to maintain the style and text of the author in the translation of a literary work, sometimes this is also a problem for a translator where he/she has to be loyal to the style and text of the origin (Wisudawanto & Huntley, 2022; Engliana & Saraswati, 2023).

A phrasal verb is a combination of two words, namely a verb and a preposition, which eventually forms a new meaning that is different from the meaning of the original verb. Phrasal verbs are a type of multi-word verb and sometimes informal, slangy, or less suitable for formal speech or formal writing (Hart, 2017). Phrasal verbs have a different meaning from its natural word, and it is important to know how phrasal verbs are formed because this word combination can affect the language used both in writing and speech (Topan, 2023). Thus, the analysis of phrasal verbs in this movie is important to understand how language is used to convey moral and emotional messages to the audience. In today's era, animation plays a crucial role, *Moana* is an animated film produced by Walt Disney Animation Studios and released in 2016. Phrasal verbs in animated films like *Moana* enhance character interactions and contribute to the storytelling's emotional depth. By analyzing these verb combinations, viewers can gain insights into the characters' motivations and the cultural context of the narrative. Understanding how language is used in this way allows audiences to connect more profoundly with the film's themes of adventure, identity, and resilience.

Through this study, the researcher will analyze and identify the use of phrasal verbs in the translation of *Moana's* dialogue and its impact on audience understanding. The current study is going to examine the translation of phrasal verbs found in the English subtitle of *Moana* the movie (Musker & Clements, 2016) into the Indonesian language. The movie *Moana* not only offers stunning visuals, but also a wealth of language that is interesting to explore. Understanding these linguistic aspects can provide deeper insights into how the movie conveys messages and emotions to its audience. Through the dialog text as the source of data, the researcher will examine how the dialog text is described in two different languages. This research is worth doing because it adds to the audience's understanding of the movie *Moana*, and the combination of the topic and object of research has never been researched before. Moreover, this study aims to highlight the challenges and nuances involved in translating phrasal verbs, which often carry cultural connotations that may not have direct equivalents in Indonesian. By focusing on the subtleties of translation, the research will reveal how these linguistic choices impact the film's overall narrative and emotional resonance.

There is a number of research on subtitling translations that have been done in the past. A study was conducted by Alanisa and Munandar to compare the translation strategies of English metaphors in the movies *Mulan* and *Moana* (2019). This study used qualitative approach and Newmark's theory to categorize the translation strategies of English metaphors into the Indonesian language. The results of this study show that there are seven strategies and strategies used to translate metaphors in the movie are three strategies. Another study was done by Vepsä (2020) using Chesterman translation theory to analyze the translation strategies of Disney's *Hercules* and *Moana*. The study employed qualitative and quantitative methods to discover the translation strategies used in dubbing and subtitling Disney animated movies. It suggested that dubbing in both films used voice-over dubbing strategy, which allows for the original language to be heard alongside the translated dialogue. In a comparative analysis, Vepsa found that 75% of the translation strategies used in the study were applicable to dubbing, while only 40% were applicable to subtitling. Specific strategies such as adaptation omission were used in 60% of dubbing instances, compared to 30% in subtitling. The study also highlighted that 50% of the dubbed content maintained cultural references, whereas only 20% of subtitled content achieved this. This method is particularly effective in maintaining the original tone and emotion of the source material.

The research also notes that changes in translation technology and practices may have influenced this difference. Fitria used a qualitative method to classify the types of translation techniques and qualities used in *Doraemon Stand By Me* Fitria (2015). By employing Catford's linguistic translation theory, Fitria found that the results showing eleven types of translation techniques, with "Established Equivalence" being the most dominant and the results show that this research determine the most dominant type of technique, and describe the translation quality in terms of accuracy, acceptability, and readability. In the analysis of the Indonesian subtitles of *Maleficent*, a study found that the clarity and accuracy of the subtitles are high, while the naturalness is rated good from the expert evaluation (Kuswardani & Septiani, 2020). The study used a qualitative method. The last study is the translation technique of English subtitles of *Crazy Rich Asian* into Indonesian language. That study used Molina and Albir translation technique theory and descriptive qualitative techniques (Fitria, 2020). The results show that the translator managed to identify various techniques, providing insight into how translation can be influenced by linguistic and cultural aspects. These previous studies collectively emphasize the importance of understanding translation techniques and their effects on audience perception. By situating this research within the existing literature, it becomes clear that while there is significant interest in subtitle translation, a focused analysis of phrasal verbs in *Moana* remains underexplored. This gap presents an opportunity to contribute new insights to the field and enhance our understanding of how linguistic choices shape the viewing experience in animated films.

This research is different from the previous studies because research on phrasal verbs in subtitle translation is still rare, and the theories used previously are classic translation theories which are suitable in studying the translation of printed works but they are not suitable in studying the translation of audio-visual translation products, such as, subtitles. Therefore, this study uses a specific theory on subtitles by Diaz-Cintas and Remael (2021) and theory of phrasal verbs by Hart (2017). In addition, no one has examined the issue of the translation of phrasal verbs from English to Indonesian as found in the Indonesian subtitle of *Moana* the movie. Therefore, this research is important to do because it can create novelty in the academic world, especially the translation of subtitling studies. By utilizing contemporary theories, this study aims to fill a critical gap in the existing literature on translation studies. Additionally, the focus on *Moana* allows for a unique exploration of how cultural and linguistic factors influence the translation of phrasal verbs. This research not only contributes to academic discourse but also provides practical insights for translators working with animated films, highlighting the complexities of conveying meaning across languages.

2. Method

The current study employs a quantitative approach in investigating the translation of English phrasal verbs in the subtitle of *Moana* into the Indonesian language. Quantitative research method is an approach that stresses the importance of collecting, analyzing, and interpreting numerical data to gain insights of a certain phenomenon or a set of phenomena (Creswell & Creswell, 2022). In the study of subtitle translation, a quantitative method has been proven to produce reliable results in discovering the strategies of translating subtitling from one language into another language (Mellinger & Hanson, 2017; Abdeelal, 2019). This study opts to use quantitative methods in order to analyze the data about the translation strategies of English phrasal verbs into Indonesian and explore the use of word structures in *Moana*. *Moana* 1 is an animated movie produced by Walt Disney Animation Studios and directed by John Musker and Ron Clements. It was released in 2016. Although the audience target of the movie is children, this movie is suitable for people of all age groups because it contains family values that the audience can embrace.

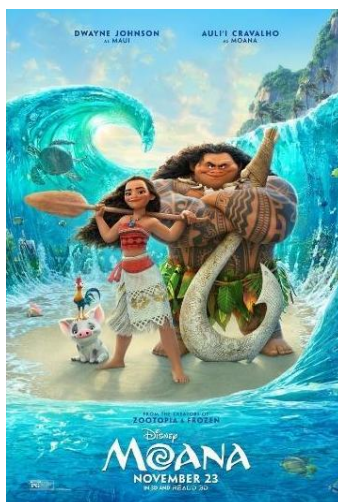


Figure 1. Film cover

In the context of the animated film *Moana*, it becomes a challenge for translation when dealing with phrasal verbs in English that often have no direct equivalent in Indonesian. This study reveals how the problems faced are depicted in translating such phrasal verbs, as well as their impact on audience comprehension. This research uses specific subtitling translation theory that is proposed by Diaz-Cintas and Remael (2021) and the theory of phrasal verbs by Hart (2017). Diaz-Cintas and Remael propose three strategies in translating subtitles from a source text (ST) into a target text (TT). The strategies are condensation, reformulation, and omission. Condensation is a strategy that involves summarizing the spoken content to convey the main idea without including every word. The second strategy is reformulation. This strategy means rephrasing the original dialogue for clarity or to better fit the timing and reading speed of the audience. The last translation strategy of subtitle is omission. In this strategy, the translator uses leaving out non-essential words or phrases that do not contribute significantly to the understanding of the dialogue. With this method, it is expected to reveal how these linguistic elements contribute to the audience's emotional understanding of the movie.

The steps of collecting data for this study was to watch *Moana* the movie in its original language, English. Then, the researchers would download the English and Indonesian subtitles of the movie from Netflix. The English subtitle provided data of English phrasal verbs that appeared in the movie. At the same time, the Indonesian subtitle would serve data of the Indonesian translation of the phrasal verbs. After gathering the subtitles, the researchers would analyze the translation strategies and the phrasal verbs used. This analysis would help identify the differences between the English phrases and their Indonesian equivalents. The researchers would also categorize the phrasal verbs based on their functions within the dialogue. Finally, the findings would contribute to a better understanding of translation strategies used in subtitling for animated films.

3. Results and Discussion

The table below shows the findings of phrasal verbs in the research object. There are four types with varying numbers. Each type contributes to a better understanding of English phrasal verbs in the subtitles of the film *Moana* (2016).

Table 1. Types of Phrasal Verbs found in the English subtitles of *Moana* the movie

No	Type	Occurrences
1	Separable	0
2	Inseparable	19
3	Transitive	12
4	Intransitive	14
Total		45

The table presents the types of phrasal verbs found in the English subtitles of *Moana*. In total, 45 occurrences of phrasal verbs were identified. Inseparable phrasal verbs were the most frequently used type, with 19 occurrences, representing 42.22% of the total. Intransitive phrasal verbs followed with 14 occurrences (31.11%), while transitive phrasal verbs accounted for 12 occurrences (26.67%). No separable phrasal verbs were found in the subtitles. These findings indicate that the use of phrasal verbs in *Moana* was dominated by inseparable forms, whereas transitive and intransitive phrasal verbs appeared in relatively lower frequencies. The absence of separable phrasal verbs suggests that this type was not used in the selected subtitle data.

Furthermore, the table below shows the translation strategies found in *Moana* (2016). There are three strategies, each with varying numbers and percentages. Each type contributes to demonstrating the accuracy of the translation of phrasal verbs from English to Indonesian in the subtitles of the film.

Table 2. Translation Strategies found in the Movie

Translation Strategies	Occurrences	Percentage
Condensation	11	58%
Reformulation	6	31,57%
Omissions	2	10,52%
Total	19	100%

The table presents the translation strategies found in the movie, with a total of 19 occurrences. Condensation was the most frequently used strategy, appearing 11 times and accounting for approximately 58% of the data. Reformulation was the second most common strategy, with 6 occurrences or 31.57%. Meanwhile, omission was used least frequently, with only 2 occurrences, representing 10.52% of the total. These findings indicate that condensation was the dominant translation strategy, suggesting that the subtitles frequently reduced or shortened the source-language expressions while retaining their essential meaning. Reformulation was also used relatively often, whereas omission appeared only in a small number of cases.

3.1. Types of Phrasal Verbs found in Moana

After collecting the needed data and analysing them, the current study found 45 English phrasal verbs in the subtitle of *Moana*. The 45 phrasal verbs are then categorized using Hart's category of English phrasal verbs (2017). The analysis shows that the phrasal verbs in *Moana*'s English subtitles belong to three of the four English phrasal verb categories. The majority of the phrasal verbs, 19 data,

belong to the inseparable type. The rest of the phrasal verbs belong to the transitive and intransitive categories. There is no English phrasal verb that can be categorized as a separable type.

3.2. Translation strategies used in Moana

The table shows that the English phrasal verbs in the ST were translated using all the three translation strategies suggested by Diaz-Cintas and Remael (2021). Examination of the Indonesian subtitle of *Moana* suggests that the English phrasal verbs were translated using condensation, reformulation, and omissions strategies. The condensation strategy dominates the findings with 11 occurrences, accounting for 58% of the total. It is followed by reformulation which appears 6 times, accounting for 31.57%, indicating the need to change the sentence structure without changing the meaning. Meanwhile, the omission strategy was recorded only 2 times, which is equivalent to 10.52%, indicating that the omission of certain elements in translation is rarely applied. It is important to note that subtitling has a rigid rule that limits the number of characters in a line must be somewhere between 35 to 42 characters (Diaz-Cintas & Remael, 2021). The findings in this study correspond to the basic rule of subtitling. This in turn affects the translation strategies of English subtitles to Indonesian subtitles.

3.2.1. Condensation

According to Diaz-Cintas and Remael (2021), condensation refers to the process of shortening the original text to fit the time and space constraints of the screen, it is the removal of irrelevant details and focus on the original meaning, thus improving clarity and understanding for the audience. The phrasal verbs "Go Up" are taken from the scene when Moana wants to climb on top of the snail to retrieve Maui's hook.

Data 1

ST	TT
You go up there, he will kill you.	Jika ke atas, dia akan membunuhmu.
34 characters	29 characters

The phrase go up is translated as "*Jika ke atas, dia akan membunuhmu.*" in the TT using condensation strategy. Translating the phrase "go up" to "up" in the target text (TT), the verb "go" is omitted in the TT, resulting in a more concise expression. Rather than translating the full phrase as "*Jika kamu pergi ke atas,*" which explicitly includes the action of going, TT simplifies it to "*ke atas.*" This simplification of translation in a more concise statement, effectively conveying the same warning with fewer words. By removing some unnecessary elements, the main message remains clear and easy to understand. Not only does this approach make sentences more concise, but it also brings the reader's attention to the core of the message without confusion. As such, a simpler translation not only improves clarity, but also amplifies the impact of the message being conveyed. Another example is Make Way that is taken from the scene when Moana's father wanted to walk but the road was blocked by many people.

Data 2

ST	TT
Moana, make way, make way.	Moana, beri jalan, beri jalan.

26 characters	30 characters
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In the translation of "Moana, make way, make way." to "*Moana, beri jalan, beri jalan.*" The original phrase contains the verb "to make," which is omitted in the target text (TT). Rather than translating directly to explicitly convey the action of making a way, the TT simplifies it to "*beri jalan*" which is equivalent to "make way." The repetition in both the source and target texts is maintained, thus reinforcing the urgency of the command while minimizing word wastage. The TT effectively conveys the same intent as the ST by using a more concise and efficient language structure, which is characteristic of the condensation strategy.

Data 3

ST	TT
I wanna <i>go back</i> .	Aku ingin kembali.
16 characters	18 characters

In this translation, the phrase "wanna go back" is condensed into "*ingin kembali*". The informal contraction "wanna" is simplified to "*ingin*", which mean "want". The verb "go" is omitted, and the focus is placed on the desire to return. This condensation maintains the original intent of the message, expressing a wish to go back, while reducing the number of words and making it more straightforward. The resulting translation is clear and easy for the audience to understand. This method enhances the overall flow of the dialog, allowing for a more engaging viewing experience. Effective translation achieves a balance between accuracy of the source material and accessibility for the target audience.

Data 4

ST	TT
The fishermen <i>come back</i> from the sea.	Para nelayan kembali dari laut.
37 characters	31 characters

The phrase "come back" is translated to "*kembali*", which directly conveys the meaning of returning. The simplification removes the need for "from the sea" to be a more complex structure. Instead, it maintains the essential information by stating "dari laut" (from the sea) in a straightforward manner. This condensation effectively communicates the idea of fishermen returning while adhering to the character limit for subtitles, thus enhancing clarity.

Data 5

ST	TT
<i>Standing on</i> a boat.	Berdiri di atas perahu.
19 characters	23 characters

The translation remains quite close in structure, but it effectively condenses the phrase. The verb "standing" is translated to "*berdiri*", and the phrase "on a boat" is simplified to "*di atas perahu*". This translation maintains the original meaning while ensuring that it sounds natural in Indonesian. This example illustrates how effective translation balances fidelity to the source material with target

language. The translation captures the action and location clearly, allowing the audience to grasp the scene quickly.

Data 6

ST	TT
About <i>going out</i> there.	Soal pergi jauh kesana.
22 characters	23 characters

The phrase “about going out there” is condensed to “*soal pergi jauh kesana*”. By using the word “*soal*,” the translation introduces a conversational tone that aligns well with the context of the dialogue. This example demonstrates the translator's skill in prioritizing clarity, enhancing the audience's comprehension and engagement with the content. This condensation keeps the focus on the act of going while removing unnecessary words, making the translation more concise and easier to understand for the audience.

3.2.2. Reformulation

Reformulation is the rearrangement of the original text to make it sound natural in the target text (TT). This suggests that the translator should find appropriate word equivalents rather than having to translate word for word. In the case of the phrasal verb “walk away,” the translator may choose a phrase that conveys the same meaning while fit well into the cultural context of the target. The phrasal verbs Walk Away taken from the scene when Moana ran towards the sea but was forbidden by her father.

Data 1

ST	TT
Don't <i>walk away</i> .	Jangan pergi.
16 characters	13 characters

In the translation of “Don't walk away” into “*Jangan pergi*” the reformulation strategy is evident from the way the original phrase is changed in the target text (TT). The ST uses the verb “walk,” which means the movement of walking, while the TT uses the verb “*pergi*” which means “to leave.” This change clarifies the action from the specific walking to the more general form of going. By focusing on the essence of the instruction rather than a word-for-word translation, the TT effectively makes it clearer and more comprehensible in the target language while maintaining the original intent. The second data is Light Up that is taken from the scene when the spirit of the sea illuminates Moana's path while in the middle of the sea.

Data 2

ST	TT
See her <i>light up</i> the night in the sea.	Lihat dia menerangi malam di laut.
38 characters	34 characters

In the translation of “See her light up the night in the sea” to “*Lihat dia menerangi malam di laut*” the reformulation strategy is evident through the phrase equivalence from the source text (ST) to the

target text (TT). The original phrase “light up” is translated to “*menerangi*” meaning the essence of illuminating or enlightening, but not the more literal translation of “light up.” The choice of the translator expands the meaning, allowing for a more natural expression in the target language. The sentence structure is also adjusted to fit the rules of Indonesian grammar and style, thus improving clarity. By unpacking the original meaning while maintaining the main image and intent, TT effectively unpacks the intent of the message in a shorter way, making it easier for the target audience to understand.

Data 3

ST	TT
What’s the lesson? What is the <i>take away</i> ?	Apa pelajaran dan hikmahnya?
41 characters	28 characters

The translator employs the reformulation strategy here by not translating word-for-word. Instead, the focus shifts to conveying the underlying messages of both questions in a more culturally resonant way for the Indonesian audience. This adjustment helps maintain the intent behind the questions while ensuring they sound natural and clear in the target language. As a result, the TT effectively communicates the same inquiry about lessons and their significance, while also being concise and easy for the audience to understand.

3.2.3. Omissions

Omissions in subtitling refer to the deliberate omission of certain words, phrases from the dialog to ensure the words used are more concise. This is often necessary due to time constraints and the limited space available on screen, allowing the subtitler to focus on conveying the core message. Omissions can improve comprehension by removing words that are unnecessary to the storyline. The phrasal verbs Break Away taken from the scene when Maui tells her not to play with him.

Data 1

ST	TT
Don’t mess with Maui when he’s on a <i>break away</i> .	Jangan main-main dengan Maui saat dia sedang berlari.
43 characters	53 characters

In the translation of “Don’t mess with Maui when she’s on a break away” to “*Jangan main-main dengan Maui saat dia sedang berlari*” the omission strategy is evident through the removal of certain elements from the source text (ST). The phrase “on a break away” is not translated directly, instead it is replaced with “*sedang berlari*” which means “running”. This omission simplifies the original phrase by removing the meaning of resting, and instead focuses on the action of running. While the intent of the warning is retained, the specific context of Maui being at rest is lost. The TT still conveys a sense of caution, but it does so by omitting details that might be considered redundant in the target language, thus simplifying the meaning. The second data is Screwed Up that is taken from the scene when Maui doesn’t want to be bothered by Moana while in the monster cave.

Data 2

ST	TT
And it's not getting <i>screwed up</i> by a mortal.	Aku tak mau itu dikacaukan oleh seorang manusia.
44 characters	48 characters

In the translation of “And it's not getting screwed up by a mortal” to “I don't want it to be screwed up by a mortal” the phrase “screwed up” is translated to “screwed up,” which conveys the same meaning of being disturbed or screwed up. The term “mortal,” which can imply a deeper context about the nature of beings, is simplified to “human,” meaning “man.” This choice de-emphasizes the distinction between mortal and immortal beings, and is replaced by focusing more on the broader category of human beings. By removing these specific details, the target text retains the core message while achieving clarity and conciseness. This strategy demonstrates how certain elements can be omitted if they do not impact the understanding of the overall meaning.

4. Conclusion

This study highlights the complexities and challenges involved in translating English phrasal verbs into Indonesian within the context of the animated film *Moana*. Through an analysis of 45 phrasal verbs from the subtitles, the study shows that in order to successfully translate, translators must negotiate language and cultural disparities. Condensation, reformulation, and omissions were the most commonly used strategies, according to data analysis. This translation strategy improves audience understanding while retaining the content of the original conversation. This study adds to the field of translation studies by applying modern translation theories for subtitles and concentrating on phrasal verbs, a subject that has received little attention. The study emphasizes how crucial it is to comprehend both the source and target language in order to produce a translation that appeals to the intended audience while preserving the emotional resonance and intent of the original. In the end, this study provides insightful information that can guide future research on subtitle translation, especially in the field of animated movies.

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Conflict of Interest

The authors declare no conflict of interest.

Author(s) Contribution

Putri Alya Ardinda designed the study and wrote the manuscript. Daffa Afif Nabillah collected and analyzed the data. Todo F.B Sibuea supervised the research and revised the manuscript. All authors have read and approved the final version.

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