

CHAPTER I

INTRODUCTION

1.1 Background of Study

Frozen (2013) is an American animated film produced by Walt Disney Animation Studios and directed by Jennifer Lee and Chris Buck. The film tells the story of two sisters, Elsa and Anna, and their relationship as members of a royal family. Throughout the film, Anna communicates with different characters in both formal and informal situations. As a princess, she sometimes speaks in a respectful manner, while in other contexts she speaks casually and emotionally. These different situations influence how her pronouns are used. When the dialogue is translated into Indonesian subtitles, these pronouns often need adjustment because Indonesian pronouns express levels of formality and social distance more clearly.

Pronouns are an important part of language because they are used to refer to people, objects, or ideas without repeating nouns (Huddleston and Pullum, 2002). In other words, pronouns replace nouns to make sentences shorter and more efficient. They also show relationships between speakers, such as closeness, distance, and level of formality. Their meaning depends on context, especially the relationship between the speaker and the listener. Because of this, pronouns often reflect social relationships, emotional closeness, and politeness. For this reason, pronouns become an interesting element to study, especially when different languages express relationships in different ways.

English and Indonesian show clear differences in their pronoun systems. In English, the pronoun *you* can refer to both formal and informal situations

without any change in form. However, Indonesian offers several possible equivalents such as *kamu*, *kau*, or *Anda*, each used in different contexts of communication. The same situation appears with the pronoun *I*, which may be translated as *aku* in informal contexts or *saya* in more formal situations. Because of these differences, translating pronouns involves more than transferring grammatical meaning. The translator must also consider the cultural norms and social relationships in the dialogue.

These differences become more visible in audiovisual translation, particularly in subtitling. Díaz-Cintas and Remael (2007) explain that subtitles require condensation due to limited space and time. As a result, some linguistic elements may be simplified, changed, or omitted, which can affect how pronouns are translated. An English pronoun may remain a pronoun in Indonesian, be replaced by a noun or name, or be omitted if the meaning is already clear from the context.

Such changes are commonly described as translation shifts. Translation shifts happen when the source and target languages have different structures. Munday (2016) states that translation transfers meaning, and changes may occur because languages have different pronoun systems. In subtitling, these changes are common due to language differences and technical limits such as space and time. Pedersen (2011) explains that audiovisual translation uses strategies, namely retention, specification, direct translation, generalization, substitution, omission, and official equivalents, to make the meaning clear. When applied to pronouns, these strategies may lead to different forms in the target language, resulting in what can be described as pronoun shifts.

Based on these considerations, this study analyzes the translation of English pronouns in Anna's dialogue in the Indonesian subtitles of *Frozen* (2013). During the translation process, pronouns may change form, be replaced by other references, or be omitted depending on the context of the subtitle. These changes can be observed as pronoun shifts in the target language. Therefore, this study focuses on identifying how these shifts occur in the subtitles. The study aims to identify the types of pronoun shift strategies and determine which strategy appears most dominant in the Indonesian subtitles of Anna's dialogue in *Frozen* (2013). By examining these shifts, the research shows how linguistic differences between English and Indonesian influence the translation of pronouns in audiovisual texts.

1.2 Research Questions

There are two research questions that emerged in this study:

1. What types of pronoun shift strategies are found in the translation of Anna's dialogue in the Indonesian subtitles of *Frozen* (2013)?
2. Which type of pronoun shift strategy is most dominant in the Indonesian subtitles of Anna's dialogue in *Frozen* (2013)?

1.3 Objectives of the Study

The objective of this paper is aimed to answer the problems listed in the research questions. The purposes of this study are:

1. To describe and classify the types of pronoun shift strategies found in Anna's dialogue in the Indonesian subtitles of *Frozen* (2013).

2. To determine the most dominant pronoun shift strategy used in the Indonesian subtitles of Anna's dialogue in *Frozen* (2013).

1.4 Significances of the Study

The results of this study are expected to provide both theoretical and practical contributions. Theoretically, this research contributes to translation studies, especially audiovisual translation, by applying Pedersen's (2011) translation strategies to analyze pronoun shifts in subtitles, namely Retention, Specification, Direct Translation, Generalization, Substitution, Omission, and Official Equivalents. These strategies explain how differences in language structure and grammatical relations influence the translation of pronouns from English into Indonesian, lead to changes in pronoun forms, resulting in different types of pronoun shifts.

Practically, this study helps readers understand that pronoun translation is not only a grammatical matter but also related to social relations and cultural context. The findings can serve as a reference for students and translators in translating English pronouns into Indonesian subtitles so that the translation remains accurate, natural, and easy to understand for audiences.

1.5 Previous Study

Several previous studies have discussed pronoun translation and subtitle translation that are relevant to this research. The writer found ten previous studies that can be used as references in writing this study. These studies mainly focus on pronoun shifts, translation strategies, and audiovisual translation in different films.

The first previous study was conducted by Sholihah and Prihantoro (2024), who analyzed the translation of English pronouns into Indonesian subtitles in the film *Sang Pemimpi*. They used a descriptive qualitative method to classify the types of pronoun shifts in the subtitles. The study found three categories, namely Pronoun to Pronoun, Pronoun to Reference, and Pronoun to Omission. The results showed that Pronoun to Pronoun was the most dominant category, meaning that most English pronouns were directly translated into Indonesian pronouns. The study also shows that differences between English and Indonesian influence how pronouns are translated. However, the research does not discuss pronoun shift strategies in audiovisual translation or identify the dominant strategy used.

The second previous study was conducted by Ahmad, Warsidi, and Halim (2024), who analyzed translation shifts in the Indonesian subtitle of *Guy Ritchie's The Covenant* (2023). They used Catford's theory of translation shifts to identify level shifts and category shifts found in the subtitles. Their findings revealed that structural and unit shifts were the most frequently used, mainly because of grammatical differences between English and Indonesian sentence structures. The study provides a clear explanation of how translation shifts occur in subtitle translation. However, the study discusses translation shifts in general and does not focus on pronoun shift strategies in audiovisual translation.

The third study was conducted by Suherman and Gunawan (2018), who examined translation shifts in the Indonesian subtitle of *The Revenant* using a Systemic Functional Linguistics approach. Their research focused on how experiential, interpersonal, and textual meanings are maintained in subtitle

translation. The findings showed that many grammatical adjustments were necessary to preserve meaning in Indonesian. Although this study contributes to understanding subtitle translation shifts, it does not specifically classify or measure pronoun shift strategies.

The fourth study was conducted by Aini, Fitriati, and Bharati (2020), who analyzed the shift of thematic structure in the English-Indonesian translation of *Flipped* subtitles. Their research aimed to examine how theme and rheme structures change during translation and how these changes affect information flow in subtitles. The findings showed that thematic shifts frequently occur to maintain clarity and coherence in Indonesian. However, the study focuses on thematic structure and does not discuss pronoun shift strategies in audiovisual translation.

The fifth study was conducted by Septika Yuni and Murtiningsih (2019), who analyzed subtitling strategies in the film *Annabelle*. They identified several strategies used by the translator, such as transfer, condensation, and paraphrase, to deal with time and space limitations in subtitles. The findings demonstrated that technical constraints, including character limits and synchronization with on-screen action, strongly influence translation choices in audiovisual texts. This study highlights how subtitle translators must balance accuracy and readability. Nevertheless, the study does not focus on pronoun shift strategies in subtitle translation.

The sixth study was conducted by Kurniawati (2016), who analyzed the translation techniques of English pronouns *I* and *you* in *Pride and Prejudice*. The study examined how pronouns are translated into Indonesian forms such as *aku*,

saya, *kamu*, and *Anda* by considering politeness and interpersonal relationships between characters. The findings showed that social distance and context is important in determining pronoun choice. However, the research focused on literary translation and did not analyze subtitle translation or discuss pronoun shift strategies in audiovisual translation.

The seventh study was conducted by Rinaldi and Jaya (2024), who examined the translation techniques of first-person pronouns in the game *Dreadout 2*. Their research aimed to identify how English pronouns are translated into Indonesian in interactive media. The findings showed that pronoun choices depend on context, character roles, and the situation in the game. The translators adjusted the pronouns to keep the meaning clear and acceptable for Indonesian players. However, this study focuses on game translation, which is different from film subtitles because subtitles have stricter time and space limitations.

The eighth study was conducted by Swetika and Prihantoro (2024), who analyzed pronoun usage in the translation of *Satan's Slave 2 Communion*. Their research investigated how pronouns are translated and how meaning shifts occur between languages. The results indicated that pronoun translation is influenced by context, culture, and the relationship between speakers. However, the study focuses on translation from Indonesian to English and does not analyze the dominance of pronoun shift strategies in one character's dialogue.

The ninth study refers to the work of Diaz Cintas and Remael (2007), who discussed audiovisual translation with a particular focus on subtitling. Their work explains how subtitle translation is influenced by technical constraints such as time limitation, space restriction, and synchronization with visual elements. They

argue that translators often apply strategies such as reduction, omission, and reformulation to ensure readability and clarity. Their study provides a strong theoretical foundation for understanding how meaning is adjusted in subtitles. However, their work does not specifically classify pronoun shifts or analyze the dominance of pronoun shift strategies in a particular character's dialogue.

The tenth study was conducted by Khatima (2023), who discussed English language materials and language usage in educational contexts. The study focused on how English language forms are understood by young learners, especially in relation to basic structures and vocabulary. Although the research does not directly examine subtitle translation, it provides useful insights into how English linguistic forms are interpreted in Indonesian contexts. However, the study does not analyze pronoun shifts or specifically discuss pronoun usage in audiovisual texts.

Based on these previous studies, most writers have discussed pronoun translation or subtitle translation in general. However, they do not specifically focus on pronoun shift strategies or analyze which strategy is most dominant in a character's dialogue. The study by Sholihah and Prihantoro (2024) is the most similar because it discusses pronoun shifts in subtitles. However, their research focuses on classifying pronoun shift categories, while this study focuses on pronoun shift strategies and the most dominant strategy used. Therefore, this research is expected to provide a clearer understanding of how pronouns are translated in subtitles and how these strategies affect meaning and audience comprehension.

1.6 Scope of Study

Frozen (2013) was chosen for this study because the writer found that the translation of pronouns in its Indonesian subtitles shows interesting differences between English and Indonesian. These differences may affect how meaning is understood by the audience. To limit the data, the writer used total sampling by selecting all of Anna's dialogues that contain English pronouns and comparing them with their Indonesian translations. This study focuses only on pronoun shifts and the pronoun shift strategies used in the subtitles based on Pedersen's (2011) framework, namely direct translation, substitution, omission, official equivalent, specification, generalization, and retention. The study also aims to identify the most dominant strategy used in translating pronouns in Anna's dialogue.

1.7 Writing Organization

This study is written in four chapters through the following organization:

CHAPTER I: INTRODUCTION

This chapter consists of background of the study, research questions, purpose of the study, significance of the study, previous studies, novelty and writing organization.

CHAPTER II: THEORY AND METHODS

This section provides a literary review of the theory used to analyze the data gathered for this research.

CHAPTER III: RESULT AND DISCUSSION

This chapter presents the results and discussion of the analysis of pronoun shifts in Anna's dialogue in the film *Frozen* (2013).

CHAPTER IV: CONCLUSION

This chapter shows the data and conclusion based on the findings in this study.