| RESEARCH ARTICLE

Differences between Subtitle Translation and Dubbing in Netflix's Series *Beef*

Emir Salim
Master of Linguistics Program, Faculty of Humanities, Universitas Indonesia
Corresponding Author: Emir Salim, **E-mail**: emirsalim2021@gmail.com

| ABSTRACT

This research focuses on the differences between subtitles and dubbed translation in a Netflix series titled *Beef* with English and Indonesian as the source and target languages. This study aims to prove whether it is true that subtitle translation tends to be rigid while dubbing tends to be free. This research utilizes a descriptive qualitative method. The research was conducted by applying Gottlieb's (1992) subtitle translation strategy, Newmark's (1998) translation method, and Venuti's (1995) translation ideology to compare the two forms of audiovisual translation on the same source text. The results show that subtitles mostly use strategies that reduce the message of the source text, while dubbing uses strategies that add or change the message of the source text. The research concludes that despite the differences in strategies, both subtitles and dubbing applied the communicative method and domestication ideology to almost the same degree, and the contrasting difference between them lies in the linguistic styles that are employed.

| KEYWORDS

Subtitle, dubbing, Gottlieb's subtitle translation strategy, translation method, translation ideology.

| ARTICLE INFORMATION

1. Introduction

Nowadays, online streaming services for watching movies from home are increasingly mushrooming. This development was driven by the pandemic that hit the world in 2020 and the increasing ease of internet access in various groups of people. Ease of access to watch movies, including foreign films, in turn creates cross-cultural communication that makes these films a cultural window for audiences in Indonesia. Films with a source language (SL) in a foreign language require audiovisual translation so that they can be enjoyed by viewers who use the target language (TL) in the form of their mother tongue. Therefore, in audiovisual translation, there are two types of translation that are most widely used, namely subtitles and dubbing. Both subtitles and dubbing have their own advantages and disadvantages. Dubbing allows viewers not to have to divert their focus to the text on a show and can enjoy the show in their language, but the dubbing production process is quite long and requires a lot of money. On the other hand, subtitle translation is faster and more economical when compared to dubbing, but has limitations in the form of the number of characters and the duration of the text appearing on the screen. In the past, these two forms of audiovisual translation were always juxtaposed, and experts had their own opinions on which was better between the two. However, online streaming services such as Netflix and Disney+ provide options for viewers who want to watch with either dubbing or subtitles, so the dichotomy between the two has become an obsolete discussion nowadays. Nonetheless, studies on audiovisual translation still leave a lot of room for research, one of which is in the comparison between subtitles and dubbing.

In this study, I intend to examine the differences in strategies and methods between subtitle and dubbing translation, to see whether there is a tendency to be oriented towards the SL or TL in both subtitles and dubbing. This study analyzes the translation methods applied to both forms of audiovisual translation. The data source chosen for this study comes from the Netflix series entitled *Beef* which aired in April 2023. I took *Beef* as a data source because the series is set in the present day in 2023, as well as an urban setting in the United States, which makes it suitable as an example of a film with a contemporary

setting dominated by dialogues commonly found in native English-American conversations. In addition, the availability of subtitles and dubbing in Indonesian also supports the series being used as research data, because not all English-language series on the *Netflix platform* have subtitles as well as dubbing options in Indonesian. The target texts (TT) of the subtitles and dubbing are then compared based on the translation strategies used, and associated with the translation methods. which is applied so that conclusions can be drawn regarding the research questions raised by me, namely whether there are differences in the translation of subtitles and dubbing.

2. Theoretical Review

By definition, subtitles involve the translation of the ST from the dialogue spoken by the SL speaker on the screen or any kind of verbal information, whether conveyed visually or orally (Díaz-Cintas, 2010, p. 344). Unlike dubbing, subtitles are considered 'supplemental' and do not erase the original SL sound in a broadcast. All programs that use subtitles consist of three components, namely the spoken word (utterance), the images on the screen, and the subtitle text itself (Díaz-Cintas & Remael, 2007, p. 9). The interaction of these three components, coupled with the audience's ability to read text and images at a certain speed, and the size of the screen, determines the basic characteristics of subtitles in audiovisual media. Subtitles provide a semantic equivalent in the TT and are presented long enough to be read by the audience who appears in sync with the images and dialogue on the screen. The nature of subtitles as a complement that does not erase the original speech in the SL makes this form of audiovisual translation very suitable for introducing cultural elements of the SL to foreign audiences. In addition, the use of subtitles can also make TL viewers accustomed to listening to speech in the SL, and in turn can be used as one way to learn the SL. However, because subtitles are very limited by the duration and number of text characters on the screen, subtitle translation is more faithful than dubbing which is quite free and more similar to adaptation (Sanchez, 2004, p. 13). Unlike dubbing, subtitle translation does not require a team with different roles because subtitle translation can generally be done individually, which makes the subtitle translation process much cheaper and faster.

Dubbing involves replacing the original SL sound contained in the dialogue of a broadcast (film, television show, etc.) with a recording in the TL that conveys the same meaning as the ST. Dubbing creates the illusion that the person on screen is speaking the same language as the audience, so that the translation is not clearly visible (Díaz-Cintas & Orero, 2010, p. 442). The removal of the original sound in dubbing means that the audience does not have access to the ST as they do in subtitles, therefore, the translation in dubbing needs to be less literal and more free-flowing. Dubbing is also an ideal solution for presenting audiovisual media to children or viewers who cannot read without being constrained by the SL. The dubbing process itself involves not only the translator, but also the dialogue researcher, director, voice actor, and sound technician – all of whom play a role in ensuring that the final product in dubbing is in sync with what is shown on screen. It can be said that translation is not the end result of dubbing, but rather the initial step before dubbing can be produced (Martinez, 2004, p. 3). After the translator translates the original script into the TL, the translation needs to be reread and corrected first before becoming the final version which is then read by the voice actor and replaces the original voice in the SL. The dubbing process is interconnected like a film production process - if one step is hampered or encounters a problem, then the entire process flow will be affected. The large number of parties involved also makes dubbing work more time-consuming and expensive compared to audiovisual translation in the form of subtitles.

Based on his experience as a television subtitle translator, Gottlieb (1992) formulated ten translation strategies used in subtitles. According to him, these ten strategies describe the translation techniques used by subtitle translators both consciously and unconsciously in an effort to maintain the stylistic and semantic value of a subtitle. The strategies proposed by Gottlieb are as follows:

Type of strategy	Character of translation	Media specific type?
1) Expansion	Expanded expression, adequate rendering (culture-specific references etc.)	No!
2) Paraphrase	Altered expression, adequate rendering (non-visualized language-specific phenomena)	No
3) Transfer	Full expression, adequate rendering ('neutral' discourse - slow tempo)	No
4) Imitation	Identical expression, equivalent rendering (proper nouns, international greetings etc.)	No
5) Transcription	Anomalous expression, adequate rendering (non-standard speech etc.)	Yes
6) Dislocation	Differing expression, adjusted content (musical or visualized language-specific phenomena)	Yes
7) Condensation	Condensed expression, concise rendering (normal speech)	Yes
8) Decimation	Abridged expression, reduced content (fast speech of some importance)	Yes
9) Deletion	Omitted expression, no verbal content (fast speech of less importance)	Yes
10) Resignation	Differing expression, distorted content ('untranslatable' elements)	No

Figure 1. Gottlieb's Subtitle Translation Strategy

Below is an example of the application of Gottlieb's subtitle translation strategy to a pair of English and Danish languages, along with a back translation into English to see the differences between the translated text and the initial ST.

Original film segment	Danish television subtitle	Back-translation
Type 1: EXPANSION .. we would collapse like a bunch of ... broccoli.	- ville vi falde sammen som en gang kogt broccoli.	.. we would collapse like a portion of boiled broccoli.
Type 2: PARAPHRASE .. ain't got no body [sung jokingly]	Du får mig til at tabe ho'det	You make me lose my head.
Type 3: TRANSFER - Disa what? - ppeared.	- For hvad? - ...svundet. [The triple homonym 'for' adds a pun in Danish]	- Disa/Too/For what? - ppeared.
Type 4: IMITATION Ladies and gentlemen, mesdames et messieurs, Herren.. Damen und Herren ...	Mine damer og herrer, mesdames	Ladies and et messieurs, Damen und gentlemen etc.
Type 5: TRANSCRIPTION - You must be Igor. - No, it's pronounced Eye-gor.	- Du må være Igor. - Nej, det udtales øjgor.	[same as original: øje = eye.]
Type 6: DISLOCATION - Oh, Frederick are you all right? - Yes ...	- Frederick, er du uskadt? - Ja...	- Frederick, are you unhurt? (sic) - Yes ...
Type 7: CONDENSATION A temporary companion to help me pass a few short hours of my lonely life.	En besøgende, der kan forsøde min ensomhed for en stund.	A visitor who can sweeten my solitude for a while
Type 8: DECIMATION Well, these books are all very general. Any doctor might have them in his study.	Det her er bøger, enhver læge ville have stående.	These are books any doctor would have in his study.
Type 9: DELETION - It could be worse. - How? - It could be raining!	Det ku' være værre... For eksempel, hvis det regnede.	It could be worse ... If for example it was raining.
Type 10: RESIGNATION - Uh, Eye-gor, would you give me a hand with the bags? - Certainly. You take the blonde and I'll take the one in the turban. [Problem: a) In modern Danish, the noun 'taske' has no added slang meaning. b) The suitcases referred to by first speaker are visible.] [Suggested solution:	- Vil du hjælpe mig med taskerne? - Snup blondinen, jeg ta´r hende her! - Lad os tage dem med ovenpå. - Helle for hende med turbanen!	- Would you help me with me with the bags? - Grab the blonde, I'll take this one! - Let's take them upstairs. - I want the one in the turban!]

Figure 2. Example of Implementation of Gottlieb's Subtitle Translation Strategy

When the translation strategy is applied to a small-scale language unit, the translation method is applied to the entire text itself to see whether the translation of a text is more oriented to the SL or TL. Newmark (1988) formulated eight types of translation methods, four of which are oriented to the SL (word-for-word, literal, faithful, and semantic methods) while the other four are oriented to the TL (communicative, idiomatic, free, and adaptation methods). These eight methods are used as a reference for whether a translation is more faithful to the SL or free and adapts to the TL.

As the translation method that is considered the most ideal according to Newmark, the semantic method and the communicative method have slight differences that have been described by Newmark (1988) and proven through Dewi's research (2023) on the translation of academic texts, where the semantic method is applied to the explanation of research results, while the communicative method is applied to interview results. The semantic translation method is applied with direct expressions that do not involve cultural content, so that the meaning and message of the ST and TT feel quite close and similar. Meanwhile, the communicative translation method uses figurative or figurative language involving cultural content and is not neutral, producing a translation that is closer to the TL with a different meaning from the TT, even though the message conveyed remains the same.

According to Schleiermacher (1983), a translator can do one of two things when translating, namely bringing the target reader closer to the writer or the translated message, or conversely, distancing the writer or the message conveyed from the target reader. Venuti (1995) then developed these two basic principles into what is called the ideology of translation, which consists of the ideology of domestication and alienation. Domestication is a translation ideology that brings the message in the TT closer to the TL culture so that the TL reader does not feel like they are reading a translation. Conversely, alienation is a translation ideology that tries to maintain the message of the SL so that the TL reader feels foreign and realizes that the text comes from the

SL culture. These two ideological poles will then influence the methods and strategies applied in translating a text, and what ideology is applied will depend on the type of text being translated, such as domestication for journalistic texts that require the language used to be close to the reader in order for the message to be conveyed well in the TL, and alienation for legal texts that must not eliminate any elements and meanings of the ST when translated into the TT, so as not to reduce the legal force of the text (Dewi & Wijaya, 2021).

3. Research Methods

This study is a qualitative descriptive research, which uses descriptive methods and qualitative approaches. The findings of this research are explained descriptively and do not use the units of measurement of numbers used in quantitative research, so this research is qualitative in nature. Based on the classification of Saldanha and O'Brien (2013), this research is included in product-oriented research, because the object of this research is the translation product in the form of subtitles and dubbing from the *Beef* series . Based on the division of research types proposed by Williams and Chesterman (2014), this research involves multimedia translation, in this case including audiovisual translation in the form of subtitles and dubbing. This study also uses contrastive analysis that emphasizes the differences found to compare ST with the two types of TT. The theories applied to analyze the data are Gottlieb's translation strategy (1992), Newmark's translation method (1988), and Venuti's translation ideology (1995) to see the differences in the translation process of subtitles and dubbing, and whether the translation results of both are more oriented to SL or TL.

The data sources used are the source text in the form of original dialogue in English and the target text in the form of subtitles and dubbing in Indonesian in the Netflix series *Beef* episode 1. The series was chosen as a data source because it was just released in the same year when this research was conducted, namely April 6, 2023, so it provides a sufficient picture of a modern translation product. In addition, the story setting that is close to everyday life makes the dialogue taken as data quite common. This episode is 35 minutes long with 600 lines of subtitles, which I consider sufficient as a representative data source for the purposes of this research. Due to the large number of subtitle lines in the data source, I applied several limitations to the data collection, namely only taking the first 200 lines (or around the first 15 minutes in terms of film duration) of the character's dialogue taken from the subtitles and dubbing in Indonesian. Dialogues that only consist of one word such as murmurs ('Hmm', 'Oh') or calls to the character's name, are not included as data because the translation is considered to have no significant difference. The type of data taken for analysis is complete sentences that have been put together and not separated into several sentences, excluding short dialogues that are considered meaningless, as mentioned previously.

In analyzing data using Gottlieb's subtitle translation strategy, I found that sometimes the determination of the strategy used can be subjective, and several previous studies also mentioned that the boundaries of this strategy do not seem completely definitive. Gottlieb himself created this strategy only to provide an example of a strategy that can be used in subtitle translation in his research, so even though Gottlieb's formulated strategy is now widely used by other researchers, it was basically never intended to be the gold standard in subtitle translation. Therefore, through the flowchart below, I tried to describe my thought process in determining what strategy to use in a sentence translated into TT. In the flow diagram, the blue box is a question about what happened in the translation that produced the TT, which is answered with a green line for 'yes' and a red line for 'no'. Each question asked will eventually lead to one type of Gottlieb subtitle translation strategy, which is marked with an orange oval.
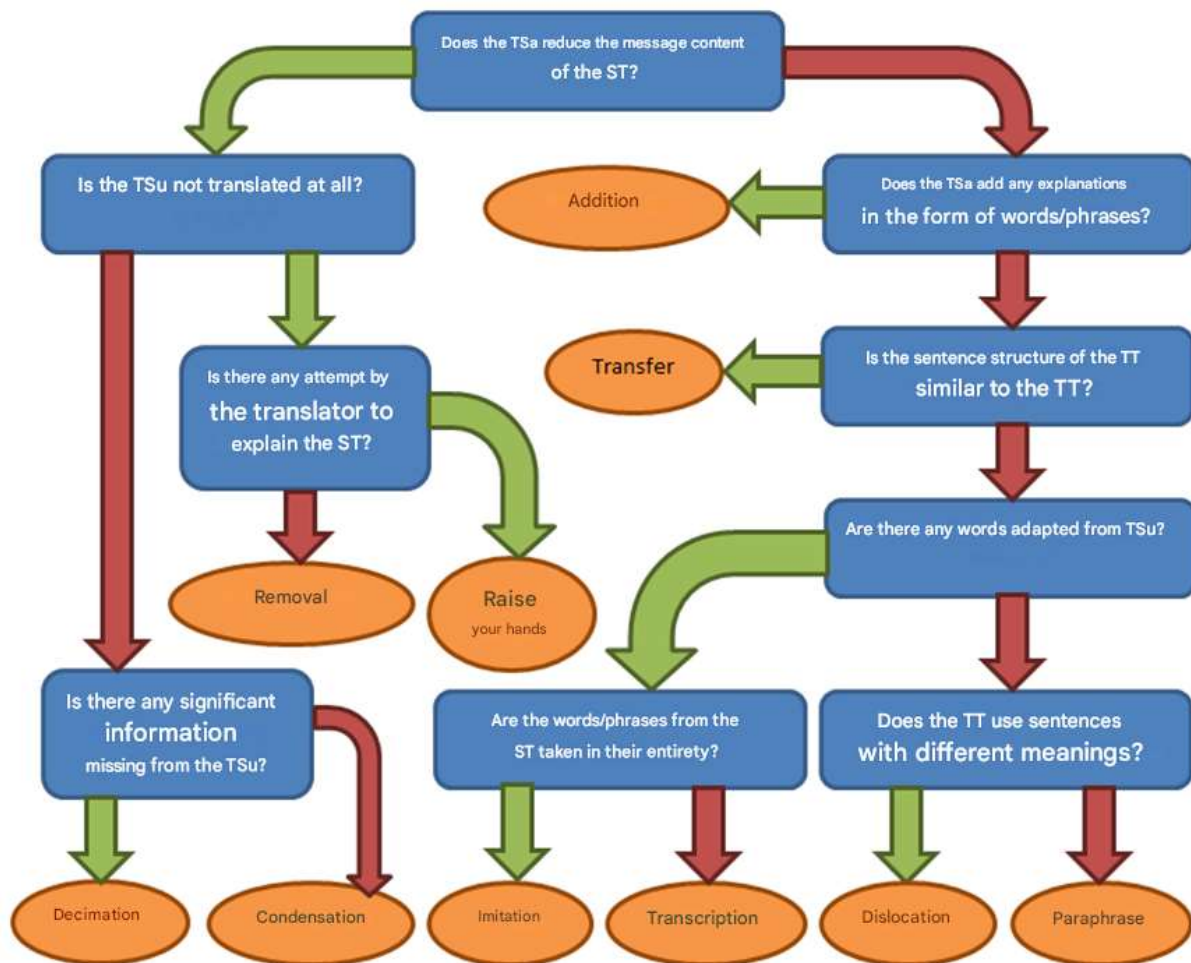
Diagram 1. Gottlieb's Subtitle Translation Strategy Identification Flowchart

4. Research Result

Based on the results of data analysis conducted by researchers on the first 15 minutes (or equivalent to exactly 200 *lines* of dialogue) of the first episode of the *Beef series,* several translation strategies for Gottlieb's subtitles were found, which can be seen in the following table:

Table 1. Gottlieb's Translation Strategy Findings on Data

Captions			Voiceover		
Strategy	**Amount**	**Percentage**	**Strategy**	**Amount**	**Percentage**
Additions	6	2.87	Additions	25	11.85
Paraphrase	25	11.96	Paraphrase	42	19.91
Transfer	88	42.11	Transfer	80	37.91
Imitation	8	3.83	Imitation	9	4.27
Transcription	0	0	Transcription	6	2.84
Dislocation	11	5.26	Dislocation	18	8.53
Condensation	62	29.67	Condensation	29	13.74
Decimation	9	4.31	Decimation	2	0.95
Deletion	0	0	Deletion	0	0
Resignation	0	0	Resignation	0	0
Total	209	100.00	**Total**	211	100.00

In the table above, it can be seen that of Gottlieb's ten types of translation strategies, seven of them are found in subtitle translations (except transcription, deletion and resignation strategies), and eight of them are found in dubbing translations (except deletion and resignation strategies). In both types of audiovisual translation, the transfer strategy is the most dominant one used, where there is 42.11% use of this strategy in subtitles and 37.91% in dubbing. Meanwhile, the second most frequently used strategy was condensation at 29.67% in subtitles and paraphrase at 19.91% in voiceover.

When looking at the significant differences in the number of strategies and percentages between the two types of translation, subtitle translation generally uses more condensation and decimation than dubbing, while dubbing uses more addition, paraphrase, and dislocation than subtitles. The number of imitation strategies in subtitles and dubbing is almost the same because it is used in every mention of a character or place name, except for one dialogue where this strategy is not used in the subtitle. Meanwhile, transcription strategies are only used in dubbing and are not found in subtitles. The total translation strategies found exceeds the number of data points, which is 200, because there are several *lines* of dialogue that use more than one strategy, both in subtitles and dubbing.

There are several things to note regarding the translation strategies shown in the table. Gottlieb (1992) argues that strategies numbered 1-7 (ranging from addition to condensation) are used to provide a translation that is appropriate to the segment involved, with the condensation strategy being the most ideal strategy for subtitle translation. Although condensation reduces the number of words, Gottlieb argues that condensation does not reduce the semantic and stylistic meaning of the ST as in decimation. On the other hand, the transfer strategy is a strategy that is considered the default strategy in subtitle translation and is most commonly found in subtitles in general, because it only needs to match the lexical elements in the ST, and does not even need to change the sentence structure of the ST.

Table 2. Classification of Strategies Based on SL and TL Orientation in Subtitles and Dubbing

Subtitle		Dubbing	
TL oriented strategy		**TL oriented strategy**	
Additions	2.87	Additions	11.85
Paraphrase	11.96	Paraphrase	19.91
Dislocation	5.26	Dislocation	8.53
Condensation	29.67	Condensation	13.74
Decimation	4.31	Decimation	0.95
Deletion	0	Deletion	0
Resignation	0	Resignation	0
Total	**54.07**	**Total**	**54.98**
SL oriented strategy		**SL oriented strategy**	
Transfer	42.11	Transfer	37.91
Imitation	3.83	Imitation	4.27
Transcription	0	Transcription	2.84
Total	**45.94**	**Total**	**45.02**

Based on all the explanations above, and referring to Table 2 above which shows the number of strategy findings in the data, I have concluded that of the nine Gottlieb subtitle translation strategies that emerged in this study, three of them (transfer, imitation, and transcription) support translation that is oriented towards the SL because they do not change the sentence structure or even directly adopt words in the ST, while the other seven strategies (addition, paraphrase, dislocation, condensation, decimation, deletion, and resignation) support translation that is oriented towards the TL because they make many changes to the text to facilitate the understanding of the TT reader. Through Table 18, it can be seen that both subtitles and dubbing use more TL-oriented strategies, with almost similar percentages at 54.07% for subtitles and 54.98% for dubbing compared to the use of strategies that are oriented the other way around. This shows that regardless of the differences in the dominant strategies used by subtitles and dubbing, basically the orientation of both translations is the same, namely trying to bring the text closer to the TL speaker.

5. Discussion

Based on 200 data analyzed in this study, I assessed that both subtitle translation and dubbing in the *Beef* series have a dominant ideology applied by the translator in the form of domestication ideology, and a method oriented towards the TL in the form of a communicative method. To explain why there are differences in strategy between subtitles and dubbing while the orientation of both texts is the same, I have the following assumptions. First, subtitle translation tends to choose a neutral tone and does not give the same impression as the ST, and uses a translation strategy that reduces or eliminates the content of the ST sentence, so in general it can be said that subtitle translation 'sacrifices' the ST for the sake of efficiency in the number of characters and duration. However, this does not necessarily make the subtitles incomprehensible to TL speakers and on the contrary helps TL speakers because it minimizes the ST elements in the TT which makes readers not need to be exposed to and think about the stiff impression brought by the ST as in the semantic method, therefore the right translation method to describe this translation is the communicative method that is oriented towards understanding TL speakers.

As for dubbing translation, the translator seems to involve cultural content by tending to choose words or sentences that are more familiar and acceptable to the ears of TL speakers, and using strategies that try to add information or make it easier to understand the meaning of the dialogue that is taking place for TL speakers such as additions, paraphrases, and dislocations. Dubbing does not have the same limitations as subtitles which require it to cut dialogue to give time for the audience to read the text on the screen, and the TT read in dubbing can be adjusted so that it sounds natural to the audience's ears. Sometimes the TT needs to be extended or adjusted to the lip movements or articulators of the characters in the show, so that the voice in the TL does not stop when the character is still seen speaking. In this case, the 'bias' of dubbing translation towards the TL makes it clear that it applies the ideology of domestication, with a communicative method that focuses on translation results that feel closer to the speech in the TL.

After the explanation above, the author concludes that the difference in strategies used in the two types of audiovisual translation texts is more technical in nature, where subtitles tend to abbreviate or reduce ST elements due to the limitations of duration and characters in the telop, while dubbing often adds TL elements so that the TT is acceptable to the ears of TL speakers. When examined as a whole, both have the same orientation in supporting the understanding of TL speakers, although with different approaches (subtitles are deleted while dubbing adds). Thus, it can be said that as a form of audiovisual translation, both subtitles and dubbing apply communicative methods with a domestication ideology that seeks to bring the text closer to TL speakers in their own ways.

In my observation of the data used for the analysis, I also found that subtitle and dubbing translations have quite contrasting differences in terms of the language variety used. A general description of these differences can be seen through ten examples of language variety comparisons in the two forms of audiovisual translation in the following table.

Table 3. Comparison of Language Varieties in Subtitles and Dubbing

No	ST	TT (subtitle)	TT (dubbing)
1	I don't know how you keep it all together.	Entah bagaimana kau bisa tetap tenang.	Aku <u>tuh</u> ga tau gimana kamu bisa tetap tenang.
2	But you know, we always appreciate your advice, Fumi.	Tapi kami selalu hargai nasihatmu, Fumi.	Tapi kami selalu ngehargain saranmu, <u>kok</u>, Fumi.
3	What the fuck are you talking about?	Apa maksudmu?	Kamu ini ngomong apa <u>sih</u>?
4	Dude, pick up after yourself, man.	Bung, bersihkan barang-barangmu.	Bro, kalau lagi berantakan, beresin, <u>dong</u>.
5	I'll just keep them, then, yeah?	Kalau begitu, tak jadi saja, ya?	Aku ga jadi kembaliin <u>deh</u>, ya?
6	I know, he really is.	Dia <u>sangat menyebalkan.</u>	Dia itu <u>nyebelin banget</u>.
7	Just like you.	Sama <u>seperti</u>mu.	Sama <u>kayak </u>kamu.
8	Yo. You see a Forsters receipt anywhere?	Hei. Kau <u>lihat </u>bon Forsters?	Yo, kamu <u>ngeliat </u>struk Forsters nggak?
9	I mean, if you've changed your mind… it's okay.	<u>Jika </u>kau berubah pikiran… <u>tak apa-apa.</u>	Maksudku, <u>kalo </u>kamu berubah pikiran… ya <u>gapapa</u>.
10	Where the fuck do you think you're going? Oh, my God, you fucking idiot.	Mau ke mana <u>kau</u>? Astaga, dasar <u>bodoh</u>.	<u>Lo </u>pikir <u>lo</u> mau ke mana, hah? Astaga, dasar orang <u>goblok</u>.

In numbers 1 to 5, there is a tendency for dubbing to add particles that are typically used in colloquial speech, such as *tuh, kok, sih, dong,* and *deh* . According to KBBI, all of these words are words used to emphasize or emphasize the speaker's intention, with the exception of the word *dong* which is used to 'sweeten or soften the intention'. Words in the form of particles are indeed uncommon in sentences other than verbal dialogue, and considering the limited number of characters of subtitle translations, it makes sense that the translator chose not to add such nuances of colloquial speech in the subtitles, but to include them in the direct spoken dubbing. In numbers 6 to 9, it is seen that the dubbing uses word choices in non-standard forms compared to subtitles, by replacing *sangat* menjadi *banget*, *seperti* menjadi *kayak*, and so on. The dubbing also uses adjectives and verbs that violate standard rules and can only be understood as non-standard speech, as seen in the words *nyebelin* (annoying) and *ngeliat* (seeing). In number 10, in the dubbing, the word *lo* is used as a substitute for the pronoun *kamu* in a form that is not commonly found in formal speech, and the use of the word *goblok*, which according to the KBBI is a rude word or used in an impolite manner, and gives a stronger impression than just *bodoh* as in the subtitles.

Based on the explanation above, it can be concluded that in the data in this study, dubbing tends to choose a non-standard form of speech variety to give a familiar impression to the TL listener. However, this does not necessarily apply to the case of subtitles and other dubbing. The differences that occur in this study can be caused by various things, such as the policy of the broadcast provider which decides to take a different approach to the two forms of audiovisual translation, or the work is done by different translators between subtitles and dubbing so that the resulting translation is also different.

6. Conclusion

In this study, seven out of ten Gottlieb subtitle translation strategies were found in subtitle translation and eight types of strategies in dubbing. The strategies found in subtitles are addition, paraphrase, transfer, imitation, dislocation, condensation, and decimation. On the other hand, the strategies found in dubbing are all the strategies found in subtitles, plus transcription strategies. In both types of audiovisual translation, deletion and resignation strategies were not found. The most common strategy found in subtitles and dubbing is transfer, followed by condensation as the second most common strategy in subtitles and paraphrase in dubbing.

Based on the results of the analysis and referring to Sanchez's statement (2004) regarding the tendency in subtitle and dubbing translation, the statement that 'subtitle translation tends to be more rigid while dubbing tends to be more free' is not proven true, if the aspect discussed is the translation method. The contrasting differences between subtitles and dubbing can actually be found in terms of the use of language varieties, where subtitles use formal written language varieties, while dubbing uses more informal spoken language varieties. Meanwhile, although there are variations or differences in preference in the use of translation strategies between the two, this does not necessarily make the subtitle and dubbing translation methods different, because both apply communicative methods that are oriented towards the TL in their own ways. The translation method refers to the entire text and is highly dependent on the type of text, and in this case, it can be said that texts in audiovisual translation tend to use communicative methods in an effort to provide understanding for the audience who are TL speakers, regardless of whether it is in the form of subtitles and dubbing. In terms of translation ideology, both subtitles and dubbing apply the domestication ideology to the same extent, which aims to bring the message closer to the TL speakers without making much effort to maintain elements of the TT.

7. Suggestion

I am aware of the many shortcomings in this study, especially in terms of the amount of data that may not be fully representative because it does not represent all of Gottlieb's translation strategies, as well as research problems that start from speculative statements. In addition, the limited amount of data on subtitles and dubbing from one film title with a duration that is not full makes the results of this study only apply to these data and cannot be used as a general reference regarding the two forms of audiovisual translation. I suggest conducting more in-depth research in the field of audiovisual translation in the future with a more specific scope, for example by using longer data sources or more than one film title so that the findings obtained are more valid. With that, I hoped that in the future research in this field will not only produce something that is theoretical and stops at the academic level, but also practical so that it can be applied by professional translators, both for subtitle and dubbing translations.

Conflicts of interest: The authors declare no conflict of interest
Publisher's Note: All claims expressed in this article are solely those of the authors and do not necessarily represent those of their affiliated organizations, or those of the publisher, the editors and the reviewers

References

[1] Aulia, A., & Nugroho, RA (2022). Comparative Translation Analysis of Subtitles and Dubbing in "Raya and the Last Dragon". *Journal of English Language Teaching and Linguistics* , 7(3), 577–596.

[2] Delabastita, D. (1989). Translation and mass-communication: Film and TV translation as evidence of cultural dynamics. *Babylon* , *35* (4), 193–218.

[3] Dewi, HD, & Wijaya, A. (2021). *The basics of general translation.* Manggu Makmur Tanjung Lestari Publisher.

[4] Dewi, HD (2023). Semantic Method vs. Communicative Method: A Case Study of Indonesian to English Translation. *Translation Journal,* 10(1), 34–56.

[5] Díaz-Cintas, J., & Orero, P. (2010). Voiceover and dubbing. In Gambier, Y. & Van Doorslaer, L. (Eds.). *Handbook of translation studies* (pp. 441–445). Routledge.

[6] Díaz-Cintas, J. (2010). Subtitling. In Gambier, Y. & Van Doorslaer, L. (Eds.). *Handbook of translation studies* (pp. 344–349). Routledge.

[7] Díaz-Cintas, J., & Remael, A. (2014). *Audiovisual translation: subtitling* . Routledge.

[8] Gottlieb, H. (1992). Subtitling – A New University Discipline. In Dollerup, C. & Loddegaard, A. *Teaching translation and interpreting: training, talent, and experience.* John Benjamins Publishing Company.

[9] Jakobson, R. (1959). On linguistic aspects of translation. In *On translation* (pp. 232–239). Harvard University Press.

[10] Jane, Y., & Rini, J.E. (2022). Translation Strategies in Indonesian Subtitle and Dubbing of The Greatest Showman. *Our Words: Journal of Language, Literature, and Teaching* , 10(1), 1–9.

[11] Kridalaksana, H. (2013). *Linguistic dictionary (4th edition)* . Gramedia Pustaka Utama.

[12] Martinez, X. (2004). Dubbed films. In Orero, P. (Ed.). *Topics in audiovisual translation* (pp. 3–8). Routledge.

[13] Newmark, P. (1988). *A textbook of translation.* Prentice Hall International Ltd.

[14] Pamungkas, ME (2020). *Strategy of translating political speech from Indonesian into English: Case of translation by native Indonesian speakers and native English speakers.* [Thesis]. University of Indonesia.

[15] Paananen, S. (2021). *Cultural aspects in dubbing and subtitling: A comparative study of the film Tune in for Love* . [Thesis]. Tampere University.

[16] Pedersen, J. (2011). *Subtitling norms for television* . John Benjamins.

[17] Perego, E., Del Missier, F., & Bottiroli, S. (2014). Dubbing versus subtitling in young and older adults: cognitive and evaluative aspects. *Perspectives* , *23* (1), 1–21. doi:10.1080/0907676x.2014.912343

[18] Perego, E., Del Missier, F., & Stragà, M. (2018). Dubbing vs. subtitling. *Targets* , *30* (1), 137–157. doi:10.1075/target.16083.per

[19] Remael, A. (2010). Audiovisual translation. In Gambier, Y. & Van Doorslaer, L. (Eds.). *Handbook of translation studies* (pp. 12–16). Routledge.

[20] Riniolo, T. C., & Capuana, L. J. (2020). Directly comparing subtitling and dubbing using Netflix: Examining enjoyment issues in the natural setting. *Current Psychology* . doi:10.1007/s12144-020-00948-1

[21] Saldanha, G., & O'Brien, S. (2014). *Research methodologies in translation studies* . Routledge.

[22] Sanchez, D. (2004). Subtitling methods and team-translation. In Orero, P. (Ed.). *Topics in audiovisual translation* (pp. 9–18). Routledge

[23] Supardi, M., & Putri, DA (2018). Audio-Visual Translation Techniques: Subtitling and Dubbing of Movie Soundtrack in Frozen: Let it Go . *Al-Turas Bulletin* , *24* (2), 399–414.

[24] Tang, J. (2014). Translating Kung Fu Panda's kung fu-related elements: cultural representation in dubbing and subtitling. *Perspectives* , *22* (3), 437–456. doi:10.1080/0907676x.2013.864686

[25] William, J. & Chesterman, A. (2014). *The map: a beginner's guide to doing research in translation studies.* Routledge.

[26] Venuti, L. (1995). *The translator's invisibility: A history of translations.* Routledge.