



**AN ANALYSIS ON CATEGORY SHIFTS
IN WALT DISNEY FILM “FROZEN II” – USA-2019**

A THESIS

*Submitted to the State Institute for Islamic Studies (IAIN)
Padangsidimpuan as a Partial Fulfillment of the Requirement for the
Graduate Degree of Islamic Education (S.Pd) in English Program*

Written By :

NILDA SANI HARAHAHAP
Reg Number. 17 203 00100

ENGLISH EDUCATIONAL DEPARTMENT

**TARBIYAH AND TEACHER TRAINING FACULTY
STATE INSTITUTE FOR ISLAMIC STUDIES
PADANGSIDIMPUAN**

2022



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To: Dean
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Assalamu'alaikum wr.wb.

After reading, studying and giving advice for necessary revision on the thesis belongs to Nilda Sani Harahap, entitled "**An Analysis on Category Shifts in Walt Disney Film "Frozen II" _USA-2019**". We assumed that the thesis has been acceptable to complete the assignments and fulfill the requirements for graduate degree of Education (S.Pd) in English Education Department, Tarbiyah and Teacher Training Faculty in IAIN Padangsidempuan.

Therefore, we hope that the thesis will soon be examined by the Thesis examiner team of English Education Department of Tarbiyah and Teacher Training Faculty IAIN Padangsidempuan. Thank you.

Wassalam'alaikumwr.wb.

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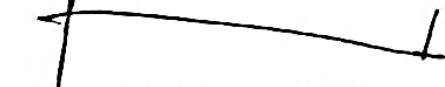
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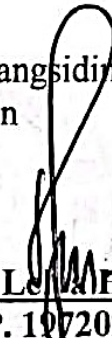
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ABSTRACT

This research discussed about category shifts in Walt Disney Film Frozen II. Category shift is one of kinds of translation shift. Category shift consists of four types; structure shift, unit shift, class shift, and intra-system shift. In this research, the researcher was interested to analyze the English and Bahasa Indonesia subtitle of Frozen II as the object of research because it contains many category shifts.

There were two formulations of the problems in this research. The first was what kinds of category shifts found in Walt Disney Film “Frozen II” _USA-2019. The second was what is the dominant category shifts found in Walt Disney Film “Frozen II” _USA-2019. The objectives of this research were to find out the types of category shifts and to find out the dominant category shifts that occur in Walt Disney Film “Frozen II” _USA-2019.

This research used library research method. The source of the data in this research were taken from the English and Bahasa Indonesia subtitle of *Frozen II* that translated by Nazaret Setiabudi. The researcher analyzed the data by using five steps, they were; organizing and preparing the data for analysis, reading through all the data, beginning detailed analysis with a coding process, using the coding process to generate a description of the setting for analysis, and advancing how the description and themes were represented in the qualitative narrative.

The results of the research were; there were four types of category shifts in 400 data of the English and Bahasa Indonesia subtitle of Frozen II, they were structure shift, class shift, unit shift and intra-system shift. The structure shift had the highest frequency that was 177 cases or 43.8 %. The class shift had the lowest percentage that was 19 cases or 4.7 %. The frequency of unit shift was 155 cases or 38.3%. The frequency of intra-system shift was 53 cases or 13%

Key Words: *Analysis, Translation Shift, Category Shift*

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FILM WALT DISNEY “FROZEN
II”_USA-2019

ABSTRAK

Penelitian ini membahas tentang pergeseran kategori dalam film *Walt Disney Frozen II*. Pergeseran kategori adalah salah satu jenis dari pergeseran makna. Pergeseran kategori terdiri dari empat jenis; pergeseran struktur, pergeseran unit, pergeseran kelas, dan pergeseran sistem internal. Dalam penelitian ini, peneliti tertarik menganalisis subtitle Bahasa Inggris dan Bahasa Indonesia dari *Frozen II* karena mengandung banyak pergeseran kategori.

Ada dua permasalahan dalam penelitian ini, yang pertama adalah apa saja jenis pergeseran kategori yang muncul dalam film *Walt Disney Frozen II_USA-2019*. Yang kedua adalah pergeseran kategori jenis apa yang paling dominan ditemukan di film *Walt Disney Frozen II_USA-2019*. Penelitian ini bertujuan untuk mengetahui jenis pergeseran kategori dan untuk mengetahui pergeseran kategori yang dominan yang muncul dalam film *Walt Disney Frozen II_USA-2019*.

Jenis penelitian ini adalah penelitian studi pustaka. Peneliti mengambil data dari subtitle Bahasa Inggris dan Bahasa Indonesia film *Frozen II* yang diterjemahkan oleh Nazaret Setiabudi. Peneliti menganalisis data dengan menggunakan lima langkah, yaitu menyiapkan data untuk dianalisis, membaca semua data, mulai menganalisis dengan detail dengan menggunakan proses pengkodean, menggunakan proses pengkodean untuk menghasilkan deskripsi latar untuk analisis, dan bagaimana deskripsi dan tema akan dipresentasikan dalam narasi kualitatif.

Hasil dari penelitian ini adalah terdapat empat macam pergeseran kategori yang muncul dalam 400 data dari subtitle Bahasa Inggris dan Bahasa Indonesia film *Frozen II*, yaitu pergeseran struktur, pergeseran unit, pergeseran kelas, dan pergeseran sistem internal. Pergeseran kategori memiliki frekuensi tertinggi yaitu 177 kasus atau 43.8 %. Pergeseran kelas memiliki persentase terendah, yaitu 19 kasus atau 4.7 %. Frekuensi dari pergeseran unit adalah 155 kasus atau 38.3 %. Frekuensi dari pergeseran system internal adalah 53 kasus atau 13 %.

Kata Kunci: *Analisis, Pergeseran Makna, Pergeseran Kategori*

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I realize this thesis cannot be considered perfect without critiques and suggestions. Therefore, it is such a pleasure for me to get critiques and suggestions from the readers to make this thesis better.

Padangsidempuan,
Researcher

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CHAPTER I

INTRODUCTION

A. Background of the Problem

Nowadays, language skills are increasingly needed almost in all fields, such as in the world of work, education and entertainment. Many people are increasingly eager to learn about language, not only because of the demands but also as a need to be successful in work and education. In social life, if people can speak in many languages it will be enough. But in translation it is little bit different, it is not enough when translator just changes the word from source language into target language. Because there are some structure, grammar, and social background which is influence the language.

Translation is the process of transferring meaning from Source Language (SL) to Target Language (TL) without changing the meaning itself. Translation is the act of converting something that is written or spoken into another language. It can be simply defined as the act of transferring the same meaning and context from one language into another. Translation always involves two or more languages.

Translation provides the connection between people who speak various languages, allowing them to communicate and interact. Translation is not only changing the vocabulary and structure of the sentence, but also considering the relevance of the meaning. It must have accurate, natural,

and communicative meaning. With the development of times, translation has developed to include not just the translation of books and other printed materials, but also the translation of dialogs and narration in movies and other television programs.

Subtitling is a type of translation that involves converting the dialogs or narration spoken in movies or other television programs into a textual form that is displayed on the screen. However, subtitling is not an easy task; a translator may face difficulties due to variety of factors, including differences in structure between the source and target language, differences in cultural context, rules of language, styles of language, the length of time viewers have to read the text, and the portion of screen space available to display the translated expressions. To create high-quality translation, a translator must have a deep understanding of both languages.

According to Hatim in Herdani Kantiastuti, “Subtitling is a method of language transfer which is used in translating types of mass audio-visual communication such as film and television.”¹ In television, subtitling is the most common method of translation or language transfer. Many people depend on subtitles to understand the contents of foreign-language films and television programs. Many movies imported from other countries have subtitles inserted so that target audiences who do not speak those languages may understand the content and message of those programs or films.

¹ Herdani Kantiastuti, “An Analysis of Category Shifts in the English-Bahasa Indonesia Breaking Dawn Movie Texts”, *A Thesis*, (Yogyakarta: Yogyakarta State University, 2014), p. 2, https://scholar.google.com/scholar?hl=id&as_sdt=0%2C5&q=Herdani+kantiastuti&btnG=#d=gs_qabs&u=%23p%3DY4YquVmom9wJ

To minimize the difficulties, the translators can use translation shifts. A shift is a translation method that involves replacing the source of language elements into the elements of the target language without changing the meaning. According to Catford, there are two kinds of translation shift, namely level shift and category shift. A level shift focuses on the changing of level from grammar to lexis or vice versa, while category shifts focused on all kinds of grammatical changes.² Catford also states that the kinds of grammatical changes in category shifts include structure shift, class shift, unit shift, and intra-system shift.³ Category shifts are obviously more comprehensive and easier to be analyzed in the translation. That is the reason why the researcher focuses only on category shifts and its occurrences in a specific movie.

From the great number of movies produced and distributed around the world, the researcher chose Frozen II to be analyzed. Frozen II is the sequel of the studio's 2013 animated feature film, Frozen. It is an American 3D computer-animated musical fantasy film produced by Walt Disney Animation Studios and released by Walt Disney Pictures.

The reason why the researcher chose this title was because in the film found many category shifts, so it can be made as a media for learning translation for an English student department in a university that in learning translation shift matery. Meanwhile the relation between this research to the

² J.C Catford, *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, (Walton Street, Oxford, England: Oxford University Press, 1965)., p. 73.

³ J. C. Catford, p. 75-80.

teacher and training faculty is translation is one of subjects that studied in teacher and training faculty. So, by doing this research the researcher hopes to provide examples of how to translate well when later becoming a teacher.

B. Focus of the Problem

There are two major types of translation shifts, namely: level shifts and category shifts. But in this research, the researcher only focused on analyzing the category shifts which cover unit, structure, class, and intra-system shifts that occur in the English and Indonesian subtitle of Frozen II film. The English subtitle was done by Blu Ray, meanwhile Indonesian subtitle was done by Nazaret Setiabudi. The reason why the researcher chose the Indonesian subtitle that was done by Nazaret Setiabudi was because Nazaret Setiabudi is one of the professional translator that has been translated some famous movies. In this research, the researcher only analyzed 400 data out of 827 data that contains in both English and Indonesian subtitle. The researcher chose only 400 data to be analyzed because it contains many category shifts.

C. Formulation of the Problem

On this research, the researcher formulates the problem of the research as follows:

1. What kinds of category shifts are found in Walt Disney Film “Frozen II”_USA-2019 to the 400 data?
2. What is the dominant category shifts are found in Walt Disney Film “Frozen II” _USA-2019 to the 400 data?

D. Objectives of the Research

The objectives of this research are:

1. To find out the types of category shifts that occurs in Walt Disney Film “Frozen II”_USA-2019.
2. To find out the dominant category shifts found in Walt Disney Film “Frozen II”_USA-2019.

E. Significances of the Research

By conducting the research about “An Analysis of Category Shifts in Walt Disney Film “Frozen II” ”_USA-2019”, hopefully the result of the research is expected to be useful as the contribution or this research give some significances:

1. Providing knowledge about translation shifts, especially category shifts for students who study translation in English Department.
2. Using as an information source for other language learners to improve their translation knowledge.
3. Giving contribution to the study of translation, especially subtitling.
4. Giving contribution to other researchers who want to do further research on translation shifts.
5. Helping to get a better understanding for the audiences who have watched or going to watch the *Frozen II* movie.

F. Definition of Terminologies

To avoid misunderstanding in assuming the title of this research, the researcher wants to clarify the definitions of key terms in title “An Analysis of Category Shifts in Walt Disney Film “Frozen II”_USA-2019.”

1. Category Shifts

Category shifts is one of kinds of translation shifts. Category shifts consists of structure shift, unit shift, class shift, and intra-system shift. So, the category shifts in this research means the researcher analyzed all four kinds of category shift in the English and Bahasa Indonesia subtitle of Frozen II film.

2. Walt Disney Film

Walt Disney film is a film that produced and distributed by Walt Disney Company. The Walt Disney Company is an American multinational entertainment and media conglomerate headquartered at the Walt Disney Studios complex in Burbank, California. Disney was originally founded on October 16, 1923 by brothers Walt and Roy O. The company established itself as a leader in the American animation industry before diversifying into live-action film production, television, and theme parks.⁴ Since then Disney has produced many good films such as Mulan, The Lion King, Cinderella

⁴ The Walt Disney Company, accessed from https://en.m.wikipedia.org/wiki/The_Walt_Disney_Company on 21st February 2022, 07:25 pm.

and many more. Frozen is just one of the good films that produced by Disney.

3. Frozen II

Frozen II is the sequel to the studio's 2013 animated feature film, *Frozen* that produced at Walt Disney Animation Studios and distributed by Walt Disney Studios Motion Pictures. It is released on November 22, 2019.

Based on the explanations of key terms above it can be concluded that the researcher would analyze the category shifts which consists of unit shifts, structure shifts, class shifts, and intra-system shifts in Frozen II film which produced by Walt Disney Animation Studios.

G. Review of Related Findings

There are some related findings related to this study. The first research was done by Seftiy Andriyaniy and Yunita Widiyantari. The result of the research shows that the structure shifts has the highest frequency that is 289 cases out of 653 category shifts or 50.7 %. The class shifts has the lowest frequency that is 72 cases out of 653 cases or 8.6 %. The unit shifts occurs 216 cases out of 653 cases or 21.7 % and the last is intra-system shifts occurs 76 cases out of 653 cases or 19 %.⁵ So that the structure shift has the highest frequency among the four types of category shifts that occurred in Seftiy's research.

⁵ Seftiy Andriyaniy and Yunita Widiyantari, "Category Shifts and Impact of Translation in The Secret Of Unicorn Movie Texts," *Surakarta English and Literature Journal*, Vol. 3. No. 1, February 2020, p. 7, <https://www.ejournal.unsa.ac.id/index.php/selju/article/view/358>

The second research was done by Herman, the result of the research shows that all kinds of category shifts found in the subtitle of *Harry Potter and The Philosopher's stone* movie. The dominant category shifts used is unit shift. The next dominant is structure shifts.⁶ All kinds of category shifts occurred in this research.

The third research was done by Irma Suryani. The result shows that there are 843 cases of shift found. Intra system shift appear to be the dominant shift in this translation. There are 476 cases or 56% of total shift found. Structure shift is the second dominant shift to occur, there are 171 cases of shift or 20% of total shift. There are 122 of unit shift or 14% cases of all shifts. Then, Class shift, there are 48 cases of shift or 6% of all shift. The last, Level shift, was the least found in the translation, there are 47 or 6% cases of all shift.⁷ In this research intra system shift is the most dominant.

The next research was done by Khusnul Khotimah. The result shows that all kinds of category shifts found in the subtitle of *Muhammad The Last Prophet* movie. The dominant category shifts found is intra-system shift which occur 28 data out of 70 data. Then, structure shift contains 22 data.

⁶ Herman, "Category Shifts In the English Translation of Harry Potter and the Philosopher's Stone Movie Subtitle into Indonesia (An Applied Linguistics Study)," *IOSR Journal Of Humanities And Social Science*, Vol. 19, No. 12, December 2014, p. 37, <http://183.91.64.37/handle/123456789/636>

⁷ Irma Suryani, "The Analysis of Translation Shift In Harry Potter and The Chamber of Secret Novel and Its Translation," *A Thesis*, (Mataram: Mataram University, 2018), p. 13, <http://eprints.unram.ac.id/10576/>

Meanwhile unit shift occurs in 17 data.⁸ So in this research intra system shift is the most dominant.

The last research was done by Herdani Kantiastuti. The result shows that all the four types of category shifts occur in the English-Bahasa Indonesia texts of *Breaking Dawn* movie. They are structure shifts, class shifts, unit shifts, and intra-system shifts. The structure shifts have the highest frequency that is 70 cases out of 138 category shifts or 50.7%. The intra system shift has the lowest frequency that is 12 cases out of 138 cases or 8.6 %. The unit shift occurs 30 times out of 138 cases or 21.7 %. The class shift occurs 26 times out 138 cases or 19 %.⁹ So this research has the structure shift as the most dominant.

From the related findings above, the researcher can conclude that the dominant kind of category shifts that occur is depends on the movie. Moreover, the researcher wants to do the same research with different title of movie.

H. Research Methodology

1. Research Method

This study used a library research method. Library research is a research that uses library materials as the source of data. The

⁸ Khusnul Khotimah, "Category Shift Found in the Implicature Sentences of English-Indonesian Translation of Muhammad the Last Prophet Movie," *A Thesis*, (Yogyakarta: State University Sunan Kalijaga, 2019), p. 62, https://digilib.uinsuka.ac.id/id/eprint/35060/1/15150013_BAB%20I_IV_DAFTAR_PUSTAKA.pdf

⁹ Herdani Kantiastuti, "An Analysis of Category Shifts in the English-Bahasa Indonesia *Breaking Dawn* Movie Texts," p. 53.

researcher used this method because the sources of primary and secondary data in this research were all document or text.

2. Data and Data Sources

In this research, the source of the data consisted of primary and secondary data, they were:

a. Primary Data

Primary data is the research data from the original sources, in this research the primary data were the English subtitle that was done by Blu Ray and the Indonesian subtitle that was done by Nazaret Setiabudi.

b. Secondary Data

The secondary data in this research was the book that the researcher used to collect the data, which is *A Linguistic Theory of Translation: An Essay in Applied Linguistics* by Catford, Oxford, England: Oxford University Press, 1965.

The researcher also collected the data from journal, articles and other researches, which are:

- 1) A journal by Irma Suryani entitled “The Analysis of Translation Shift In Harry Potter and The Chamber of Secret Novel and Its Translation,” Mataram, 2018.
- 2) Article by Herman entitled “Category Shifts In the English Translation of Harry Potter and the Philosopher’s Stone Movie Subtitle into Indonesia (An

- Applied Linguistics Study),” Universitas HKBP Nommensen, Medan-Pematangsiantar, 2014.
- 3) Article by Yovinus, Regina, Ikhsanudin entitled “An Analysis of English-Indonesian Translation Shift in The Garden of the Prophet By Kahlil Gibran,” Pontianak, 2020.
 - 4) Article by Seftiy Andriyaniy, 2Yunita Widiyantari entitled “Category Shifts and Impact of Translation in “The Secret of Unicorn” Movie Texts,” University of Surakarta, 2020.
 - 5) Article by Yosa Abduh entitled “Analisis Translation Shift Dalam Penerjemahan Bilingual Bahasa Inggris – Bahasa Indonesia,” 2014.
 - 6) A thesis by Siti Aisyah entitled “The Shift and Equivalence in the English Translation From Indonesian Noun Phrases in the Poem Pantun Terang Bulan di Midwest By Taufik Islmail.” Jakarta, 2015.
 - 7) A thesis by Muhammad Seto Aji entitled “Category Shift in How to Train Your Dragon 2 Subtitling From English into Indonesian,” IAIN Surakarta, 2017.
 - 8) A thesis by Herdani Kantiastuti entitled “An Analysis of Category Shifts in the English-Bahasa Indonesia Breaking Dawn Movie Texts,” Yogyakarta 2014.

3. Instruments of Collecting the Data

The instruments in this study were the researcher herself, data sheets (The printed out of the English and Indonesian Frozen II film subtitle), and related references. The researcher also applied a blank checklist to collect the data (see appendix). In this research, the researcher acted as the planner, data collector, data analyzer and data interpreter in the analysis result.

4. Technique of Collecting the Data

There were some steps to collect the data:

- a. Researcher watched the movie that is selected as the source of the data then matched the transcription of the subtitle of the source language in the movie.
- b. Researcher re-watched the movie by using the two subtitles; the source language and the target language that is obtain from sub scene (a site where you can get various kinds of subtitles of the various movies).
- c. Researcher read all the data sources.
- d. Researcher underlined the difficult vocabulary problems that are difficult to understand.
- e. Researcher analyzed the types of category shifts found in the data.
- f. Researcher marked all data in accordance with the required category.

- g. The final procedure was to take notes to collect the data.

5. Technique of Data Analysis

After collecting data, the researcher analyzed the data and classified the data according to the research question. According to Creswell there were five steps to analyze the data:

- a. Organize and prepare the data for analysis.
- b. Read through all the data.
- c. Begin detailed analysis with a coding process.
- d. Use the coding process to generate a description of the setting or people as well categories or themes for analysis.
- e. Advance how the description and themes will be represented in the qualitative narrative.¹⁰

After analyzing the data, the researcher made conclusions from the research findings and the conclusion can answer the research question. Finally, the data can be presented in this matter research.

6. Technique of Checking Data Trustworthiness

Trustworthiness in qualitative research is very important, because it will erase the assumption that the qualitative research is not scientific. To minimize the bias of the data and to improve the validity of the data collected. Guba in Gay's book suggested several strategies as follows:

- a. Prolong participation at the study site to overcome the distortions caused by researchers' presence and provide the opportunity to examine the prejudices and views.

¹⁰ John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (2nd Ed), (United States: SAGE Publications, 2003), p. 191-195.

- b. Consistently watch to identify pervasive features and common characteristics.
- c. Use peer debriefing to test your growing insights through interactions with other professionals.
- d. Collect documents, films, videotapes, audio recordings, artifacts, and other “raw” or “slice of-life” data items.
- e. Conduct member checks to test the overall report with the study participants before sharing it in final form.
- f. Establish structural corroboration or coherence to ensure that there are no internal conflicts or contradictions.
- g. Establish referential adequacy.
- h. Collect detailed descriptive data that will permit comparison of a given context.
- i. Develop detailed descriptions of the context to make judgments about fit with other contexts possible.
- j. Establish an audit trail.
- k. Practice triangulation.
- l. Practice reflexivity.¹¹

As what Guba suggested above, one of the strategies to check the trustworthiness in qualitative research is by using peer debriefing to test the growing insights through interactions with other professionals. So, to

¹¹ L. R. Gay & E. Mills, *Educational Research Competencies for Analysis an Application*, (Hudson Street: Person, 2018), p. 568.

achieve the trustworthiness of data, the researcher conducted the analysis several times and consulted the data with other professional, in this research other professional is the lecturer. So, the researcher consulted the data with the lecturer to check whether the research results were still the same. The researcher employed credibility where the data were deeply observed. In this way, the researcher read and reread the data carefully and comprehensively so that the data were in accordance with the research question.

I. Outline of the Thesis

This research was organized into five chapters. Every chapter is subdivided into subtopics to elaborate the given issue. Chapter one consisted of introduction, they were: background of the problem, focus of the problem, formulation of the problem, objectives of the research, significances of the research, definition of the terminologies, review of related findings, method of the research, and outline of the thesis.

Chapter two consisted of theoretical description. It was divided into subchapters which consisted of definition of translation, translation types, process of translation, notion of translation shift, degrees of meaning equivalence in translation, and subtitle.

Chapter three consisted of review of Frozen II film. Chapter four consisted of the result of the research and discussion. The result was clearly described based on the research findings in reality.

Chapter five consisted of conclusion and suggestion of the research. In conclusion, the researcher concluded the research into a part as the closing. Meanwhile in suggestion, the researcher gave some suggestions to the reader.

CHAPTER II

REVIEW OF LITERATURE

A. Translation

Translation is the process of transferring message from one language to another language without changing the message itself. There must be two or more languages in translation. There are SL (Source Language) and TL (Target Language) in translation. Source Language is the language that will be translated from, meanwhile Target Language is the language that will be translated to.

1. Definition of Translation

Translation is transferring meaning from Source Language (SL) to the Target Language (TL) without changing the meaning itself. Translation has been defined in many ways by different experts in their books. The following definitions as follows:

According to Catford, "Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)."¹² Meanwhile according to Nida and Taber: Translation is the target that will be translated from the source language to the target language. The message or information to be

¹² J. C. Catford, *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, p. 20.

translated must be understood by translator in order to easily translate the source language into the target language.¹³ According to Larson, “Translation is basically a change form.”¹⁴ Form that changing from Source Language to Target Language.

Whereas according to Newmark “Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.”¹⁵ Meanwhile according to Hatim in Lestiana and Eka Sustris Harida’s, “Translation is a process or a product, and identifies such subtypes as literary translation, technical translation, subtitling and machine translation; moreover, which typically refers to the transfer of written texts, the term sometimes also includes interpreting.”¹⁶ So that translation is a product that obtained through the translation process.

So from the definitions above it can be concluded that the main point of translation is to transfer meaning from source language to target language without changing its meaning, which involves two languages. Translators can change the form of the target language to get

¹³ Nida and Taber, *The Theory and Practice of Translation*, (Leiden: E. J. Brill, 1969), p. 12

¹⁴ M. Larson, *Meaning-Based Translation: A Guide to Cross Language Equivalence*, (London: University Press of America, Inc., 1984), p. 3.

¹⁵ Newmark, *Approaches to Translation*, (London: Pegamon Press, 1981), p. 7.

¹⁶ Lestiana Zafitri and Eka Sustris Harida, “The Effectiveness of Using Google Translate on Students’ Translation at Mathematic Faculty of Universitas Negeri Padang,” *Proceedings of the Fifth International Seminar on English Language and Teaching (ISELT-5)*, September 2017, p. 81, https://scholar.google.co.id/citations?view_op=view_citation&hl=id&user=k8tecGYAAAAJ&citation_for_view=k8tecGYAAAAJ:eOOLeE2rZwMC

natural translation, but they have to make sure that the original message is kept as equivalent as possible.

2. Translation Types

According to Catford, there are some types or categories of translation in terms of the extent, levels, and ranks of translation. The following paragraph will explain those types of translation.

a. Types of translation in terms of extent

- 1) Full translation, it is a translation that replaced every part of the source language into the target language.
- 2) Partial translation, it is a translation that replaced some parts of the source language into the target language while the other part(s) is kept the same as the original text.¹⁷ In this kind of translation the translator replaced some parts of SL to TL.

b. Types of translation in terms of levels

- 1) Total translation, is the SL grammar and lexis replacement by the equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (nonequivalent) TL phonology/graphology.
- 2) Restricted translation is the SL textual material replacement by equivalent TL textual material, at only one the level, either in grammar or in lexis.

¹⁷ J. C. Catford, *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, p. 21.

- 3) Phonological translation is the SL phonology translation replacement by equivalent TL phonology, but there are no other replacements except such grammatical or lexical changes as may result accidentally from phonological translation.
 - 4) Graphological translation is the SL graphology translation replacement by equivalent TL graphology, with no other replacements, except, again, accidental changes.¹⁸ So, Graphological translation happens when the SL graphology is replaced by equivalent TL graphology.
- c. Types of translation in terms of ranks
- 1) Rank-bound translation is a translation which always made to select TL equivalents at the same rank.
 - 2) A free translation is a translation that always unbounded equivalences shunt up and down the rank scale, but tend to be at the higher ranks, sometimes between larger units than the sentence.
 - 3) Word-for-word translation is a translation that essentially rank-bound at word-rank.
 - 4) Literal translation is a translation that start from a word-forward translation, but then make changes in conformity with the TL grammar (inserting additional words, changing structures at any

¹⁸ J. C. Catford, *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, p. 22-23.

rank, etc.), and this may make it a group to-group or clause-to-clause translation.¹⁹ So, Literal translation is kind of translation that the translation sounds unnatural in the TL because the translation is too close to the source text.

According to Venuty,²⁰ there are three categories of translation, they are intralingual translation, interlingual translation and intersemiotic translation.

- a. Intralingual translation is a translation in one language.
- b. Interlingual translation is a translation in different languages.
- c. Intersemiotic translation or transmutation is a translation of verbal signs in one language into non verbal signs or vice versa.

Based on the explanations above, Catford divided translation in terms of the extent which consists of Full translation and Partial translation, in terms of levels which consists of Total translation, Restricted translation, Phonological translation, and Graphological translation and in terms of ranks which consists of Rank-bound translation, A free translation, Word-for-word translation, and Literal translation. Meanwhile Venuty defines translation into three categories: Intralingual translation, Interlingual translation, and Intersemiotic translation.

3. Process of Translation

¹⁹ J. C. Catford, p. 25.

²⁰ Venuty, *The Translation Studies Reader* (2nd Ed), (London: Routledge, 2006), p. 144.

Process of translation is the stages or procedure that must be done to get the result of translation. According to Larson, process of translation includes studying the lexicon, grammatical structures, communication situation, and cultural context within the text, analyzing each of them in order to determine the meaning, and restructuring the same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.²¹ So, a translator has to know these processes well to get the best translation result.

Based on the explanation above, there are some stages of translation process according to Larson. The process of translation includes studying the lexicon, grammatical structures, communication situation, and cultural context within the text.

B. Notion of Translation Shift

1. Definition

Translation shift is some alteration or “modification” which occurs in translation. By “modification”, we mean going from formal correspondence in the process of looking for the same meaning with other words from the source language to the target language.²² Catford states that “shifts in translation” mean moving or shifting from formal correspondence in the process transferring text from the source

²¹ M. Larson, *Meaning-Based Translation: A Guide to Cross Language Equivalence*, p. 2.

²² Yovinus, “An Analysis of English-Indonesian Translation Shift in the Garden of the Prophet by Kahlil Gibran,” *Jurnal Pendidikan dan Pembelajaran Khatulistiwa*, Vol. 9, No. 1, 2020, p. 2, <https://jurnal.untan.ac.id/index.php/jdpdp/article/view/39307>

language (SL) to the target language (TL) so the translation results are acceptable.²³ So, shifts in translation means the departure or the shifting of formal correspondence in translation to get the acceptable results.

Whereas Newmark uses the term “transposition” to reach a certain level of “naturalness” in an attempt to produce an acceptable translation.²⁴ According to Catford there are two major types of shifts occur: level shifts and category shifts. He also states that there are four kinds of category shifts: structure shifts, unit shifts, class shifts, and intra-system shifts.²⁵ All of these kinds of translation shifts will be explained below:

a. Level Shift

Level shift means that in one item of certain linguistic in source language has a different level of translation equivalent in the target language.

Level shift, however, can only occur between the levels of grammar and lexis. A level shifts focuses on the changing of the grade from grammar to lexis or vice versa.²⁶ The following examples show these shifts.

SL: She is walking alone

TL: *Dia sedang berjalan sendirian*

²³ Catford, *A Linguistic Theory of Translation*, p. 73.

²⁴ Newmark, *A Textbook of Translation*, (New York: Prentice-Hall International, 2002), p. 26.

²⁵ Catford, *A Linguistic Theory of Translation*, p. 76.

²⁶ Herdani Kantiastuti, “An Analysis of Category Shifts in the English-Bahasa Indonesia Breaking Dawn Movie Texts,” p. 2.

According to Hariyanto in Yosa Abduh, in this example level shift happens because bound morpheme “-ing” in source language translated into lexis or word (Free morpheme) “*sedang*” in target language.²⁷ So, level shifts means when there is a change of level between the SL and TL.

b. Category Shifts

What means by category shift is when there is occurs a transformation in translation that equivalent to the word level or even in morpheme level, from an equivalent form between the source language and target language.²⁸ Category shift means the departures from formal correspondence in translation. Formal correspondence is any grammatical category in the target language which can be said to occupy the same position in the system of target language as the given source of language category in the source language system.

There are four types of category shift; structure shift, class shift, unit shift, and intra-system shift.

1) Structure Shift

Structure shift means that there is a change in grammatical structure between the source language and

²⁷ Yosa Abduh, “Analisis Translation Shift dalam Penerjemahan Bilingual Bahasa Inggris-Bahasa Indonesia,” Vol. 22, No. 2, September 2014, p. 187, <https://journal.uny.ac.id/index.php/diksi/article/view/3188>

²⁸ Yosa Abduh, p. 188.

target language. In grammar, structure shift can occur at all ranks.²⁹ For example:

SL: New shirt

TL: *Baju baru*

In this example, the noun phrase *new shirt* in the source language is constructed of modifier (new) + head (shirt), which is translated into *baju baru* in target language and it is constructed of head (baju) + modifier (baru).³⁰ So, structure shifts means there is a change in grammatical structure between the SL and TL.

2) Class Shift

In English, generally, there are eight classes of words or parts of speech. This part of speech commonly divided into two kinds; major classes (noun, verb, adjective, and adverb) because it is a word that carries semantic information in sentence structure and minor classes (pronoun, preposition, conjunction, and interjection) because it has more role in forming correct sentence structure grammatically.³¹ All of

²⁹ Herdani Kantiastuti, "An Analisisi of Category Shifts in the English-Bahasa Indonesia Breaking Dawn Movie Texts", p. 13.

³⁰ Siti Aisyah, "The Shift and Equivalence in the English Translation From Indonesian Noun Phrases in the Poem Pantun Terang Bulan di Midwest By Taufik Ismail," *A Thesis*, (Jakarta: UIN Syarif Hidayatullah Jakarta, 2015), p. 11.

³¹ Yosa Abduh, "Analisis Translation Shift dalam Penerjemahan Bilingual Bahasa Inggris-Bahasa Indonesia," p. 189.

these eight parts of speech have an important role in making a good sentence.

The transformation of class occurs when there is a change in the class of word, as the result of the prevalence of expressions in the object language, or because of the idiomatic meaning of the original language. For example:

SL : We had a very nice talk.

TL : *Kami berbicara dengan senang hati.*³²

In this example word “talk” in SL is a noun then it is became a verb when it translated to “*berbicara*” in TL.

3) Unit Shift

Unit shift means changes of rank, that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is translated into a unit at a different rank. The language rank may change among the morpheme, word, phrase/group, clause, to sentence, and sometimes even further up including paragraph and text.

According to Machali in Kantiastuti, the unit shift shows a change of rank, i.e a lower is translated into a higher rank or vice versa. For example:

SL : Daughter

³² Yovinus, “An Analysis of English-Indonesian Translation Shift in the Garden of the Prophet by Kahlil Gibran,” p. 3-4.

TL : *Anak perempuan*

In this example, a word “Daughter” in SL is translated into a phrase “*Anak perempuan*” in TL. It means that a lower rank changes into a higher rank.³³ This example shows that there is a change in rank between the SL and TL.

4) Intra-system Shift

Catford in Kantiastuti uses these terms of intra-system shift for cases where happen shifts caused by system language that differs from the second language involved.³⁴ The grammar provisions in target language itself cause unacceptability. This can happen due to: (1) The using of the noun as a generic reference, (2) The using of plural nouns after plural determiner words, (3) The difference in the concept of plurality in certain words, and (4) The Different concepts of time and tenses.³⁵ So, to make the grammar provisions in target language acceptable all of these four points must be avoided.

For example:

SL: Many houses on the coast were swept away by the flood.

TL: *Banyak rumah di pinggir pantai tersapu banjir.*

³³ Herdani Kantiastuti, “An Analisis of Category Shifts in the English-Bahasa Indonesia Breaking Dawn Movie Texts,” p. 14.

³⁴ Herdani Kantiastuti, p. 2.

³⁵ Yovinus, “An Analisis of English-Indonesian Translation Shift in the Garden of the Prophet by Kahlil Gibran,” p. 4.

The word “houses” it must be in the plural in the English grammar system, because of the plural words in front of it, i.e. “many”, in order to fulfill linguistic rules (concordance). Conversely, there are no rules like this in Bahasa Indonesia, just using a marker to show a plural in noun phrases, but the noun that follows it cannot be plural (just in the form of a repetitive word). In this example, the expression of “*banyak rumah-rumah*” becomes ambiguous or inappropriate.³⁶ It becomes ambiguous because after “many” there is a plural noun.

Based on the explanations above it can be concluded that:

- a) Translation shift means the departure from formal correspondence in the process of looking for the same meaning with other words from the Source Language (SL) to the Target Language (TL).
- b) There are two major types of translation shifts according to Catford: level shift and category shift which consists of structure shift, unit shift, class shift, and intra-system shift.

³⁶ Yovinus, p. 4-5.

C. Subtitle

Languages and cultures in the new world are included in the globalization movement, such as films produced in English and subtitled in other languages. The rapid growth of technology has resulted in the presentation of more information in audiovisual formats such as CDs, DVDs, and other media, creating interaction between language, culture and technology. Subtitle is one of these forms of development, as it has been the key to communicate with a bigger audience than before.³⁷ So that, by subtitle viewers around the world can easily get the meaning of the movie, news or music.

Luyken in Sponholz in Muhammad Seto Aji states that “subtitles are condensed translation of original dialogue, which appears as lines of the text usually positioned towards the bottom of the screen. The subtitles follow the rhythm of original and appear and disappear synchronized with the corresponding section of original dialogue.”³⁸ Meanwhile Karamitroglou in I Gede Mahendra Jaya states that “Subtitles are referred as captions, which are transcriptions of film or TV dialogue in a different language, presented simultaneously on the screen at the bottom.”³⁹ So, subtitle is kind of

³⁷ Bilal Khalid, “An Introduction to Subtitling Challenges and Strategies,” *International Journal of English Language Literature and Translation Studies*, Vol. 3, No, 1, Januari-Maret, 2016, p. 122, https://scholar.google.com/scholar?hl=en&as_sdt=0,5&cluster=948482508244042468#d=gs_qabs&u=%23p%3D5MKO49CvKQ0J

³⁸ Muhammad Seto Aji, “Category Shift in How to Train Your Dragon 2 Subtitling From English into Indonesian,” *A Thesis*, (Surakarta: IAIN Surakarta, 2017), p. 38.

³⁹ I Gede Mahendra Jaya, “An Analysis of Translation Strategies Used by Subtitle Writer of Pirates of Carribean-Dead Men Tell No Tales Movie,” *A Thesis*, (Mataram: Universitas Mataram, 2019), p. 2.

translation or language transfer that used to transfer dialogue of films or television programs which usually appears in the bottom of the screen simultaneously.

Racoma in Jessica Budianto also states that “Subtitle is one of a major part in a film or movie. It is the written captions in another language, shown at the bottom of the film, which must be synchronized with the film’s dialogue for each scene.”⁴⁰ According to Cintas in J. Lever in Muhammad Seto Aji subtitle classified into two:

- a. Intralingual subtitle. It is the subtitle that is in the same language as the original and are intended for deaf or hard of hearing people as well as language learners.
- b. Interlingual subtitle. It is the subtitle with a change in mode and language, as well as a change from spoken to written and condensed translation that appears on the screen.⁴¹

So, based on the explanations above it can be concluded that subtitle is a type of translation in the audiovisual language of TV programs or films that transferred with certain forms to make the target audiences understand the source language that is not familiar to them. Then according to Cintas subtitle classified into two which is intralingual and interlingual subtitle.

⁴⁰ Jessica Budianto, “The Translation Quality Assessment of the Crazy Rich Asians Indonesian Subtitle From Netflix,” *A Thesis*, (Medan: University of Sumatera Utara, 2021), p. 10.

⁴¹ Muhammad Seto Aji, “Category Shift in How to Train Your Dragon 2 Subtitling From English into Indonesian,” p. 39.

CHAPTER III

REVIEW OF FROZEN II FILM

A. Frozen II

Frozen II is an animated musical comedy-drama/fantasy film produced at Walt Disney Animation Studios and distributed by Walt Disney Studios Motion Pictures. Released on November 22, 2019, as the sequel to the studio's 2013 animated feature film, *Frozen*, it is the 58th animated feature in the Disney Animated Canon that was inspired by Hans Christian Andersen's fairy tale "The Snow Queen".

Co-directors Jennifer Lee and Chris Buck returned to helm the project, alongside producer Peter Del Vecho. Upon release, *Frozen II* received generally positive reviews from critics for its animation, voice performances, and music by songwriting duo Kristen Anderson-Lopez and Robert Lopez. On its opening weekend, the film grossed \$127 million domestically, and \$350 million worldwide, making it the highest-opening of all time for an animated film.

1. Synopsis of Frozen II

Taking place three years after the events of the previous film, *Frozen II* follows Elsa, Anna, Olaf, Kristoff, and Sven as they journey to an enchanted forest to save their kingdom from a curse involving the elemental spirits of water, wind, fire, and earth.

Frozen II tells about Elsa, the Snow Queen that has an extraordinary gift the power to create ice and snow. But no matter how happy she is to be surrounded by the people of Arendelle, Elsa finds herself strangely unsettled. After hearing a mysterious voice call out to her, Elsa travels to the enchanted forests and dark seas beyond her kingdom, an adventure that soon turns into a journey of self-discovery.⁴²

2. Plot

Frozen II opened with the princesses (Elsa and Anna) as little girls playing together happily and being put to bed by loving parents. The king tells them a bedtime story from his own childhood about visiting an enchanted forest with his father to celebrate the completion of a dam the Arendellians built to help the indigenous people. But the gathering turned into an attack. The king was killed, and only the young prince survived, rescued by a mysterious character. Ever since, the enchanted forest has been barricaded by a powerful mist. The girls learn from their mother's lullaby that the river may hold some answers about what happened. "Dive down deep into her sound, but not too deep or you will be drowned," the Queen sings. "When all is lost, then all is found." It is surprising how dark lullabies can get.

Time passed, the little princesses had grown up, they live happily in the castle, enjoying family time and caring for their community. But

⁴² Frozen II, accessed from https://disney.fandom.com/wiki/frozen_II on 30th March 2021, 9:38 pm.

Elsa hears voices calling to her from the enchanted forest. She is afraid, but also thrilled. It is an invitation she struggles to admit that she wants to accept. And so, after a warning from Kristoff's love expert friend of Pabbie and Olaf's not always helpful fun facts commentary along the way, they reach the enchanted forest. There, they meet new characters, sort out some misunderstandings and try to protect each other. They comfort the consequences of bad, even tragic choices made by their family.

The researcher is interested in analyzing this movie because the movie has been popular in Indonesia and many people watch this movie.⁴³

B. Elements of Frozen II Film

1. Biography of Frozen II Screenwriter

Frozen 2 script was written by two great people who have made many successful works, they are Jennifer Michelle Lee and Allison Schroeder. Jennifer Michelle Lee is an American screenwriter, film director, and chief creative officer of Walt Disney Animation Studios that was born in October 22, 1971. Lee is the first female director of a Walt Disney Animation Studios feature film.⁴⁴ Meanwhile Allison

⁴³ Nell Minow, "[Frozen II Movie Review & Film Summary](https://www.rogerebert.com/reviews/frozen-ii-movie-review-2019)", accessed from <https://www.rogerebert.com/reviews/frozen-ii-movie-review-2019> on July 11th 2021, 10:06 pm.

⁴⁴ Jennifer Lee (filmmaker), accessed from [https://en.m.wikipedia.org/wiki/Jennifer_Lee_\(filmmaker\)](https://en.m.wikipedia.org/wiki/Jennifer_Lee_(filmmaker)) on April 13th 2022, 7:48 pm.

Schroeder is an American screenwriter. She co-wrote the film *Hidden Figures* with Theodore Melfi, earning a nomination for the Academy Award for Best Adapted Screenplay.⁴⁵

2. Biography of Nazaret Setiabudi

Nazaret Setiabudi is one of Indonesian professional translator. He has often translated famous films that were shown in theaters. Some of the films that he has been translated are *Fantastic Four* (2015) and *Avengers Endgame* (2019).⁴⁶ With his experience in translating famous films shown in theaters, the researcher chose the subtitle translated by Nazaret Setiabudi as the source of the data in this study.

3. Setting of *Frozen II*

The time period for *Frozen* is set in July 1843, meanwhile **the sequel is set three years later in 1846**. *Frozen* takes place in Anna's and Elsa's home kingdom named Arendelle. The fictional kingdom was created for the purpose of telling the story of the two sisters. The buildings in Arendelle were inspired by architecture from all over Norway. The architecture was inspired by the Heddal Church, with the exception that the real-life church is made of wood. The art style of the movie is

⁴⁵ Allison Schroeder , accessed from https://en.m.wikipedia.org/wiki/Allison_Schroeder on April 13th 2022, 7:59 pm.

⁴⁶ Siapa Pembuat Subtitle Indonesia Yang Rekomended, accessed from <https://m.kaskus.co.id/thread/5c8c44748d9b170d6c19a69a/siapa-pembuat-subtitle-indonesia-yang-rekomended/5> on April 13th 2022, 7:50 pm.

based on traditional Norwegian art style Rosemåling, which literally translates to decorative painting, is a Norwegian art style. Another thing that points to Norway as the inspiration for Arendelle is the way characters are dressed and the style of the garments they are wearing, particularly when it comes to Anna.⁴⁷ So, the story of Frozen II was inspired by Norwegian culture.

4. Casts of Frozen II

Fans of Frozen have been anxiously awaiting the sequel. Nevertheless, Frozen II gives fans an official new chapter into Elsa and Anna's story. These new and returning characters will help the sisters continue to grow and bond.

a. Elsa (Idina Menzel/Mattea Conforti/Eva Bella)

Idina Menzel returns to voice Elsa, the Arendelle queen with a cold touch. In Frozen, Elsa felt like an outsider because she had the power to turn things into ice with her touch. In Frozen II, Elsa explores more of Arendelle's history and the origins of her power. Frozen II also features more flashbacks to Elsa and Anna's childhood, with Mattea Conforti voicing young Elsa this time. Eva Bella also returns to voice another version of young Elsa.

b. Anna (Kristen Bell/Hadley Gannaway/Libby Stubenrauch)

⁴⁷ Hroje Milakovic, "When do Frozen and Frozen II Take Place in History? (and Where)", published on March 30th 2021, accessed from <https://fictionhorizon.com/when-do-frozen-and-frozen-2-take-place-in-history/> on April 13th 2022, 7:54 pm.

Kristen Bell returns to voice Anna, Elsa's younger and more animated sister. The sister bonding and support continues in *Frozen II*, with Anna once again try to help Elsa. This time, Anna plans to help Elsa find the origin of her powers. We'll also see more of young Anna with Hadley Gannaway and Libby Stubenrauch lending their voices to the character.

c. Kristoff (Jonathan Groff)

Kristoff along with his trusty reindeer Sven, makes a return in *Frozen II*. Despite being a fixer upper, Kristoff and Anna fell in love in *Frozen*, and they continue that relationship in the sequel. The sequel continues to explore Kristoff and Anna's relationship, with Kristoff planning to propose. His plan gets derailed when Anna and him must drop everything to help Elsa.

d. Olaf (Josh Gad)

Josh Gad voices everyone's favorite snowman, Olaf. Olaf returns to join Anna, Elsa, Sven and Kristoff on their adventure. *Frozen II* occurs three years after the original film, so there is a bit more maturity and curiosity to this version of Olaf. He wants to know a lot more about humans and living.

e. Grand Pabbie (Ciarán Hinds)

The trolls have returned in *Frozen II*. Grand Pabbie, voiced by Ciarán Hinds, once again leads the trolls on whatever adventures they experience this time around.

f. Queen Iduna (Evan Rachel Wood/Delaney Rose Stein)

Evan Rachel Wood voices Queen Iduna, Elsa and Anna's mother. Queen Iduna and King Agnarr made brief appearances in *Frozen*, but have bigger roles in *Frozen II*. The sequel explores more of Queen Iduna's past, which includes flashbacks involving young Queen Iduna, voiced by Delaney Rose Stein.

g. King Agnarr (Alfred Molina)

Alfred Molina voices King Agnarr, the husband of Queen Iduna, and Elsa and Anna's father. As *Frozen II* dives deeper into Queen Iduna's past, we also learn how that involves King Agnarr. He made it his mission to protect his family.

h. Lieutenant Destin Mattias (Sterling K. Brown)

Sterling K. Brown voices Lieutenant Destin Mattias, a soldier who protected Arendelle from their major enemy, the Northuldra. This quest led to the Northuldra enchanted forest trapping Lieutenant Mattias with its magical mist. And he's been there for 30 years. Meeting Elsa and discovering her powers makes him question his belief about protecting Arendelle, and about the Northuldra people and their magic.

i. Yelana (Martha Pimpton)

Martha Pimpton voices Yelana, an elder of the Northuldra community who fights fiercely to protect the community against

any presumed dangers. However, she's more open to outsiders when they show an understanding for the Northuldra people and culture.

j. Ryder (Jason Ritter)

Jason Ritter voices Ryder. He's optimistic and loves reindeers, just like Kristoff. Ryder has only seen the Northuldra community, but longs to go beyond the forest.

k. King Runeard (Jeremy Sisto)

Jeremy Sisto voices King Runeard, the father of King Agnarr, which makes him Elsa and Anna's grandfather.

l. Bruni (Non-Speaking Role)

Bruni is the newest cuddly creature to enter the Frozen world. He's a curious salamander that ends up in the Northuldra enchanted forest. He's a little hesitant to interact with new people at first, but he feels an immediate connection to Elsa, as Bruni enjoys her magic and her snowflake creations. Bruni and Elsa also share a bond because of their feelings of being misunderstood.⁴⁸

5. Moral Messages of Frozen II

With the success of Frozen that was released six years ago, the release of Frozen 2 this year is even more anticipating. Just like the

⁴⁸ Jerrica Tisdale, "Frozen II: All the Confirmed Characters and Cast", published on November 20th 2019, accessed from <https://www.cinemablend.com/news/2485178/frozen-ii-all-the-confirmed-characters-and-cast> on April 8th 2022, 7:49 pm.

movie trailer, Elsa and Anna are entering an unknown zone to discover and explore places that they never know. Aside from the beautiful princesses, the lovely snowman, and the hilarious Kristoff and his reindeer, this touching story also brings values to its audiences. These are some messages that we can take from Frozen II:

a. Step Out From Your Comfort Zone

In the ending of Frozen 1, we can see that Elsa and Anna were safe and sound in their kingdom, happily spending time with their people. However, Elsa heard an unknown voice calling for her, thus decided to find the source of the voice by herself. Elsa decided to step out from her comfort zone and find the answer for her confusion, despite her anxiety. It's the same with life. We tend to stay in the comfort zone and are afraid to step out and explore the world outside. Comfort zone is good, yet staying in it for too long can lead to laziness and a loss of motivation.

b. Siblings Love Matters

Since the first season, this movie tells how the two sisters understand each other, and rely on each other to survive. There is one scene in Frozen 2 that talks about the intimacy of their sisterhood. Anna ran into the fire to save her sister, yet was scolded by Elsa, who was worried about her sister at the same time.

c. Do the “Next Right Thing”

There is a quote from Frozen 2 by Pabbie, “When one can see no future, all one can do is the next right thing”. Indeed, the journey of life may be hard. Sometimes, we may be confused about our future. We can’t even find the lights that guide our way. However, what we should do is to stay calm, do the right thing one by one based on the situation and soon we will see the dawn of life.

d. Friendship Matters

Besides the support from the family members, the presence of friends is important as well. When we face problems in our life, most people would like to have a sympathetic partner to listen to their complaints and frustration. Even if our friends did not say anything, their presences are enough to reduce our stress levels. Besides, it helps to train us to be a good listener. Having many good friends is something we have to be grateful for.

e. Everyone Is Unique

As compared to the first season, Elsa is braver and more confident in Frozen 2. In the previous season, she was afraid of her own power as she did not know how to control her power. She locked herself in the room after she accidentally hurt her sister using her power. She even ran away from her kingdom to

hide herself somewhere in the mountain. However, she decided to explore the hidden truth behind her power after she heard the unknown call from afar. This time, Elsa decided to accept the unique in herself, and find the place that fits her.⁴⁹

So, those are some moral messages that we can take from Frozen II. With interesting stories and characters, the audiences were expected not only to focus on the story and the acting quality of the casts, but the audiences were also expected to be able to take the moral messages contained in the Frozen II film.

⁴⁹ 5 Lessons That Your Child Can Learn From Frozen II, published on December 27th 2019, accessed from <Content://com.sec.android.app.sbrowser/readinglist/0408190846.mhtml> on April 8th 2022, 7:24 pm.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

In this chapter, the researcher answers the problems that exist in the previous chapter. This chapter describes the result and the data analysis. The researcher describes the category shifts found in Walt Disney film Frozen II.

A. Research Findings

After analyzing the data, the researcher found that all the types of category shift occur from the English into Bahasa Indonesia subtitle of Frozen II film, they are; structure shift, unit shift, class shift, and intra-system shift.

1. Structure Shift

Structure shift that are found from English into Bahasa Indonesia subtitle of Frozen II movie occur in sentence, clause, and group or phrase ranks. Structure shift happens because both the English and Bahasa Indonesia have different grammatical structure from each other. Structure shift means there is a change in grammatical structure between the source language and target language. Those changes occur at the level of sentences or clauses, as well as group rankings. Structure shift at the sentence rank level include a change from MH (Modifier + Head) to HM (Head + Modifier). The following are examples of the structure shift in a sentence.

a. Datum : 13/F2/00:01:34,518 --> 00:01:37,021

SL: That's like no enchanted forest I've ever seen.

TL: *Tidak seperti hutan ajaib yang pernah ayah lihat.*

The example above shows that there is a structural shift at phrase rank. The structure of SL noun phrase is Modifier (enchanted) and Headword (forest) whereas the structure of TL noun phrase is Headword (*hutan*) and Modifier (*ajaib*). If the translator applied the grammatical system of the Source Language in transferring the expression “enchanted forest” and translated literally, it will be changed into “*ajaib hutan*” which is not acceptable in the Target Language because that expression is not natural in Bahasa Indonesia.

b. Datum : 66/F2/00:05:13,779 --> 00:05:17,324

SL: And on that note, how about we say good night to your father?

TL: *Sekarang, bisa ucapkan selamat malam kepada ayahmu?*

In this example, a structure shift occurs, because there is a change in form of noun. In the source language, “your” comes before the headword “father”, but in the target language “*mu*” as the substitution of “your” comes after the word “father” that translated into “*ayah*”. If the grammatical system of the source language is applied in translating the

expression “your father” and translated literally, it will be changed into “*kamu ayah*” and that expression is not acceptable in the target language.

c. Datum : 69/F2/00:05:17,950 --> 00:05:22,121

SL: But I still have so many questions.

TL: *Tapi aku masih banyak pertanyaan.*

In this example, the structure shift occurs. Element “have” in source language was omitted, formal correspondent of “have” in Indonesian is “*mempunyai*”, therefore the translation could be read “*Tapi aku masih mempunyai banyak pertanyaan*”. However the translator decided not to translate the word “have”. The omission results in the clarity of meaning transferred into the target language and it does not interfere the message of the sentence.

d. Datum : 259/F2/00:27:11,929 --> 00:27:14,348

SL: This forest is beautiful.

TL: *Hutan ini sangat indah.*

In this example, the structure shift occurs. There is element of sentence added in the translation. The translator adds expression “*Sangat*” in target language to clarify the meaning of the source language. By this addition, the meaning is more natural and easier to be understood.

e. Datum : 77/F2/00:05:49,189 --> 00:05:51,692

SL: That was said to hold all the answers about the past.

TL: *Yang konon menyimpan jawaban tentang masa lalu.*

In this example, the structure shift occurs. Element “all” in source language was omitted, formal correspondent of “all” in Indonesian is “*semua*”, therefore the translation could be read “*Yang konon menyimpan semua jawaban tentang masa lalu*”. However the translator decided not to translate the word “all”. The omission results in the clarity of meaning transferred into the target language and it does not interfere the message of the sentence.

f. Datum : 109/F2/00:13:02,164 --> 00:13:04,164

SL: So much easier now that I can read.

TL: *Ini lebih mudah setelah aku bisa membaca.*

In this example, the structure shift occurs. Element “now” in source language was omitted, formal correspondent of “now” in Indonesian is “*sekarang*”, therefore the translation could be read “*Ini lebih mudah sekarang setelah aku bisa membaca*”. However the translator decided not to translate the word “now”. The omission results in the clarity of meaning transferred into the target language and it does not interfere the message of the sentence.

2. Unit Shift

Unit shift means when there is a change of rank between SL and TL. Unit shift that found in this research includes changes from a lower into a higher rank and from higher into a lower rank. Unit shift or rank shift happens when there are departures from formal correspondence in which the translation equivalent of a unit of one rank in the source language is translated into a unit of a different rank in the target language. The language rank may happen among the morpheme, word, phrase/group, clause to sentence, and sometimes even higher up to paragraph and text. Unit shift found in the subtitle of Frozen II including changes of ranks from lower rank to higher rank and from higher rank to lower rank. The followings are the examples of unit shift found in the English and Bahasa Indonesia subtitle of Frozen II movie.

- a. Datum: 19/F2/00:01:54,914 --> 00:01:58,459

SL: Let's make a big snowman later.

TL: *Nanti kita buat boneka salju besar.*

The example above shows that there is a unit shift from a lower rank to a higher rank. The example shows that there is a change from word “snowman” in source language into phrase “*boneka salju*” in target language.

- b. Datum: 64/F2/00:05:01,433 --> 00:05:05,062

SL: No one can get in.

TL: *Tak ada yang bisa masuk.*

The example above shows that there is a unit shift from a higher rank to a lower rank. The phrase “get in” in source language translated into word “*masuk*” in target language.

c. Datum: 63/F2/00:04:57,555 --> 00:05:01,225

SL: I don't know.

TL: *Entahlah.*

The example above shows that there is a unit shift from a higher rank to a lower rank. The clause “I don't know” in source language translated into word “*entahlah*” in target language.

d. Datum: 28/F2/00:02:29,699 --> 00:02:32,952

SL: But it was also home to the mysterious Northuldra people.

TL: *Itu juga tempat tinggal rakyat Northuldra yang misterius.*

The example above shows that there is a unit shift from a lower rank to a higher rank. The example shows that there is a change from word “home” in source language into phrase “*tempat tinggal*” in target language.

e. Datum: 31/F2/00:02:38,666 --> 00:02:41,836

SL: They just took advantage of the Forest's gifts.

TL: *Mereka hanya memanfaatkan anugerah dari Hutan*

The example above shows that there is a unit shift from a higher rank to a lower rank. The phrase “took advantage” in source language translated into word “*memanfaatkan*” in target language.

f. Datum: 52/F2/00:03:56,535 --> 00:03:57,661

SL: Look out!

TL: *Awas!*

The example above shows that there is a unit shift from a higher rank to a lower rank. The phrase “look out” in source language translated into word “*awas*” in target language.

g. Datum: 59/F2/00:04:35,991 --> 00:04:41,539

SL: And that night, I came home King of Arendelle.

TL: *Malam itu, Ayah pulang sebagai Raja Arendelle.*

The example above shows that there is a unit shift from a higher rank to a lower rank. The phrase “came home” in source language translated into word “*pulang*” in target language.

h. Datum: 92/F2/00:08:46,742 --> 00:08:48,660

SL: Tell me, you're older and thus all-knowing,

TL: *Katakan, kau lebih dewasa dan berwawasan.*

The example above shows that there is a unit shift from a lower rank to a higher rank. The example shows that there

is a change from word “older” in source language into phrase “*lebih dewasa*” in target language.

i. Datum: 113/F2/00:13:15,093 --> 00:13:18,305

SL: Teapot! Mouse!

TL: Teko teh! Tikus!

The example above shows that there is a unit shift from a lower rank to a higher rank. The example shows that there is a change from word “teapot” in source language into phrase “*teko teh*” in target language.

j. Datum: 114/F2/00:13:20,015 --> 00:13:22,184

SL: I don't think Olaf should get to rearrange.

TL: *Olaf tak boleh mengubah bentuk tubuh.*

The example above shows that there is a unit shift from a lower rank to a higher rank. The example shows that there is a change from word “rearrange” in source language into phrase “*mengubah bentuk tubuh*” in target language.

3. Class Shift

Class shift means when there is a change in eight classes of words between Source Language and Target Language. Class shift happens when there is a change in the eight classes of word between the source language and the target language. Meanwhile, intra-system shift happens internally within the language system. Intra-system shift found in the subtitle of Frozen II including the change

from a plural form in source language into a singular form in the target language. There only limited cases of class shift found in the subtitle of Frozen II movie. Example:

a. Datum: 33/F2/00:02:45,756 --> 00:02:48,426

SL: But still, they promised us friendship.

TL: *Namun mereka tetap bersahabat.*

The example above shows that there is a class shift from noun to adjective. The expression “friendship” is a noun in Source Language and it translated into an adjective “*bersahabat*” in Target Language.

b. Datum: 70/F2/00:05:22,705 --> 00:05:25,332

SL: You know I don't have that kind of patience.

TL: *Kau tahu aku tidak bisa bersabar.*

c. Datum: 115/F2/00:13:22,351 --> 00:13:24,353

SL: Doesn't matter. This is gonna be a cinch.

TL: *Tak masalah. Ini akan mudah.*

In the example above, a class shift occurs from noun into adjective. The word “cinch” means “*sesuatu yang pasti*”. The word “cinch” is categorized as a noun. In this example, the translator translated the word “cinch” into adjective “*mudah*”.

d. Datum: 70/F2/00:05:22,705 --> 00:05:25,332

SL: You know I don't have that kind of patience.

TL: *Kau tahu aku tidak bisa bersabar.*

In the example above, a class shift occurs from noun into verb. The word “patience” means “*kesabaran*”. The word “patience” is categorized as a noun. In this example, the translator translated the word “patience” into verb “*bersabar*”.

e. Datum: 172/F2/

SL:

TL:

4. Intra-System Shift

Intra-system shift means when there is a change in the language system between Source Language and Target Language. This change happens because the differences the grammatical system between the Source Language and the Target Language. The following is the example of Intra-system shift found in the subtitle of Frozen II movie.

a. Datum : 22/F2/00:02:08,594 --> 00:02:12,431

SL: But its magic wasn't that of goblin spells and lost fairies.

TL: *Namun sihirnya bukan mantra goblin atau peri tersesat.*

In this example, the words “spells” and “fairies” in Source Language is plural form, but it translated into “*mantra*” and “*peri*” in singular form in Target Language.

This shift happens because of the differences of grammatical system between both languages.

b. Datum : 32/F2/00:02:43,045 --> 00:02:45,673

SL: Their ways were so different from ours

TL: *Cara hidup mereka berbeda dari kita.*

In this example, the words “ways” in Source Language is plural form, but it translated into “*cara*” in singular form in Target Language. This shift happens because of the differences of grammatical system between both languages.

c. Datum : 132/F2/00:14:15,278 --> 00:14:17,172

SL: You do the best voices.

TL: *Kau pintar meniru suara.*

In this example, the word “voices” in source language is plural form, but it translated into “*suara*” in singular form in target language. This shift happens because of the differences of grammatical system between both languages.

d. Datum: 99/F2/00:09:09,598 --> 00:09:13,936

SL: And the gates are open wide, and I'm not alone anymore.

TL: *Dan gerbang terbuka lebar dan aku tak sendirian lagi.*

In this example, the words “gates” in Source Language is plural form, but it translated into “*gerbang*” in singular form in Target Language. This shift happens because of the differences of grammatical system between both languages.

e. Datum: 149/F2/00:15:17,591 --> 00:15:20,969

SL: Very few people are actually good at family games.

That's just a fact.

TL: *Hanya sedikit orang mahir permainan keluarga. Itu fakta.*

In this example, the words “games” in Source Language is plural form, but it translated into “*permainan*” in singular form in Target Language. This shift happens because of the differences of grammatical system between both languages.

f. Datum: 158/F2/00:15:53,585 --> 00:15:57,339

SL: In Mama's words, "cuddle close, scooch in."

TL: *Seperti kata ibu, "Ayo berpelukan, mendekatlah".*

In this example, the words “words” in Source Language is plural form, but it translated into “*kata*” in singular form in Target Language. This shift happens because of the differences of grammatical system between both languages.

g. Datum: 163/F2/00:20:54,093 --> 00:20:57,263

SL: It'll be okay. Evacuate to the cliffs.

TL: *Semua akan baik-baik saja. Evakuasi ke tebing.*

In this example, the words “cliffs” in Source Language is plural form, but it translated into “*tebing*” in singular form in Target Language. This shift happens because of the differences of grammatical system between both languages.

h. Datum: 189/F2/00:22:27,562 --> 00:22:30,982

SL: Angry magical spirits are not for the faint of heart.

TL: *Roh gaib yang marah sangat berbahaya.*

In this example, the words “spirits” in Source Language is plural form, but it translated into “roh” in singular form in Target Language. This shift happens because of the differences of grammatical system between both languages.

i. Datum: 209/F2/00:23:28,498 --> 00:23:31,334

SL: I'll bring the snacks!

TL: *Aku bawa camilan!*

In this example, the words “snacks” in Source Language is plural form, but it translated into “camilan” in singular form in Target Language. This shift happens because of the differences of grammatical system between both languages.

j. Datum: 314/F2/00:33:05,449 --> 00:33:07,493

SL: The one about cucumbers?

TL: *Tentang mentimun?*

In this example, the words “cucumbers” in Source Language is plural form, but it translated into “mentimun” in singular form in Target Language. This shift happens because of the differences of grammatical system between both languages.

Based on the findings of the research above, the researcher found all four types of category shift in the English and Bahasa Indonesia subtitle of Frozen II. The researcher found many category shifts done by the translator to get a natural translation in the English and Bahasa Indonesia subtitle of Frozen II film. The category shifts involve structure shift, unit shift, class shift, and intra-system shift. The following table below is classification of the data based on the types of category shift.

Table 2: The Occurrence of Category Shifts

No.	Types of Category Shift	Frequency	Percentage
1.	Structure Shift	177	43.8 %
2.	Unit Shift	155	38.3 %
3.	Class Shift	19	4.7 %
4.	Intra-System Shift	53	13 %
Total		404	100

From the table above, it can be seen that all four types of category shift occur in the English and Bahasa Indonesia subtitle. The first type of

category shift found in this research is structure shift which has the highest frequency of occurrence of category shifts, there are 177 cases or about 43.8% out of the total 404 cases. Structure shift happens when the structure of the source language and the target language is different from each other. The presence of structure shift in the data indicates that the source language and the target language have different expressions of the grammatical system. The differences motivated the translator to change the structure of the translation in order to make the meaning acceptable and natural in target language.

The second type category shift found in this research is unit shift that occurs 155 cases or about 38.3 % out of 404 cases. Unit shift happens when there are departures from formal correspondence in which the translation equivalent of a unit of one rank in the source language is translated into a unit of a different rank in the target language. For example, word become phrase, word become clause, phrase become clause, clause become sentence (lower rank to higher rank) or clause become phrase, clause become word, phrase become word, and sentence become clause (higher rank to lower rank). The occurrence of unit shift in this research is the second highest after structure shift. The data showed that the source language and the target language have no correlation. There are several English expressions that would not be translated accurately into Bahasa Indonesia.

The third type of category shift found in this research is class shift. Class shift happens when there is a change in the eight classes of word

between the source language and the target language. This type of category shift has the lowest frequency of occurrence, which is 19 cases occur or about 4.7 % out of 404 cases. It proves that the translator tries every effort to keep the source language's class of expression. It could also indicate that there are only a few cases in which a certain class expression in English needs to be translated into a different class in Bahasa Indonesia, as both languages share similar parts of speech.

The fourth type of category shifts found in this research is intra-system shift, which occur 53 cases or about 13% out of 404 cases. Intra-system shift happens internally within the language system. For example, when a plural form in the source language translated into a singular form in the target language because of the use of determiners in noun-phrase patterns that indicate plurality. This type of category shifts has the second lowest frequency of occurrence in the English and Indonesian subtitle of Frozen II film after class shift. The data revealed that there are few internal system differences between English and Bahasa Indonesia. The plural and singular form of the internal system is different. The following is the discussion of each type of category shifts.

The category shifts that are found in the English and Indonesian subtitle of Frozen II happen because some reasons. First is, because category shift is the equivalence of grammatical. It can be seen since each language has its own variety of structures, classes, and systems for showing formal similarities and differences between languages. The meaning then

emphasized in order to make it clearer and more natural. The other reason is to increase efficiency, as there is a limited amount of space and time to display the translation result on screen.

B. Discussion

After analyzing the findings, the researcher has known that all four types of category shifts used by the translator in translating Frozen II film. The structure shift occurred 177 times, unit shift occurred 155 times, class shift occurred 19 times, and intra-system shift occurred 53 times. Related to the research result mentioned previously, there are some similar and different findings which are derived from other research.

The first research is supported by Fitria Uswatun Azizah.⁵⁰ The research discussed about the analysis of category shift on Ani Yudhoyono's Instagram Captions in 2015. The result of the research concluded that all four types of category shift found in the translation. The result showed 266 captions or 42.70% belongs to structure shift, 315 captions or 50.57% belongs to unit shift, 37 captions or 5,93% belongs to intra system shift, and 5 captions or 0,80% belongs to class shift. The result showed that the structure shift has the highest frequency, meanwhile class shift has the lowest frequency of occurrence. Therefore, the researcher found some similarities between this research and the researcher's research. The

⁵⁰ Fitria Uswatun Azizah, "An Analysis of Category Shift Translation on Ani Yudhoyono's Instagram Captions in 2015," *A Thesis*, (Surakarta: Surakarta Muhammadiyah University, 2017), p. 11, https://scholar.google.com/scholar?hl=id&as_sdt=0%2C5&q=An+analysis+of+Category+shift&oq=#d=gs_qabs&u=%23p%3DrQ0X617FDrMJ

similarities were; structure shift has the highest frequency and class shift has the lowest frequency in both researches.

The second research is by Alfa, I Gusti, and Ni Wayan.⁵¹ The research is about the category shift of noun phrase found in the translation of Romeo and Juliet novel. The result of the research concluded that the dominant data came from structure shift which consist of 45 data or about 45%, the second highest data that found in this novel is unit shift which consist of 25 data or about 25% and then followed by intra-system shift which consist of 20 data or 20% and the lowest occurrence of category shift in the Romeo and Juliet novel is class shift with total data 10 or 10%. Researcher also found some similarities in this research that was done by Alfa and her friends to the researcher's research. The similarities were; structure shift is the highest frequency and class shift is the lowest frequency.

Moreover, the research is from Rakhmad Yanuar Hadi.⁵² The result of the research showed that all four types of category shifts occurred in the translation. From total 1773 cases, intra-system shift appeared to be the primary. There have been 793 cases occurred or about 44%. Structure shift is the second most common shift, with 712 cases occurred or about 40% of

⁵¹ Alfa, I Gusti, and Ni Wayan, "Category Shift of Noun Phrase Found in the Translation of Romeo and Juliet," *International Journal of English Learning and Applied Linguistics*, Vol. 02. No. 01. December 2021, p. 96, https://scholar.google.com/scholar?hl=id&as_sdt=0%2C5&q=An+analysis+of+Category+shift&dq=#d=gs_qabs&u=%23p%3DPbktE-Lt5jkJ

⁵² Rakhmad Yanuar Hadi, "Translation Analysis of Category Shift in Short Story The Call of Cthulhu," *ENLIT Journal*, Vol. 01, No. 2, 2021, p. 7, <https://jurnal.stkipbjm.ac.id/index.php/enlit/article/view/1404>

all shifts. Unit shift occurred 246 cases or about 13%, and class shift occurred 22 cases or about 1% out of all the cases. Researcher found a different finding in this research that was done by Rakhmad to the researcher's research. The difference was; intra-system shift has the highest frequency, it is different with the researcher's research that structure shift has the highest frequency. Researcher also found a similar finding to the researcher's research which class shift has the lowest frequency.

It has different result from the research of Yulan Puspita Rini.⁵³ The research is about the category shift of noun phrase in translation of the queen swallow's gift. The result of the research concluded that the structure shift has the highest frequency with 176 cases out of 286 cases. Meanwhile unit shift occurred 10 cases and intra-system shift occurred 63 cases. Class shift has the lowest frequency with 6 cases out of 286 cases. The last is the research that was done by Yulan. Researcher also found some similar findings in this research to the researcher's research. The similarities were; structure shift has the highest frequency and class shift has the lowest frequency in both researches.

Researcher has found the result that showed the translator used all four types of category shifts in translating the subtitle of Frozen II film from the source language (English) to the target language (Bahasa Indonesia). The data showed the structure shift has the highest frequency of occurrence

⁵³ Yulan Puspita Rini, "Analysis of the Category Shift of Noun Phrase in Translation of the Queen Swallow's Gift," *English Education: Jurnal Tadris Bahasa Inggris*, Vol. 7, No. 1, 2015, p. 147, <http://ejournal.radenintan.ac.id/index.php/ENGEDU/article/view/437>

which is 177 cases or about 43.8 % out of 404 cases. While unit shift occurs 155 cases or about 38.3 % and intra-system shift occurs 53 cases or about 13%. Meanwhile class shift has the lowest frequency which is 19 cases occur or about 4.7 %. To valid the data, researcher have to check the trustworthiness of the data. The researcher used Guba's theory that has some strategies to check the trustworthiness of the data.

C. Technique to Maintain Data Trustworthiness

Related to the Technique of Checking Data Trustworthiness that explained in chapter one, Guba suggested some strategies to check the trustworthiness of qualitative data. From those several strategies, researcher chose use peer debriefing to test the growing insights through interactions with other professionals strategy. The reason why the researcher chose this strategy was because this research used library research method and all the data in this research were all document. So, to maintain the trustworthiness the data, the researcher analyzed the data seven times by using five steps of data analysis technique from Creswell. After analyzing the data seven times, the researcher interacted with other professional to test the growing insights. In this research, professional means the lecturer, so the researcher consulted the data with the lecturer to check whether the research results were still the same.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

After data analysis is completed, the researcher draws two conclusions based on the problem statements and result of data analysis. The conclusions are as follows:

1. All the four types of category shifts found in the English and Indonesian subtitle of Frozen II film. They are structure shift, unit shift, class shift, and intra-system shift.
2. The structure shift has the highest frequency of occurrence that is 177 cases or 43.8 % out of 404 cases of category shifts. Then unit shift occurs 155 times or 38.3 % out of 404 cases. The class shift has the lowest frequency of occurrence that is 19 or 4.7 % out of 404 cases. The last is intra-system shifts occurs 53 times or 13 % out of 404 cases.

B. Suggestion

Based on the result of the research, the researcher would like to suggest that:

1. For other researchers, this research is still far from perfect. Therefore, for other researcher who wants to analyze this topic is more suggested to find as many sources as possible and comprehend about category

shifts in order to get the deeper study. Hence, it can complete the research about translation shift in translation text

2. For translators, the translators are expected to comprehend more about category shifts as one of the kinds of translation methods. They also expected to have good knowledge about grammatical system as well as the culture of both source language and the target language before translating, it is intended to make it easier for translators to do the translation and the result of it can be produced properly.

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APPENDIX I

The English and Bahasa Indonesia Transcription as the Source of the Data

ENGLISH TRANSCRIPTIION

- 1
00:00:59,400 --> 00:01:02,361
- Anna. Elsa.
- Bedtime soon.
- 2
00:01:02,570 --> 00:01:05,865
The princess is trapped
in the snow goblin's evil spell.
- 3
00:01:05,948 --> 00:01:08,701
Quick, Elsa! Make a prince!
A fancy one!
- 4
00:01:08,909 --> 00:01:11,037
Oh, no!The prince is trapped, too.
- 5
00:01:11,203 --> 00:01:13,831
Who cares about danger when there's love?
- 6
00:01:14,540 --> 00:01:17,835
Anna...
Kissing won't save the Forest.
- 7
00:01:18,336 --> 00:01:20,336
The lost fairies cry out.
- 8
00:01:21,339 --> 00:01:23,633
What sound does a giraffe make?
Never mind.
- 9
00:01:23,716 --> 00:01:27,595
They wake the fairy queen who breaks
the spell and saves everyone!
- 10
00:01:27,803 --> 00:01:29,803
And they all get married!
- 11
00:01:30,056 --> 00:01:32,725
- What are you playing?
- Enchanted Forest.
- 12
00:01:33,059 --> 00:01:34,435
The prince and the princess...
- 13

00:01:34,518 --> 00:01:37,021
That's like no enchanted forest
I've ever seen.

INDONESIAN TRANSCRIPTION

1
00:00:59,148 --> 00:01:00,733
Anna. Elsa.
Hampir waktunya tidur.

2
00:01:02,318 --> 00:01:05,696
Gawat. Putri terjebak
dalam mantra jahat goblin salju.

3
00:01:05,863 --> 00:01:08,449
Cepat, Elsa! Buatkan pangeran yang tampan!

4
00:01:08,616 --> 00:01:10,743
Gawat! Pangeran juga terperangkap.

5
00:01:10,910 --> 00:01:13,537
Siapa peduli bahaya saat ada cinta?

6
00:01:14,288 --> 00:01:15,247
Anna.
Ciuman takkan menyelamatkan Hutan.

7
00:01:18,167 --> 00:01:19,710
Peri-peri tersesat berseru.

8
00:01:21,170 --> 00:01:22,254
Seperti apa suara jerapah?
Lupakan

9
00:01:22,713 --> 00:01:24,632
Mereka bangunkan ratu peri yang membatalkan mantra dan menyelamatkan
semuanya!

10
00:01:27,635 --> 00:01:29,428
Lalu mereka menikah!

11
00:01:29,929 --> 00:01:30,930
Kalian bermain apa?/Hutan Ajaib

12
00:01:32,890 --> 00:01:33,849

Pangeran dan putri..

13

00:01:34,016 --> 00:01:36,393

Tidak seperti hutan ajaib
yang pernah Ayah lihat.

14

00:01:37,688 --> 00:01:40,650

- You've seen an enchanted forest?
- Wait, what?

15

00:01:40,775 --> 00:01:45,363

- I have. Once.
- And you've never told us this before?

16

00:01:45,529 --> 00:01:47,529

I could tell you now, if you...

17

00:01:49,033 --> 00:01:50,968

- Okay. Now.
- Tell us now.

18

00:01:51,118 --> 00:01:54,705

- Are you sure about this?
- It's time they know.

19

00:01:54,914 --> 00:01:58,459

- Let's make a big snowman later.
- If they can settle and listen.

20

00:02:01,045 --> 00:02:04,215

Far away, as north as we can go,

21

00:02:04,382 --> 00:02:08,010

stood a very old and very enchanted forest.

22

00:02:08,594 --> 00:02:12,431

But its magic wasn't that of goblin spells and lost fairies.

23

00:02:12,973 --> 00:02:15,810

It was protected by the most powerful spirits of all,

24

00:02:16,894 --> 00:02:18,579

those of air,

25

00:02:18,729 --> 00:02:20,729

of fire,

26

00:02:20,898 --> 00:02:22,792

of water,

27

00:02:22,942 --> 00:02:24,942
and earth.

14

00:01:37,520 --> 00:01:39,480
Ayah pernah melihat hutan ajaib?
Apa?

15

00:01:40,648 --> 00:01:42,566
Pernah. Sekali.
Ayah tidak pernah menceritakannya.

16

00:01:45,361 --> 00:01:47,321
Ayah bisa ceritakan sekarang jika..

17

00:01:48,864 --> 00:01:50,491
Sekarang./
Ceritakan sekarang.

18

00:01:50,658 --> 00:01:52,117
Kau yakin?
Sudah waktunya mereka tahu.

19

00:01:54,745 --> 00:01:56,205
Nanti kita buat boneka salju besar.
Jika mereka bisa diam dan mendengarkan.

20

00:02:00,876 --> 00:02:02,044
Nun jauh, tempat terjauh di utara...

21

00:02:04,213 --> 00:02:07,842
...terdapat hutan ajaib yang sangat tua.

22

00:02:08,425 --> 00:02:12,263
Namun sihirnya bukan mantra goblin
atau peri tersesat.

23

00:02:12,805 --> 00:02:15,641
<i>Hutan itu dilindungi oleh roh-roh terkuat...</i>

24

00:02:16,725 --> 00:02:17,893
<i>...udara...</i>

25

00:02:18,561 --> 00:02:19,562
<i>...api...</i>

26

00:02:20,729 --> 00:02:21,856
<i>...air...</i>

27

00:02:22,773 --> 00:02:24,358
<i>...dan tanah.</i>

28

00:02:29,699 --> 00:02:32,952
But it was also home to the mysterious Northuldra people.

29

00:02:33,494 --> 00:02:35,871
Were the Northuldra magical,
like me?

30

00:02:35,955 --> 00:02:38,499
No, Elsa. They were not magical.

31

00:02:38,666 --> 00:02:41,836
They just took advantage of the Forest's gifts.

32

00:02:43,045 --> 00:02:45,673
Their ways were so different from ours,

33

00:02:45,756 --> 00:02:48,426
but still, they promised us friendship.

34

00:02:49,135 --> 00:02:52,304
In honor of that, your grandfather, King Runeard,

35

00:02:52,555 --> 00:02:55,599
built them a mighty dam to strengthen their waters.

36

00:02:55,975 --> 00:02:59,478
- It was a gift of peace.
- That's a big gift of peace.

37

00:03:00,020 --> 00:03:03,315
And I was so honored to get to go
to the Forest to celebrate it.

38

00:03:03,482 --> 00:03:05,482
Stand tall, Agnarr.

39

00:03:05,818 --> 00:03:08,529
I wasn't at all prepared for what the day would bring.

40

00:03:11,449 --> 00:03:13,449
We let down our guard.

41
00:03:15,161 --> 00:03:17,161
We were charmed.

28
00:02:29,530 --> 00:02:32,783
<i>Itu juga tempat tinggal rakyat Northuldra yang misterius.</i>

29
00:02:33,325 --> 00:02:35,619
<i>Apakah Northuldra gaib seperti aku?</i>

30
00:02:35,786 --> 00:02:38,330
<i>Tidak, Elsa. Mereka tidak gaib.</i>

31
00:02:38,497 --> 00:02:41,709
<i>Mereka hanya memanfaatkan anugerah dari Hutan.</i>

32
00:02:42,877 --> 00:02:45,546
<i>Cara hidup mereka berbeda dari kita...</i>

33
00:02:45,713 --> 00:02:48,299
<i>...namun mereka tetap bersahabat.</i>

34
00:02:48,966 --> 00:02:53,679
<i>Untuk menghormatinya, kakekmu,
Raja Runeard...</i>

35
00:02:53,846 --> 00:02:55,431
<i>... membangun bendungan besar untuk perkuat perairan mereka.</i>

36
00:02:55,806 --> 00:02:57,183
<i>Itu hadiah perdamaian.</i>
<i>Itu hadiah perdamaian yang besar.</i>

37
00:02:59,852 --> 00:03:03,147
<i>Ayah merasa terhormat bisa ke Hutan untuk merayakannya.</i>

38
00:03:03,314 --> 00:03:04,523
Berdiri tegap, Agnarr.

39
00:03:05,649 --> 00:03:08,360
<i>Ayah tak siap dengan kejadian hari itu.</i>

40
00:03:11,280 --> 00:03:12,698
<i>Kami lengah.</i>

41

00:03:14,992 --> 00:03:16,035
<i>Kami terpesona.</i>

42
00:03:19,540 --> 00:03:21,540
It felt so...

43
00:03:21,751 --> 00:03:23,751
magical.

44
00:03:36,766 --> 00:03:38,766
But something went wrong.

45
00:03:40,895 --> 00:03:42,705
They were attacking us.

46
00:03:42,855 --> 00:03:44,855
Get behind me.

47
00:03:45,941 --> 00:03:47,941
It was a brutal battle.

48
00:03:48,903 --> 00:03:50,070
Your grandfather...

49
00:03:50,196 --> 00:03:51,280
Father!

50
00:03:51,363 --> 00:03:53,049
...was lost.

51
00:03:53,199 --> 00:03:55,451
The fighting enraged the spirits.

52
00:03:56,535 --> 00:03:57,661
Look out!

53
00:03:57,745 --> 00:03:59,872
They turned their magic
against us all.

54
00:04:09,715 --> 00:04:12,218
There was this voice,

55
00:04:17,056 --> 00:04:19,350
and someone saved me.

56

00:04:22,228 --> 00:04:25,689
I'm told the spirits then vanished.

57
00:04:26,524 --> 00:04:29,944
And a powerful mist
covered the Forest.

42
00:03:19,371 --> 00:03:20,873
<i>Terasa begitu...</i>

43
00:03:21,207 --> 00:03:22,041
<i>...ajaib.</i>

44
00:03:36,597 --> 00:03:38,390
<i>Namun terjadi kesalahan.</i>

45
00:03:40,726 --> 00:03:42,019
<i>Mereka menyerang kami.</i>

46
00:03:42,728 --> 00:03:43,896
Pergi ke belakangku.

47
00:03:45,773 --> 00:03:47,274
<i>Itu pertempuran yang brutal.</i>

48
00:03:48,734 --> 00:03:49,902
<i>Kakekmu...</i>

49
00:03:50,069 --> 00:03:50,903
Ayah!

50
00:03:51,070 --> 00:03:52,071
<i>...gugur.</i>

51
00:03:53,030 --> 00:03:55,282
<i>Pertempuran itu
membuat roh-roh marah.</i>

52
00:03:56,408 --> 00:03:57,451
Awas!

53
00:03:57,618 --> 00:03:59,703
<i>Sihir mereka menyerang kami semua.</i>

54
00:04:09,588 --> 00:04:12,049
<i>Ada suatu suara...</i>

55
00:04:16,887 --> 00:04:19,181

<i>...dan seseorang menyelamatkanmu.</i>

56

00:04:22,059 --> 00:04:25,521

<i>Kemudian roh-roh itu lenyap.</i>

57

00:04:26,188 --> 00:04:29,775

<i>Kabut yang tebal menutupi Hutan.</i>

58

00:04:30,110 --> 00:04:32,363

Locking everyone out.

59

00:04:35,991 --> 00:04:41,539

And that night,

I came home King of Arendelle.

60

00:04:43,666 --> 00:04:50,466

Whoa, Papa, that was epic.

Whoever saved you, I love them.

61

00:04:51,549 --> 00:04:53,549

I wish I knew who it was.

62

00:04:53,843 --> 00:04:57,054

What happened to the spirits?

What's in the Forest now?

63

00:04:57,555 --> 00:05:01,225

I don't know.

The mist still stands.

64

00:05:01,433 --> 00:05:05,062

No one can get in.

And no one has since come out.

65

00:05:05,229 --> 00:05:07,565

- So we're safe.

- Yes.

66

00:05:07,940 --> 00:05:09,817

But the Forest could wake again.

67

00:05:09,900 --> 00:05:13,612

And we must be prepared for

whatever danger it may bring.

68

00:05:13,779 --> 00:05:17,324

And on that note, how about

we say good night to your father?

69

00:05:17,950 --> 00:05:22,121
- But I still have so many questions.
- Save them for another night, Anna.

70
00:05:22,705 --> 00:05:25,332
You know I don't have
that kind of patience.

71
00:05:26,125 --> 00:05:28,961
Why did Northuldra
attack us anyway?

58
00:04:29,942 --> 00:04:32,194
<i>Tak ada yang bisa masuk.</i>

59
00:04:35,823 --> 00:04:41,370
Malam itu, Ayah pulang
sebagai Raja Arendelle.

60
00:04:43,539 --> 00:04:46,876
Wah, Ayah, itu luar biasa.
Siapa pun menyelamatkan Ayah,
aku cinta mereka.

61
00:04:51,380 --> 00:04:53,215
Andai Ayah tahu siapa.

62
00:04:53,674 --> 00:04:55,384
Roh-roh itu bagaimana?
Apa isi Hutan itu sekarang?

63
00:04:57,052 --> 00:04:58,596
Entahlah.
Kabutnya masih ada.

64
00:05:01,265 --> 00:05:03,017
Tak ada yang bisa masuk.
Tak ada yang keluar sejak itu.

65
00:05:05,060 --> 00:05:06,228
Jadi kita aman.
Ya.

66
00:05:07,563 --> 00:05:09,440
Tapi Hutan itu bisa bangun lagi.

67
00:05:09,607 --> 00:05:13,444
Kita harus siap untuk bahaya apa pun
yang bisa terjadi.

68

00:05:13,611 --> 00:05:16,447
Sekarang, bisa ucapkan
selamat malam kepada ayahmu?

69

00:05:17,781 --> 00:05:19,992
Tapi aku masih banyak pertanyaan.
Simpan untuk malam lain, Anna.

70

00:05:22,578 --> 00:05:25,164
Kau tahu aku tidak bisa bersabar.

71

00:05:25,998 --> 00:05:28,792
Kenapa Northuldra menyerang kita?

72

00:05:29,128 --> 00:05:31,380
Who attacks people
who give them gifts?

73

00:05:31,463 --> 00:05:33,924
Do you think
the Forest will wake again?

74

00:05:36,510 --> 00:05:40,222
- Only Ahtohallan knows.
- Octa-who-what?

75

00:05:43,100 --> 00:05:44,660
When I was little,

76

00:05:44,810 --> 00:05:48,606
my mother would sing a song about
a special river called Ahtohallan,

77

00:05:49,189 --> 00:05:51,692
that was said to hold all the answers
about the past.

78

00:05:52,234 --> 00:05:54,234
About what we are a part of.

79

00:05:55,154 --> 00:05:57,156
Will you sing it for us?
Please?

80

00:05:58,991 --> 00:06:01,619
Okay.
Cuddle close.

81
00:06:01,994 --> 00:06:03,994
Scooch in.

82
00:07:53,605 --> 00:07:56,233

Your Majesty.
They're ready.

83
00:07:57,609 --> 00:07:59,253
Excuse me.

84
00:07:59,403 --> 00:08:01,403
I'm coming.

85
00:08:05,075 --> 00:08:07,327
- Do you hear that?
- What?

72
00:05:28,959 --> 00:05:30,878
Siapa menyerang orang
yang memberi mereka hadiah?

73
00:05:31,045 --> 00:05:33,756
Menurut Ibu, Hutan itu akan bangun lagi?

74
00:05:36,342 --> 00:05:38,052
Hanya Ahtohallan yang tahu.
Okta apa?

75
00:05:42,932 --> 00:05:44,141
Ketika Ibu kecil...

76
00:05:44,642 --> 00:05:48,479
...nenekmu menyanyikan lagu tentang
sungai istimewa bernama Ahtohallan...

77
00:05:49,021 --> 00:05:51,524
...yang konon menyimpan jawaban
tentang masa lalu.

78
00:05:52,066 --> 00:05:53,734
Kita bagian dari apa.

79
00:05:53,984 --> 00:05:54,818
Wah. Bisa nyanyikan untuk kami?

80
00:05:58,822 --> 00:05:59,740

Baik.
Ayo berpelukan.

81
00:06:01,825 --> 00:06:03,244
Mendekatlah.

82
00:07:53,479 --> 00:07:54,438
Yang Mulia.
Mereka sudah siap.

83
00:07:57,441 --> 00:07:58,567
Maaf.

84
00:07:59,235 --> 00:08:00,319
Aku datang.

85
00:08:04,907 --> 00:08:05,991
Kau dengar itu?
Apa?

86
00:08:09,413 --> 00:08:11,413
Never mind.

87
00:08:31,143 --> 00:08:36,190
- Enjoying your new permafrost, Olaf?
- I'm just living the dream, Anna.

88
00:08:36,315 --> 00:08:38,859
How I wish this could last forever.

89
00:08:39,985 --> 00:08:42,362
And yet,
change mocks us with her beauty.

90
00:08:42,529 --> 00:08:43,614
What's that?

91
00:08:43,697 --> 00:08:46,075
Forgive me.
Maturity is making me poetic.

92
00:08:46,742 --> 00:08:48,660
Tell me,
you're older and thus all-knowing,

93
00:08:48,786 --> 00:08:52,498

do you ever worry about the notion
that nothing is permanent?

94
00:08:53,957 --> 00:08:55,809
- No.
- Really?

95
00:08:55,959 --> 00:08:58,545
I can't wait until I'm ancient
like you,

96
00:08:58,754 --> 00:09:01,381
so I don't have to worry
about important things.

97
00:09:01,965 --> 00:09:03,651
That's not what I mean.

98
00:09:03,801 --> 00:09:09,431
I don't worry because I have you
and Elsa and Kristoff and Sven,

99
00:09:09,598 --> 00:09:13,936
and the gates are open wide,
and I'm not alone anymore.

86
00:08:09,245 --> 00:08:10,287
Tidak apa-apa.

87
00:08:30,975 --> 00:08:33,143
Menikmati <i>permafrost </i>barumu, Olaf?
Impian yang jadi kenyataan, Anna.

88
00:08:36,188 --> 00:08:38,691
Andai bisa begini selamanya.

89
00:08:39,859 --> 00:08:42,194
Namun, perubahan mengejek kita
dengan keindahannya.

90
00:08:42,361 --> 00:08:43,237
Apa katamu?

91
00:08:43,404 --> 00:08:45,948
Maaf. Kedewasaan membuatku puitis.

92
00:08:46,574 --> 00:08:48,492
Katakan, kau lebih dewasa

dan berwawasan...

93

00:08:48,659 --> 00:08:50,619

...apa kau pernah mencemaskan bahwa tidak ada yang abadi?

94

00:08:53,414 --> 00:08:54,290

Tidak.

Benarkah?

95

00:08:55,791 --> 00:08:58,419

Aku tak sabar jadi setua dirimu...

96

00:08:58,586 --> 00:09:01,213

...agar tak lagi mencemaskan hal-hal penting.

97

00:09:01,797 --> 00:09:03,465

Bukan itu maksudku.

98

00:09:03,632 --> 00:09:05,509

Aku tidak khawatir karena ada kau, Elsa, Kristoff dan Sven...

99

00:09:09,430 --> 00:09:11,849

...dan gerbang terbuka lebar dan aku tak sendirian lagi.

100

00:12:43,145 --> 00:12:46,064

- Okay. Lion?

- Grizzly bear?

101

00:12:46,231 --> 00:12:47,316

- Monster?

- Brown bear?

102

00:12:47,399 --> 00:12:49,109

- Angry face?

- Black bear?

103

00:12:49,234 --> 00:12:50,794

Hans?

104

00:12:50,944 --> 00:12:53,030

- Unredeemable monster?

- Greatest mistake of your life?

105

00:12:53,155 --> 00:12:55,155

Wouldn't even kiss you?

106
00:12:55,824 --> 00:12:57,824
Villain!

107
00:12:58,368 --> 00:13:00,704
- We all kind of got it.
- Okay, Olaf, you're up.

108
00:13:00,871 --> 00:13:02,014
Okay.

109
00:13:02,164 --> 00:13:04,164
So much easier now that I can read.

110
00:13:04,624 --> 00:13:06,960
Lightning round, boys against girls.

111
00:13:07,336 --> 00:13:09,880
Okay, I'm ready.
Go.

112
00:13:11,465 --> 00:13:14,760
Unicorn. Ice cream!
Castle! Oaken!

113
00:13:15,093 --> 00:13:18,305
Teapot! Mouse!
Elsa!

100
00:12:43,102 --> 00:12:44,812
Baik. Singa?
Beruang Grizzly?

101
00:12:46,063 --> 00:12:47,022
Monster?/
Beruang coklat?

102
00:12:47,189 --> 00:12:48,941
Wajah marah?/
Beruang hitam?

103
00:12:49,108 --> 00:12:49,984
Hans?

104
00:12:50,818 --> 00:12:52,862
Monster jahat?/
Kesalahan terbesar di hidupmu?

105
00:12:53,028 --> 00:12:54,446
Tak mau menciummu?

106
00:12:55,447 --> 00:12:56,740
Penjahat!

107
00:12:58,200 --> 00:12:59,243
Kita semua benar.
Olaf, giliranmu.

108
00:13:00,703 --> 00:13:01,662
Baik.

109
00:13:01,996 --> 00:13:03,956
Ini lebih mudah setelah aku bisa membaca.

110
00:13:04,498 --> 00:13:06,792
Babak kilat, lelaki melawan perempuan.

111
00:13:07,167 --> 00:13:08,544
Baik, aku siap.
Mulai.

112
00:13:10,713 --> 00:13:11,589
Unicorn.
Es krim!
Kastel! Oaken!

113
00:13:14,758 --> 00:13:16,385
Teko teh! Tikus!
Elsa!

114
00:13:20,015 --> 00:13:22,184
I don't think Olaf
should get to rearrange.

115
00:13:22,351 --> 00:13:24,353
Doesn't matter. This is gonna be a cinch.

116
00:13:24,478 --> 00:13:26,563
Two sisters, one mind.

117
00:13:26,730 --> 00:13:29,691
- Thank you.
- Okay. Here we go.

118
00:13:29,858 --> 00:13:31,835

You got this, Elsa.

119
00:13:31,985 --> 00:13:34,905
Anytime.
Just do it with your body.

120
00:13:35,238 --> 00:13:38,700
Nothing?
Air? Tree? People?

121
00:13:38,867 --> 00:13:42,287
Treeple? That's not a word.
Shovel boy? Teeth?

122
00:13:42,454 --> 00:13:44,498
- Doing the dishes?
- Polar bear?

123
00:13:44,664 --> 00:13:46,875
- Sorry.
- You gotta give me something.

124
00:13:50,128 --> 00:13:52,798
Alarmed?
Distracted?

125
00:13:52,964 --> 00:13:55,384
Worried?
Panicking? Disturbed?

126
00:13:55,550 --> 00:13:58,053
Come on,
you definitely look disturbed.

114
00:13:19,847 --> 00:13:22,016
Olaf tak boleh mengubah bentuk tubuh.

115
00:13:22,183 --> 00:13:23,767
Tak masalah. Ini akan mudah.

116
00:13:24,059 --> 00:13:26,395
Dua saudari, satu pikiran.

117
00:13:26,562 --> 00:13:28,147
Terima kasih./

Baik.
Ini dia.

118
00:13:29,690 --> 00:13:31,233
Kau bisa, Elsa.

119
00:13:31,817 --> 00:13:33,110
Kapan saja.
Lakukan dengan tubuhmu.

120
00:13:35,070 --> 00:13:35,988
Tidak ada?
Udara? Pohon? Orang?

121
00:13:38,699 --> 00:13:39,992
Porang? Itu bukan kata.
Bocah sekop? Gigi.

122
00:13:42,286 --> 00:13:43,120
Cuci piring?
Beruang kutub?/
Hei.

123
00:13:44,288 --> 00:13:45,122
Maaf.
Beri aku petunjuk.

124
00:13:49,919 --> 00:13:50,836
Khawatir?
Bingung?

125
00:13:52,796 --> 00:13:55,216
Cemas? Panik? Terganggu?

126
00:13:55,382 --> 00:13:57,885
Kelihatannya kau terganggu.

127
00:13:58,595 --> 00:14:00,680
- We won.
- Rematch?

128
00:14:01,598 --> 00:14:04,935
- You know what? I think I'll turn in.
- Are you okay?

129

00:14:05,102 --> 00:14:08,563

Just tired.
Good night.

130

00:14:08,730 --> 00:14:12,109

Yeah, I'm tired, too. And Sven promised
to read me a bedtime story.

131

00:14:12,275 --> 00:14:15,028

- Didn't you, Sven?
- Did I?

132

00:14:15,278 --> 00:14:17,172

You do the best voices!

133

00:14:17,322 --> 00:14:19,783

Like when you pretend to be Kristoff,
and you're like...

134

00:14:19,950 --> 00:14:23,203

"I just need to go talk to some rocks
about my childhood and stuff."

135

00:14:23,995 --> 00:14:26,581

How about you guys start without me?

136

00:14:33,255 --> 00:14:37,968

- Did Elsa seem weird to you?
- She seemed like Elsa.

137

00:14:38,510 --> 00:14:41,471

That last word really seemed
to throw her. What was it?

138

00:14:41,638 --> 00:14:43,115

- I don't know.
- No.

139

00:14:43,265 --> 00:14:45,265

I don't know, but...

140

00:14:45,434 --> 00:14:50,105

"Ice"? Come on!
She couldn't act out ice?

127

00:13:58,427 --> 00:14:00,513

Kami menang./
Tanding ulang?

128

00:14:01,430 --> 00:14:03,599

Aku mau istirahat.

Kau baik-baik saja?

129
00:14:04,934 --> 00:14:06,560
Hanya lelah.
Selamat malam.

130
00:14:08,562 --> 00:14:09,647
Aku juga lelah.
Sven berjanji membacakan
dongeng sebelum tidur.

131
00:14:12,107 --> 00:14:13,692
Benar, Sven?
Benarkah?

132
00:14:15,110 --> 00:14:16,987
Kau pintar meniru suara!

133
00:14:17,154 --> 00:14:19,615
Kau berpura-pura jadi Kristoff, katamu...

134
00:14:19,782 --> 00:14:23,035
"Aku perlu bicara dengan batu
tentang masa kecilku dan lainnya."

135
00:14:23,619 --> 00:14:26,413
Mulai saja tanpa aku.

136
00:14:33,128 --> 00:14:34,922
Elsa kelihatan aneh?
Dia terlihat seperti Elsa.

137
00:14:38,342 --> 00:14:41,303
Kata terakhir membuatnya gugup.
Kata apa?

138
00:14:41,470 --> 00:14:42,930
Entahlah./
Tidak.

139
00:14:43,097 --> 00:14:44,348
Entah, tapi..

140
00:14:45,266 --> 00:14:47,893
"Es"? Yang benar saja!
Dia tak bisa peragakan es?

141
00:14:50,313 --> 00:14:53,775
I better go check on her.
Thanks, honey. Love you.

142
00:14:56,153 --> 00:14:58,153
Love you, too.

143
00:14:58,989 --> 00:15:00,989
It's fine.

144
00:15:03,743 --> 00:15:05,743
Come in.

145
00:15:06,455 --> 00:15:08,098
Yep. Something's wrong.

146
00:15:08,248 --> 00:15:09,975
- With you?
- No, with you.

147
00:15:10,125 --> 00:15:14,463
You're wearing Mother's scarf.
You do that when something's wrong.

148
00:15:14,629 --> 00:15:17,424
Did we hurt your feelings?
I'm so sorry if we did.

149
00:15:17,591 --> 00:15:20,969
Very few people are actually good
at family games. That's just a fact.

150
00:15:21,094 --> 00:15:24,931
- No, that's not it.
- Then, what is it?

151
00:15:27,559 --> 00:15:29,559
There's this...

152
00:15:32,731 --> 00:15:34,900
I just don't wanna mess things up.

153
00:15:35,025 --> 00:15:38,069
What things?
You're doing great.

154
00:15:38,695 --> 00:15:42,574
Elsa, when are you going to see yourself the way I see you?

141
00:14:50,145 --> 00:14:51,480
Biar kuperiksa dia.
Terima kasih, Sayang. Aku mencintaimu.

142
00:14:55,985 --> 00:14:57,528
Aku juga mencintaimu.

143
00:14:58,821 --> 00:15:00,406
Tak apa-apa.

144
00:15:03,576 --> 00:15:04,660
Masuklah.

145
00:15:06,287 --> 00:15:07,913
Ya. Ada yang salah.

146
00:15:08,080 --> 00:15:09,790
Denganmu?/
Tidak, denganmu.

147
00:15:09,957 --> 00:15:11,792
Kau memakai syal Ibu.
Kau melakukan itu jika ada yang salah.

148
00:15:14,461 --> 00:15:15,838
Kami menyakiti perasaanmu?
Maaf jika benar.

149
00:15:17,423 --> 00:15:19,633
Hanya sedikit orang
mahir permainan keluarga.
Itu fakta.

150
00:15:20,968 --> 00:15:23,137
Bukan itu.
Lalu apa?

151
00:15:27,391 --> 00:15:29,018
Ada..

152
00:15:32,563 --> 00:15:34,732
Aku tak mau merusak apa pun.

153
00:15:34,899 --> 00:15:37,902
Merusak apa?
Kau melakukannya dengan baik.

154
00:15:38,569 --> 00:15:42,406
Elsa, kapan kau akan memandang dirimu

seperti aku memandangmu?

155

00:15:45,118 --> 00:15:49,039
- What would I do without you?
- You'll always have me.

156

00:15:51,124 --> 00:15:52,225
I know what you need.

157

00:15:52,375 --> 00:15:53,460
- Come on, come here.
- What?

158

00:15:53,585 --> 00:15:57,339
In Mama's words,
"cuddle close, scooch in."

159

00:20:11,134 --> 00:20:14,763
Air, fire, water, earth.

160

00:20:30,737 --> 00:20:32,737
The water!

161

00:20:40,330 --> 00:20:44,584
The air rages, no fire, no water.
The earth is next.

162

00:20:44,834 --> 00:20:46,834
We have to get out.

163

00:20:54,093 --> 00:20:57,263
It'll be okay.
Evacuate to the cliffs.

164

00:21:02,143 --> 00:21:05,271
- Oh, no! I'm gonna blow!
- I've got you!

165

00:21:13,655 --> 00:21:18,201
Yes. Everyone's out and safe.
Here. Take one of these.

166

00:21:18,368 --> 00:21:19,786
You okay there, Olaf?

167

00:21:19,869 --> 00:21:21,554
Yeah. We're calling this...

168

00:21:21,704 --> 00:21:25,375
controlling what you can
when things feel out of control.

169
00:21:25,458 --> 00:21:26,643
Okay, I don't understand.

155
00:15:44,950 --> 00:15:46,535
Apa jadinya aku tanpamu?
Aku akan selalu bersamamu.

156
00:15:50,998 --> 00:15:52,041
Aku tahu kau butuh apa.

157
00:15:52,208 --> 00:15:53,292
Ayo, kemari./ Apa?

158
00:15:53,459 --> 00:15:57,171
Seperti kata ibu,
"Ayo berpelukan, mendekatlah".

159
00:20:11,008 --> 00:20:14,595
Udara, api, air, tanah.

160
00:20:30,569 --> 00:20:31,904
Airnya!

161
00:20:40,162 --> 00:20:42,998
Angin mengamuk,
tidak ada api atau air.
Tanah berikutnya.

162
00:20:44,667 --> 00:20:45,751
Kita harus pergi.

163
00:20:53,968 --> 00:20:57,096
Semua akan baik-baik saja.
Evakuasi ke tebing.

164
00:21:01,976 --> 00:21:03,435
Tidak! Aku akan tertiuip!
Aku memegangmu!

165
00:21:13,487 --> 00:21:15,489
Ya. Semua sudah aman.

166
00:21:18,200 --> 00:21:19,368
Kau tidak apa-apa, Olaf?

167

00:21:19,535 --> 00:21:21,370
Oh, ya. Kami menyebut ini...

168
00:21:21,537 --> 00:21:24,748
..."kendalikan yang kau bisa
ketika keadaan di luar kendali."

169
00:21:25,124 --> 00:21:26,458
Aku tidak mengerti.

170
00:21:26,793 --> 00:21:30,171
You've been hearing a voice
and you didn't think to tell me?

171
00:21:30,338 --> 00:21:31,481
I didn't want to worry you.

172
00:21:31,631 --> 00:21:34,384
We made a promise
not to shut each other out.
Ini. Ambillah.

173
00:21:35,593 --> 00:21:38,263
Just tell me what's going on.

174
00:21:39,222 --> 00:21:41,975
I woke the magical spirits
at the Enchanted Forest.

175
00:21:42,517 --> 00:21:45,144
Okay, that's definitely not
what I thought you were gonna say.

176
00:21:45,311 --> 00:21:47,814
Wait. The Enchanted Forest?

177
00:21:48,022 --> 00:21:50,650
- The one Father warned us about?
- Yes.

178
00:21:50,817 --> 00:21:54,612
- Why would you do that?
- Because of the voice.

179
00:21:54,779 --> 00:21:56,779
I know it sounds crazy,

180
00:21:57,323 --> 00:22:00,285
but I believe whoever is calling me

is good.

181
00:22:00,743 --> 00:22:03,121
How can you say that?
Look at our kingdom.

182
00:22:03,288 --> 00:22:07,417
I know.
It's just that my magic can feel it.

183
00:22:07,584 --> 00:22:09,584
I can feel it.

170
00:21:26,625 --> 00:21:30,004
Kau mendengar suara
dan kau tidak beri tahu aku?

171
00:21:30,170 --> 00:21:31,297
Tak ingin kau cemas.

172
00:21:31,463 --> 00:21:34,216
Kita berjanji untuk saling terbuka.

173
00:21:35,426 --> 00:21:38,095
Katakan apa yang terjadi.

174
00:21:39,054 --> 00:21:41,807
Aku membangunkan roh-roh gaib
di Hutan Ajaib.

175
00:21:42,349 --> 00:21:44,977
Aku tak menduga
kau akan mengatakan itu.

176
00:21:45,144 --> 00:21:47,688
Tunggu. Hutan Ajaib?

177
00:21:47,855 --> 00:21:50,482
Hutan yang Ayah peringatkan?/
Ya.

178
00:21:50,649 --> 00:21:51,942
Kenapa?
Karena suara itu.

179
00:21:54,612 --> 00:21:57,364
Aku tahu kedengarannya gila...

180
00:21:57,531 --> 00:22:00,159
...tapi aku percaya
orang yang memanggilku baik.

181
00:22:00,576 --> 00:22:02,953
Kenapa bisa berkata begitu?
Lihat kerajaan kita.

182
00:22:03,120 --> 00:22:07,249
Aku tahu.
Tapi sihirku dapat merasakannya.

183
00:22:07,416 --> 00:22:08,876
Aku bisa merasakannya.

184
00:22:10,044 --> 00:22:12,044
Okay.

185
00:22:12,589 --> 00:22:16,259
- Oh, no. What now?
- The Trolls?

186
00:22:16,384 --> 00:22:19,304
Kristoff! We missed you!

187
00:22:20,346 --> 00:22:23,933
- Pabbie...
- Never a dull moment with you two.

188
00:22:24,517 --> 00:22:27,395
I hope you're prepared
for what you have done, Elsa.

189
00:22:27,562 --> 00:22:30,982
Angry magical spirits
are not for the faint of heart.

190
00:22:31,149 --> 00:22:33,042
Why are they still angry?

191
00:22:33,192 --> 00:22:35,192
What does all of this
have to do with Arendelle?

192
00:22:35,445 --> 00:22:37,445
Let me see what I can see.

193
00:22:40,074 --> 00:22:43,578
The past is not what it seems.

194
00:22:44,621 --> 00:22:50,293
A wrong demands to be righted.
Arendelle is not safe.

195
00:22:50,460 --> 00:22:53,755
The truth must be found.

196
00:22:53,922 --> 00:22:55,922
Without it...

197
00:22:56,424 --> 00:22:58,424
I see no future.

198
00:22:59,218 --> 00:23:00,653
No future?

184
00:22:09,877 --> 00:22:11,337
Baik.

185
00:22:12,421 --> 00:22:14,006
Oh, tidak. Apa lagi sekarang?
Troll?

186
00:22:16,258 --> 00:22:19,136
Kristoff! Kami merindukanmu!

187
00:22:19,887 --> 00:22:20,721
Pabbie.
Selalu ada saja dengan kalian berdua.

188
00:22:24,350 --> 00:22:27,228
Kuharap kau siap
dengan apa yang kau perbuat, Elsa.

189
00:22:27,394 --> 00:22:30,814
Roh gaib yang marah
sangat berbahaya.

190
00:22:30,981 --> 00:22:32,858
Kenapa mereka masih marah?

191
00:22:33,025 --> 00:22:34,818
Apa kaitannya dengan Arendelle?

192
00:22:35,319 --> 00:22:37,071
Biar kulihat yang bisa kulihat.

193
00:22:39,907 --> 00:22:43,410
Masa lalu tidak seperti yang terlihat.

194
00:22:44,453 --> 00:22:47,081
Kesalahan yang harus diperbaiki.
Arendelle tidak aman.

195
00:22:50,292 --> 00:22:53,587
Kebenaran harus ditemukan.

196
00:22:53,754 --> 00:22:54,880
Tanpanya...

197
00:22:56,298 --> 00:22:58,259
...aku tidak melihat masa depan.

198
00:22:59,051 --> 00:23:00,469
Tidak ada masa depan?

199
00:23:00,803 --> 00:23:06,559
When one can see no future,
all one can do is the next right thing.

200
00:23:07,101 --> 00:23:10,813
The next right thing is for me
to go to the Enchanted Forest,

201
00:23:10,980 --> 00:23:12,624
and find that voice.

202
00:23:12,774 --> 00:23:14,774
Kristoff,
can I borrow your wagon and Sven?

203
00:23:15,109 --> 00:23:16,569
I'm not very comfortable
with the idea of that.

204
00:23:16,694 --> 00:23:18,863
- You are not going alone.
- Anna, no.

205

00:23:19,030 --> 00:23:21,491
I have my powers to protect me.
You don't.

206
00:23:21,658 --> 00:23:23,134
Excuse me,
I climbed the North Mountain,

207
00:23:23,284 --> 00:23:25,411
survived a frozen heart,
and saved you from my ex-boyfriend,

208
00:23:25,578 --> 00:23:28,331
and I did it all without powers,
so, you know, I'm coming.

209
00:23:28,498 --> 00:23:31,334
- Me, too. I'll drive.
- I'll bring the snacks!

210
00:23:31,542 --> 00:23:33,478
I will look after your people.

211
00:23:33,628 --> 00:23:36,130
Please make sure they stay
out of the kingdom until we return.

212
00:23:36,297 --> 00:23:39,300
- Of course.
- Let's let them know.

199
00:23:00,636 --> 00:23:02,888
Ketika seseorang tak bisa melihat masa depan maka kita hanya dapat
melakukan tindakan benar.

200
00:23:06,934 --> 00:23:10,646
Tindakan yang benar
adalah pergi ke Hutan Ajaib...

201
00:23:10,813 --> 00:23:12,398
...dan menemukan suara itu.

202
00:23:12,606 --> 00:23:14,441
Kristoff, boleh pinjam keretamu dan Sven?

203
00:23:14,942 --> 00:23:16,402
Aku tidak nyaman
dengan gagasan itu.

204
00:23:16,569 --> 00:23:18,696
Kau tidak pergi sendirian./

Anna, tidak.

205

00:23:18,863 --> 00:23:21,323

Aku punya kekuatan untuk melindungiku.
Kau tidak.

206

00:23:21,490 --> 00:23:22,950

Permisi, aku mendaki Gunung Utara...

207

00:23:23,117 --> 00:23:25,244

...selamat dari hati beku,
menyelamatkanmu dari mantan pacarku...

208

00:23:25,411 --> 00:23:28,163

...lakukan semua tanpa kekuatan,
jadi aku ikut.

209

00:23:28,330 --> 00:23:29,665

Aku juga. Aku mengemudi.
Aku bawa camilan!

210

00:23:31,375 --> 00:23:33,294

Aku akan menjaga rakyatmu.

211

00:23:33,460 --> 00:23:35,963

Pastikan mereka tidak masuk kerajaan
sampai kami kembali.

212

00:23:36,130 --> 00:23:37,590

Tentu./Ayo beri tahu mereka.

213

00:23:39,467 --> 00:23:42,220

Anna, I am worried for her.

214

00:23:42,387 --> 00:23:46,432

We have always feared Elsa's powers
were too much for this world.

215

00:23:46,599 --> 00:23:50,019

Now, we must pray they are enough.

216

00:23:51,813 --> 00:23:54,023

I won't let anything happen to her.

217

00:23:59,404 --> 00:24:01,130

Who's into trivia?

218

00:24:01,280 --> 00:24:03,007

I am. Okay.

219
00:24:03,157 --> 00:24:05,785
Did you know that water has memory?
True fact.

220
00:24:05,868 --> 00:24:08,037
It's disputed by many, but it's true.

221
00:24:08,121 --> 00:24:10,957
Did you know men are six times
more likely to be struck by lightning?

222
00:24:11,040 --> 00:24:12,934
Did you know gorillas burp
when they're happy?

223
00:24:13,084 --> 00:24:15,378
Did you know we blink
four million times a day?

224
00:24:15,545 --> 00:24:17,397
Did you know
wombats poop squares?

225
00:24:17,547 --> 00:24:20,633
Did you know sleeping quietly
on long journeys prevents insanity?

226
00:24:22,176 --> 00:24:23,444
- Yeah, that's not true.
- It is.

213
00:23:39,300 --> 00:23:42,052
Anna, aku mencemaskannya.

214
00:23:42,219 --> 00:23:46,265
Kita selalu takut kekuatan Elsa
terlalu besar untuk dunia ini.

215
00:23:46,432 --> 00:23:49,852
Kini kita harus berdoa
kuatannya cukup besar.

216
00:23:51,645 --> 00:23:53,731
Takkan kubiarkan terjadi apa pun kepadanya.

217
00:23:59,236 --> 00:24:00,946
Siapa tertarik trivia?

218
00:24:01,113 --> 00:24:02,656
Aku. Baik.

219
00:24:02,823 --> 00:24:05,242
Kau tahu air punya ingatan?
Itu fakta.

220
00:24:05,409 --> 00:24:07,494
Diperdebatkan banyak orang,
tapi itu benar.

221
00:24:07,661 --> 00:24:10,497
Kau tahu lelaki enam kali lebih mungkin tersambar petir?

222
00:24:10,664 --> 00:24:12,750
Kau tahu gorila serdawa ketika mereka bahagia?

223
00:24:12,917 --> 00:24:15,211
Kau tahu kita berkedip empat juta kali per hari?

224
00:24:15,377 --> 00:24:17,213
Kau tahu kotoran wombat kotak?

225
00:24:17,379 --> 00:24:20,466
Kau tahu tidur tenang di perjalanan
panjang mencegah kegilaan?

226
00:24:22,009 --> 00:24:23,260
Itu tidak benar./
Itu benar.

227
00:24:23,594 --> 00:24:24,654
- It's true.
- Definitely true.

228
00:24:24,804 --> 00:24:27,724
- No, it's the truth.
- Well, that was unanimous.

229
00:24:27,890 --> 00:24:30,143
But I will look it up when we get home.

230
00:24:32,228 --> 00:24:34,080
They're both asleep.

231
00:24:34,230 --> 00:24:37,025

So, what do you wanna do?

232
00:24:39,277 --> 00:24:42,280
Sven, keep us steady, will ya?

233
00:24:45,074 --> 00:24:48,745
Anna. Anna?
Remember our first trip like this,

234
00:24:48,953 --> 00:24:52,707
when I said you'd have to be crazy
to want to marry a man you just met?

235
00:24:52,874 --> 00:24:56,961
Wait, what? Crazy? You didn't say
I was crazy. You think I'm crazy?

236
00:24:57,336 --> 00:25:00,048
No. I did. You were...

237
00:25:00,631 --> 00:25:03,009
not crazy.
Clearly.

238
00:25:03,134 --> 00:25:04,819
Just naive.

239
00:25:04,969 --> 00:25:08,431
Not naive. Just new to love.
Like I was.

240
00:25:08,598 --> 00:25:12,894
And when you're new,
you're bound to get it wrong.

227
00:24:23,427 --> 00:24:24,470
Itu benar./
Tentu benar.

228
00:24:24,637 --> 00:24:26,013
Itu benar.
Kalian sepakat.

229
00:24:27,723 --> 00:24:29,517
Tapi aku akan periksa
saat kita pulang.

230

00:24:32,061 --> 00:24:33,687
Mereka berdua tidur.

231
00:24:34,063 --> 00:24:36,899
Jadi, apa yang ingin kau lakukan?

232
00:24:39,109 --> 00:24:42,112
Sven, jaga agar tetap stabil.

233
00:24:44,907 --> 00:24:46,784
Anna. Anna?/Ya.
Ingat perjalanan pertama kita
seperti ini...

234
00:24:48,786 --> 00:24:52,540
...ketika kukatakan kau pasti gila
mau menikahi pria yang baru kau kenal?

235
00:24:52,706 --> 00:24:54,333
Tunggu, apa? Gila? Kau tak mengatakan aku gila. Pikirmu aku gila?

236
00:24:56,961 --> 00:24:58,504
Tidak. Ya. Kau...

237
00:25:00,464 --> 00:25:01,549
...tidak gila.
Jelas.

238
00:25:03,008 --> 00:25:04,635
Hanya naif.

239
00:25:04,802 --> 00:25:08,264
Bukan naif. Hanya baru mengenal cinta. Seperti aku.

240
00:25:08,430 --> 00:25:12,768
Ketika masih baru,
kau pasti buat kesalahan.

241
00:25:13,102 --> 00:25:14,979
So you're saying
I'm wrong for you.

242
00:25:15,104 --> 00:25:19,567
What? No, no. I'm not saying you're wrong, or crazy.

243
00:25:19,734 --> 00:25:21,819
- Kristoff, stop. Please.
- Good idea.

244
00:25:21,944 --> 00:25:24,864
- I hear it. I hear the voice.
- You do?

245
00:25:25,615 --> 00:25:27,615
Olaf, wake up.

246
00:25:58,439 --> 00:26:00,439
What the...

247
00:26:27,093 --> 00:26:29,762
Promise me,
we do this together, okay?

248
00:26:29,929 --> 00:26:31,929
I promise.

249
00:26:41,107 --> 00:26:42,275
It's okay.

250
00:26:42,358 --> 00:26:46,070
Did you know that an enchanted forest
is a place of transformation?

251
00:26:46,237 --> 00:26:47,989
I have no idea what that means,

252
00:26:48,114 --> 00:26:53,327
but I can't wait to see
what it's gonna do to each one of us.

253
00:26:55,746 --> 00:26:56,789
What is this?

254
00:26:56,873 --> 00:26:57,915
- No pushing.
- Stop it.

255
00:26:57,999 --> 00:26:59,684
It's too fast.

241
00:25:12,935 --> 00:25:14,812
Maksudmu aku salah untukmu.

242
00:25:14,979 --> 00:25:19,400
Apa? Tidak. Aku tidak mengatakan
kau salah atau gila.

243
00:25:19,567 --> 00:25:21,652
Kristoff, berhenti bicara./
Ide bagus.

244
00:25:21,819 --> 00:25:23,320
Aku mendengarnya. Aku dengar suara itu. Sungguh?

245
00:25:25,447 --> 00:25:26,991
Olaf, bangun.

246
00:25:58,272 --> 00:25:59,106
Apa yang..

247
00:26:26,926 --> 00:26:29,595
Berjanjilah kita melakukan ini bersama.

248
00:26:29,762 --> 00:26:31,138
Aku berjanji.

249
00:26:40,940 --> 00:26:41,941
Tidak apa-apa.

250
00:26:42,107 --> 00:26:45,903
Kau tahu hutan ajaib
adalah tempat perubahan?

251
00:26:46,070 --> 00:26:47,821
Aku tak tahu apa artinya itu...

252
00:26:47,988 --> 00:26:53,160
...tapi aku ingin melihat
apa pengaruhnya kepada kita.

253
00:26:54,703 --> 00:26:56,038
Hei!/
Apa ini?

254
00:26:56,205 --> 00:26:57,498
Jangan mendorong./
Hentikan.

255
00:26:57,665 --> 00:26:58,666
Terlalu cepat.

256
00:26:59,834 --> 00:27:01,834
What was that?

257
00:27:02,837 --> 00:27:04,837
No...

258
00:27:06,424 --> 00:27:09,677
And we're locked in. Probably
should have seen that one coming.

259
00:27:11,929 --> 00:27:14,348
This forest is beautiful.

260
00:27:40,124 --> 00:27:46,464
The dam. It still stands.
It was in Grand Pabbie's visions.

261
00:27:46,672 --> 00:27:48,024
But why?

262
00:27:48,174 --> 00:27:50,927
I don't know, but it's still
in good shape. Thank goodness.

263
00:27:51,093 --> 00:27:52,178
What do you mean?

264
00:27:52,303 --> 00:27:55,348
If that dam broke,
it would send a tidal wave so big

265
00:27:55,431 --> 00:27:57,808
it would wash away
everything on this fjord.

266
00:27:58,142 --> 00:28:01,270
Everything?
But Arendelle's on this fjord.

267
00:28:01,854 --> 00:28:05,274
Nothing's gonna happen
to Arendelle, Anna. It's gonna be fine.

268
00:28:05,441 --> 00:28:07,441
Come here.

269
00:28:13,074 --> 00:28:18,871
Under different circumstances,
this would be a pretty romantic place.

256
00:26:59,458 --> 00:27:00,668
Apa itu?

257
00:27:02,670 --> 00:27:04,004
Tidak. Tidak.

258
00:27:06,257 --> 00:27:09,510
Kita terjebak.
Seharusnya bisa kutebak.

259
00:27:11,762 --> 00:27:14,181
Hutan ini sangat indah.

260
00:27:39,999 --> 00:27:43,544
Bendungannya masih berdiri.
Itu ada dalam penglihatan Grand Pabbie.

261
00:27:46,505 --> 00:27:47,840
Tapi kenapa?

262
00:27:48,007 --> 00:27:50,759
Entah, tapi masih dalam kondisi baik.
Syukurlah.

263
00:27:50,926 --> 00:27:51,969
Apa maksudmu?

264
00:27:52,136 --> 00:27:53,137
Jika bendungannya jebol, akan ada gelombang besar

265
00:27:53,304 --> 00:27:57,641
yang menyapu seluruh isi teluk ini.

266
00:27:57,808 --> 00:27:59,226
Seluruhnya?
Tapi Arendelle ada di teluk ini.

267
00:28:01,729 --> 00:28:05,107
Takkan terjadi apa-apa dengan Arendelle.
Semua akan baik-baik saja.

268
00:28:05,274 --> 00:28:06,483
Kemarilah.

269
00:28:12,948 --> 00:28:18,704
Dalam keadaan berbeda,
ini adalah tempat yang romantis.

270
00:28:19,038 --> 00:28:20,973

- Don't you think?
- Different circumstances?

271
00:28:21,123 --> 00:28:25,002
- You mean, like with someone else?
- What? No! No. I'm saying...

272
00:28:25,628 --> 00:28:27,213
Just in case
we don't make it out of here...

273
00:28:27,338 --> 00:28:29,632
Wait, what? You don't think
we're gonna make it out of here?

274
00:28:29,757 --> 00:28:32,260
No. No! I mean, no,
we will make it out of here.

275
00:28:32,426 --> 00:28:34,804
Well, technically the odds are
kind of complicated, but my point is...

276
00:28:35,304 --> 00:28:36,572
In case we die...

277
00:28:36,722 --> 00:28:39,058
- You think we're gonna die?
- No! No...

278
00:28:39,183 --> 00:28:40,535
- Where's Elsa?
- We will die at some point.

279
00:28:40,685 --> 00:28:42,770
I swore
that I wouldn't leave her side.

280
00:28:42,853 --> 00:28:45,606
But way far in the future,
we will die.

281
00:28:49,568 --> 00:28:51,654
Don't patronize me.

282
00:29:00,413 --> 00:29:03,040
Elsa!
There you are.

283
00:29:03,207 --> 00:29:05,143

- You okay?

- I'm fine.

270

00:28:18,871 --> 00:28:19,705

Benar?

Keadaan berbeda?

271

00:28:20,956 --> 00:28:22,041

Maksudmu bersama orang lain?

Apa? Tidak! Maksudku..

272

00:28:25,461 --> 00:28:27,630

Siapa tahu kita tidak selamat./

Apa?

273

00:28:27,796 --> 00:28:29,131

Menurutmu kita tidak akan selamat?

274

00:28:29,298 --> 00:28:30,132

Tidak!

Tidak, kita akan selamat.

275

00:28:32,259 --> 00:28:34,678

Kemungkinannya sedikit rumit,

tapi maksudku..

276

00:28:35,179 --> 00:28:36,388

Siapa tahu kita mati..

277

00:28:36,555 --> 00:28:38,891

Menurutmu kita akan mati?/

Tidak!

278

00:28:39,058 --> 00:28:40,351

Di mana Elsa?/

Cepat atau lambat kita akan mati.

279

00:28:40,518 --> 00:28:42,436

Aku berjanji selalu bersamanya./

Tidak dalam waktu dekat.

280

00:28:42,603 --> 00:28:45,439

Elsa!/

Tapi jauh ke depan nanti, kita akan mati.

281

00:28:49,401 --> 00:28:51,487

Jangan mengguruiku.

282

00:29:00,246 --> 00:29:01,455

Elsa!

Kau di sini.

283
00:29:03,040 --> 00:29:04,959
Kau baik-baik saja?/
Ya.

284
00:29:05,293 --> 00:29:07,270
Okay, good.

285
00:29:07,420 --> 00:29:09,420
Where's Olaf?

286
00:29:10,548 --> 00:29:13,384
Anna?
Elsa?

287
00:29:13,551 --> 00:29:15,361
Sven?

288
00:29:15,511 --> 00:29:17,511
Samantha?

289
00:29:19,598 --> 00:29:22,560
I don't even know a Samantha.

290
00:29:33,279 --> 00:29:35,279
That's normal.

291
00:29:47,918 --> 00:29:49,918
What was that?

292
00:29:50,254 --> 00:29:52,254
Samantha?

293
00:31:22,721 --> 00:31:24,721
This is fine.

294
00:31:26,684 --> 00:31:28,684
Olaf!

295
00:31:32,940 --> 00:31:35,609
Hey, guys.
Meet the Wind Spirit.

296
00:31:37,403 --> 00:31:39,171
Coming through!

297
00:31:39,321 --> 00:31:40,548
I think I'm gonna be sick.

298
00:31:40,698 --> 00:31:43,492
I'd hold your hair back,
but I can't find my arms.

299
00:31:51,667 --> 00:31:53,667
Hey! Stop!

284
00:29:05,125 --> 00:29:06,710
Baiklah.

285
00:29:07,253 --> 00:29:08,879
Di mana Olaf?

286
00:29:10,381 --> 00:29:11,465
Anna? Elsa?

287
00:29:13,384 --> 00:29:14,802
Sven?

288
00:29:15,344 --> 00:29:16,971
Samantha?

289
00:29:19,431 --> 00:29:22,393
Aku tidak tahu siapa Samantha.

290
00:29:33,112 --> 00:29:34,530
Itu normal.

291
00:29:47,501 --> 00:29:48,878
Apa itu?

292
00:29:50,129 --> 00:29:51,046
Samantha?

293
00:31:22,555 --> 00:31:23,764
Tidak ada apa-apa.

294
00:31:26,559 --> 00:31:27,643
Olaf!

295
00:31:32,398 --> 00:31:33,482
Hei, teman-teman.
Perkenalkan Roh Angin.

296
00:31:37,278 --> 00:31:38,529
Permisi!

297
00:31:39,154 --> 00:31:40,364
Aku mau muntah.

298
00:31:40,531 --> 00:31:43,325
Aku ingin pegangi rambutmu,
tapi entah di mana lenganku.

299
00:31:51,500 --> 00:31:52,960
Hei! Hentikan!

300
00:32:05,890 --> 00:32:07,890
Elsa!

301
00:32:09,602 --> 00:32:11,602
Let her go!

302
00:32:15,524 --> 00:32:17,524
Anna, be careful!

303
00:32:17,693 --> 00:32:19,693
That's my sister!

304
00:32:23,657 --> 00:32:25,657
Prince Agnarr!

305
00:32:28,787 --> 00:32:30,787
For Arendelle.

306
00:32:32,917 --> 00:32:34,917
Look out!

307
00:32:35,461 --> 00:32:37,461
Father!

308
00:32:45,930 --> 00:32:47,932
- Are you okay?
- I'm fine.

309
00:32:49,433 --> 00:32:51,433
What are these?

310
00:32:52,311 --> 00:32:55,064
They look like moments in time.

311
00:32:55,981 --> 00:32:58,817

- What's that thing you say, Olaf?
- The thing...

312
00:32:59,401 --> 00:33:03,072
My theory about advancing technologies
as both our savior and our doom?

313
00:33:03,197 --> 00:33:05,366
No, not that one.
The one about...

314
00:33:05,449 --> 00:33:07,493
- The one about cucumbers?
- No. The thing about water.

300
00:32:05,431 --> 00:32:06,265
Elsa!

301
00:32:09,435 --> 00:32:11,103
Lepaskan dia!

302
00:32:15,357 --> 00:32:16,859
Anna, hati-hati!

303
00:32:17,526 --> 00:32:19,111
Itu kakakku!

304
00:32:23,490 --> 00:32:24,867
Pangeran Agnarr!

305
00:32:28,621 --> 00:32:30,247
Untuk Arendelle.

306
00:32:32,750 --> 00:32:33,959
Awas!

307
00:32:35,294 --> 00:32:36,295
Ayah!

308
00:32:45,763 --> 00:32:46,764
Kau baik-baik saja?
Ya.

309
00:32:49,266 --> 00:32:50,476
Apa ini?

310
00:32:52,144 --> 00:32:54,939

Mereka seperti momen-momen dalam waktu.

311
00:32:55,814 --> 00:32:57,483
Apa katamu saat itu, Olaf?
Kataku..

312
00:32:59,235 --> 00:33:02,571
Teoriku bahwa teknologi maju
adalah penyelamat dan penghancur kita?

313
00:33:02,738 --> 00:33:04,907
Bukan itu. Yang mengenai..

314
00:33:05,074 --> 00:33:06,283
Tentang mentimun?/
Bukan.
Mengenai air.

315
00:33:08,077 --> 00:33:09,970
Yeah.
Water has memory.

316
00:33:10,120 --> 00:33:13,749
The water that makes up you and me has
passed through at least four humans,

317
00:33:13,916 --> 00:33:15,916
and/or animals before us.

318
00:33:18,128 --> 00:33:20,548
And remembers everything.

319
00:33:22,383 --> 00:33:24,383
The wind's back.

320
00:33:24,760 --> 00:33:26,028
Delicious.

321
00:33:26,178 --> 00:33:28,931
I think I'll name you Gale.

322
00:33:30,849 --> 00:33:32,849
Get out of there.

323
00:33:33,310 --> 00:33:35,310
- Hi.
- Aren't you curious?

324

00:33:37,022 --> 00:33:39,022
You in a better mood now?

325
00:33:49,368 --> 00:33:52,329
Father. That's Father.

326
00:33:54,248 --> 00:33:57,376
- This girl.
- She's saving him.

327
00:33:57,918 --> 00:33:59,918
She's Northuldra.

328
00:34:01,714 --> 00:34:04,883
- What is that?
- Olaf, get behind me.

329
00:34:07,553 --> 00:34:09,972
- What are you gonna do with that?
- I have no idea.

315
00:33:07,910 --> 00:33:09,787
Ya. Air punya ingatan.

316
00:33:09,954 --> 00:33:13,582
Air yang membentuk kau dan aku
telah melewati sedikitnya empat manusia...

317
00:33:13,749 --> 00:33:15,668
...atau hewan sebelum kita.

318
00:33:17,962 --> 00:33:20,381
Dan ingat segalanya.

319
00:33:22,216 --> 00:33:23,926
Angin kembali.

320
00:33:24,593 --> 00:33:25,845
Menyenangkan.

321
00:33:26,011 --> 00:33:28,764
Kunamai kau Gale.

322
00:33:30,683 --> 00:33:31,851
Keluarlah.

323
00:33:33,143 --> 00:33:34,812
Hai./

Kau penuh rasa ingin tahu.

324
00:33:36,856 --> 00:33:38,399
Kau sedang senang?

325
00:33:48,951 --> 00:33:52,162
Ayah. Itu Ayah.

326
00:33:54,081 --> 00:33:55,416
Gadis ini.
Dia menyelamatkannya.

327
00:33:57,751 --> 00:33:59,378
Dia Northuldra.

328
00:34:01,547 --> 00:34:02,840
Apa itu?
Olaf, ke belakangku.

329
00:34:07,428 --> 00:34:08,554
Buat apa pedang itu?
Aku tidak tahu.

330
00:34:24,111 --> 00:34:26,111
Lower your weapon.

331
00:34:26,739 --> 00:34:30,034
- And you lower yours.
- Arendellian soldiers?

332
00:34:30,576 --> 00:34:34,705
- Threatening my people, Lieutenant?
- Invading my dance space, Yelena?

333
00:34:35,247 --> 00:34:37,458
Why does that soldier
look so familiar?

334
00:34:38,042 --> 00:34:40,042
- Lieutenant!
- Get the sword!

335
00:34:47,676 --> 00:34:50,638
That was magic.
Did you see that?

336
00:34:50,763 --> 00:34:52,763
Of course I saw it.

337
00:34:52,973 --> 00:34:54,600
You chose a nice, cold greeting.

338
00:34:54,683 --> 00:34:56,452
They've been trapped in here
this whole time?

339
00:34:56,602 --> 00:34:58,037
- Yeah.
- What do we do now?

340
00:34:58,187 --> 00:35:01,273
I got this.
Hi, I'm Olaf.

341
00:35:03,400 --> 00:35:05,819
Sorry.
Yeah, I just find clothes restricting.

342
00:35:06,278 --> 00:35:08,447
Bet you're wondering
who we are and why we're here.

343
00:35:08,530 --> 00:35:12,368
It's really quite simple.
It began with two sisters.

330
00:34:23,736 --> 00:34:25,237
Turunkan senjatamu.

331
00:34:26,572 --> 00:34:28,073
Dan kau turunkan senjatamu.
Prajurit Arendelle?

332
00:34:30,409 --> 00:34:32,161
Mengancam orangku, Letnan?
Melanggar ruang dansaku, Yelena?

333
00:34:35,080 --> 00:34:37,291
Kenapa prajurit itu tidak asing?/
Tidak.

334
00:34:37,625 --> 00:34:38,459
Letnan!
Ambil pedangnya!

335
00:34:47,510 --> 00:34:49,053
Itu sihir.
Kau melihatnya?

336
00:34:50,638 --> 00:34:52,181
Tentu.

337
00:34:52,848 --> 00:34:54,558
Sambutanmu dingin.

338
00:34:54,725 --> 00:34:56,268
Selama ini mereka terjebak di sini?

339
00:34:56,435 --> 00:34:57,853
Ya./
Harus berbuat apa?

340
00:34:58,020 --> 00:34:59,021
Biar aku saja.
Hai, aku Olaf.

341
00:35:03,234 --> 00:35:05,653
Maaf. Pakaian membuatku tak leluasa.

342
00:35:06,111 --> 00:35:07,988
Kalian pasti bingung siapa kami
dan kenapa kami di sini.

343
00:35:08,155 --> 00:35:09,823
Sederhana saja.
Berawal dari dua bersaudari.

344
00:35:12,493 --> 00:35:15,704
One born with magical powers.
One born powerless.

345
00:35:15,871 --> 00:35:19,208
Their love of snowmen, infinite.
Anna, no! Too high!

346
00:35:19,333 --> 00:35:20,726
Blast!

347
00:35:20,876 --> 00:35:22,478
Mama! Papa! Help!

348
00:35:22,628 --> 00:35:26,382
Slam! Doors shutting everywhere.
Sisters torn apart.

349
00:35:26,715 --> 00:35:30,511
At least they have their parents.
Their parents are dead.

350
00:35:31,470 --> 00:35:33,722
Hi. I'm Anna.
I'll marry a man I just met.

351
00:35:33,889 --> 00:35:37,476
Elsa's gonna blow!
Snow! Snow! Run!

352
00:35:37,810 --> 00:35:40,104
Magic pulses through my snowflakes.

353
00:35:40,270 --> 00:35:41,355
I live.

354
00:35:41,438 --> 00:35:45,150
Ice palace for one.
Get out, Anna.

355
00:35:46,110 --> 00:35:47,920
- My heart.
- Oh, my goodness.

356
00:35:48,070 --> 00:35:51,824
Only an act of true love can save you.
Here's a true love's kiss.

357
00:35:52,616 --> 00:35:55,369
You're not worth it.
Guess what? I'm the bad guy.

344
00:35:12,368 --> 00:35:14,036
Satu lahir dengan kekuatan sihir.
Satu tanpa kekuatan.

345
00:35:15,704 --> 00:35:17,456
Mereka amat mencintai boneka salju.
Anna, tidak! Terlalu tinggi!

346
00:35:19,208 --> 00:35:20,334
Celaka!

347
00:35:20,501 --> 00:35:22,002
Ibu! Ayah! Tolong!

348

00:35:22,169 --> 00:35:24,171
Pintu menutup di mana-mana.
Saudari terpisahkan.

349
00:35:26,423 --> 00:35:28,384
Setidaknya mereka punya orang tua.
Orang tua mereka wafat.

350
00:35:31,303 --> 00:35:33,556
Aku Anna. Aku akan menikahi pria
yang baru kukenal.

351
00:35:33,722 --> 00:35:37,351
Elsa akan mengamuk! Salju! Lari!

352
00:35:37,518 --> 00:35:39,478
Sihir mengalir di kepingan saljuku.

353
00:35:40,104 --> 00:35:41,105
Aku hidup.

354
00:35:41,272 --> 00:35:43,816
Istana es untuk satu orang.
Pergilah, Anna.

355
00:35:45,943 --> 00:35:46,819
Hatiku.
Astaga.

356
00:35:47,903 --> 00:35:49,697
Hanya tindakan cinta sejati
dapat menyelamatkanmu.
Ini ciuman cinta sejati.

357
00:35:52,449 --> 00:35:53,659
Kau tidak pantas.
Aku penjahat.

358
00:35:55,536 --> 00:35:56,887
What?

359
00:35:57,037 --> 00:36:00,374
And Anna freezes to death forever.

360
00:36:00,833 --> 00:36:02,476
Anna...

361
00:36:02,626 --> 00:36:03,936

Then she unfreezes!

362
00:36:04,086 --> 00:36:05,521
And then Elsa woke up the magical spirits,

363
00:36:05,671 --> 00:36:06,897
and we were forced out of our kingdom.

364
00:36:07,047 --> 00:36:08,549
Now our only hope is to find the truth about the past,

365
00:36:08,674 --> 00:36:09,900
but we don't have a clue how to do that,

366
00:36:10,050 --> 00:36:12,720
except Elsa's hearing voices,
so we got that going for us.

367
00:36:12,886 --> 00:36:14,886
Any questions?

368
00:36:17,224 --> 00:36:19,224
I think they got it.

369
00:36:20,394 --> 00:36:23,313
- Are you really Queen of Arendelle?
- I am.

370
00:36:23,480 --> 00:36:26,483
Why would nature reward
a person of Arendelle with magic?

371
00:36:26,650 --> 00:36:28,694
Perhaps to make up
for the actions of your people.

358
00:35:55,369 --> 00:35:56,245
Apa?

359
00:35:56,871 --> 00:36:00,207
Anna membeku sampai selamanya.

360
00:36:00,708 --> 00:36:01,750
Oh, Anna.

361

00:36:02,459 --> 00:36:03,752
Lalu dia tidak beku!

362
00:36:03,919 --> 00:36:05,337
Lalu Elsa membangunkan roh gaib...

363
00:36:05,504 --> 00:36:06,714
...dan kami terpaksa meninggalkan kerajaan.

364
00:36:06,881 --> 00:36:08,382
Kami mencari kebenaran masa lalu...

365
00:36:08,549 --> 00:36:09,717
...tanpa petunjuk...

366
00:36:09,884 --> 00:36:12,553
...hanya Elsa mendengar suara-suara.

367
00:36:12,720 --> 00:36:14,138
Ada pertanyaan?

368
00:36:17,057 --> 00:36:18,642
Mereka mengerti.

369
00:36:20,269 --> 00:36:21,937
Kau sungguh Ratu Arendelle?
Benar.

370
00:36:23,314 --> 00:36:26,317
Kenapa alam memberikan sihir
kepada seorang Arendelle?

371
00:36:26,483 --> 00:36:28,527
Mungkin untuk membalas
perbuatan rakyatmu.

372
00:36:28,861 --> 00:36:32,573
My people are innocent.
We would have never attacked first.

373
00:36:32,781 --> 00:36:34,781
May the truth be found.

374
00:36:35,284 --> 00:36:37,953
Hi. I'm sorry.
What's happening?

375
00:36:38,203 --> 00:36:42,082
That's it. Lieutenant Mattias!
Library, second portrait on the left.

376
00:36:42,249 --> 00:36:44,460
You were our father's official guard.

377
00:36:44,960 --> 00:36:46,770
Agnarr.

378
00:36:46,920 --> 00:36:48,920
What did happen to your parents?

379
00:36:49,673 --> 00:36:53,010
Our parents' ship went down
in the Southern Sea six years ago.

380
00:36:57,890 --> 00:37:01,852
- I see him. I see him in your faces.
- Really?

381
00:37:02,019 --> 00:37:06,440
Soldiers. We may be getting on in years,
but we're still strong.

382
00:37:06,815 --> 00:37:08,815
And proud to serve Arendelle.

383
00:37:10,027 --> 00:37:13,947
Wait. Please.
Someone has called me here.

384
00:37:14,281 --> 00:37:16,133
If I can just find them,

385
00:37:16,283 --> 00:37:19,953
I believe they have the answers
that may help us free this forest.

372
00:36:28,694 --> 00:36:30,404
Rakyatku tak bersalah.
Kami takkan menyerang pertama.

373
00:36:32,615 --> 00:36:34,325
Kiranya kebenaran terungkap.

374
00:36:35,159 --> 00:36:36,660
Hai. Maaf.
Ada apa?

375
00:36:38,078 --> 00:36:40,122
Itu dia. Letnan Mattias!
Perpustakaan, gambar kedua dari kiri.

376
00:36:42,082 --> 00:36:44,293
Kau pengawal resmi ayah kami.

377
00:36:44,793 --> 00:36:46,587
Agnarr.

378
00:36:46,754 --> 00:36:48,547
Apa yang terjadi dengan orang tuamu?

379
00:36:49,256 --> 00:36:51,550
Kapal orang tua kami tenggelam
di Laut Selatan enam tahun lalu.

380
00:36:57,723 --> 00:37:00,643
Aku melihatnya.
Aku melihat dia di wajah kalian.
Benarkah?

381
00:37:01,852 --> 00:37:02,978
Prajurit.
Mungkin kami bertambah tua,
tapi kami masih kuat.

382
00:37:06,440 --> 00:37:08,609
Dan bangga bisa melayani Arendelle.

383
00:37:09,860 --> 00:37:11,695
Tunggu.
Ada yang memanggilku kemari.

384
00:37:13,948 --> 00:37:15,950
Jika bisa kutemukan...

385
00:37:16,116 --> 00:37:19,787
...mereka pasti punya jawaban
untuk membebaskan hutan ini.

386
00:37:20,454 --> 00:37:24,583
- Trust me, I just want to help.
- We only trust nature.

387
00:37:25,167 --> 00:37:27,167
When nature speaks...

388
00:37:29,546 --> 00:37:31,357
we listen.

389
00:37:31,507 --> 00:37:33,967
This will all make sense
when I'm older.

390
00:37:34,593 --> 00:37:36,593
Fire Spirit!

391
00:37:37,846 --> 00:37:40,891
- Get back, everyone!
- Head for the river!

392
00:37:51,151 --> 00:37:53,612
No! The reindeer!
That's a dead end!

393
00:37:53,695 --> 00:37:55,864
Come on, Sven!
We'll get them.

394
00:37:59,076 --> 00:38:01,076
Elsa! Get out of there!

395
00:38:01,954 --> 00:38:03,954
No...

396
00:38:07,876 --> 00:38:09,876
Elsa!

397
00:38:20,722 --> 00:38:23,058
Come on, buddy,
we can do this.

398
00:38:28,146 --> 00:38:30,146
Anna!

399
00:38:35,487 --> 00:38:38,407
- Get her out of here.
- No! Elsa!

400
00:39:53,190 --> 00:39:55,442
They're all looking at us,
aren't they?

386
00:37:20,329 --> 00:37:22,289
Percayalah, aku hanya ingin menolong.
Kami hanya percaya alam.

387
00:37:25,000 --> 00:37:26,669
Ketika alam berbicara...

388
00:37:29,380 --> 00:37:30,422
...kami mendengarkan.

389
00:37:31,340 --> 00:37:33,425
Ini akan masuk akal saat aku dewasa.

390
00:37:34,468 --> 00:37:35,678
Roh Api!

391
00:37:37,471 --> 00:37:38,722
Mundur, semua!
Pergi ke sungai!

392
00:37:50,860 --> 00:37:52,903
Tidak! Rusanya! Itu jalan buntu!

393
00:37:53,070 --> 00:37:54,071
Ayo, Sven!
Kami akan tolong mereka.

394
00:37:58,909 --> 00:38:00,828
Elsa! Pergi dari sana!

395
00:38:01,787 --> 00:38:02,788
Tidak.

396
00:38:07,710 --> 00:38:08,711
Elsa!

397
00:38:20,556 --> 00:38:22,892
Ayo, kawan, kita bisa.

398
00:38:27,730 --> 00:38:28,772
Anna!

399

00:38:35,237 --> 00:38:36,280

Bawa dia pergi.

Tidak! Elsa!

400

00:39:52,857 --> 00:39:55,276

Mereka sedang melihat kita, bukan?

APPENDIX II

Blanco Checklist as the Instrument for Taking the Category Shifts in Walt Disney Film “Frozen II”

No.	Source Expression	Target Expression	Category shifts			
			Str	Cl	Un	Sys
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						
11.						
12.						

Notes:

Str : Structure shift

Cl : Class shift

Un : Unit shift

Sys : Intra-system shift

APPENDIX IV

Category Shifts in Walt Disney Film “Frozen II” _USA-2019

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
1.	Anna Elsa. <u>Bedtime soon.</u>	Anna Elsa. <u>Waktunya tidur.</u>	√		√	
2.	The princess is trapped in <u>the snow goblin’s evil spell.</u>	<u>Gawat.</u> Putri terjebak dalam <u>mantra jahat goblin salju.</u>	√			
3.	Quick, Elsa! Make a prince! A fancy one.	Cepat, Elsa! Buatkan pangeran <u>yang</u> tampan!	√			
4.	Oh, no! The prince is trapped, <u>too.</u>	Gawat! Pangeran <u>juga</u> terperangkap.		√		
5.	Who cares <u>about</u> danger when there’s love?	Siapa peduli bahaya saat ada cinta?	√			
6.	<u>The lost fairies cry out.</u>	<u>Peri-peri tersesat berseru.</u>	√		√	
7.	<u>What sound does a giraffe make? Never mind</u>	<u>Seperti apa suara jerapah? Lupakan</u>	√		√	
8.	They wake <u>the fairy queen</u> who breaks the spell and saves everyone!	Mereka bangunkan <u>ratu peri</u> yang membatalkan mantra dan menyelamatkan semuanya!	√			
9.	And <u>they all get married.</u>	Lalu mereka <u>menikah!</u>	√	√	√	
10.	What are you playing? <u>Enchanted forest.</u>	Kalian bermain apa? <u>Hutan ajaib.</u>	√			
11.	<u>That’s like no</u> enchanted forest I’ve ever seen.	<u>Tidak seperti</u> hutan ajaib yang pernah ayah lihat.	√			
12.	You’ve seen an enchanted forest? <u>Wait, what?</u>	Ayah pernah melihat hutan ajaib? Apa?	√			
13.	<u>I have once.</u> And you’ve never told <u>us this before?</u>	Pernah. Sekali. Ayah tidak pernah menceritakannya.	√			
14.	I could tell <u>you</u> now, if you...	Ayah bisa ceritakan sekarang jika...	√			
15.	<u>Okay,</u> now. Tell us now.	Sekarang. Ceritakan sekarang.	√			
16.	<u>Are you sure about this?</u> It’s time they know.	<u>Kau yakin?</u> Sudah waktunya mereka tahu.			√	

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
17.	Let's make a big <u>snowman</u> later. If they can settle and listen.	Nanti kita buat <u>boneka salju</u> besar. Jika mereka bisa diam dan mendengarkan.			√	
18.	Stood a very old and very enchanted forest.	...terdapat <u>hutan ajaib yang sangat tua.</u>	√			
19.	But <u>its magic</u> wasn't that of <u>goblin spells</u> and <u>lost fairies</u> .	Namun sihirnya bukan <u>mantra goblin</u> atau <u>peri tersesat</u> .	√		√	√
20.	It was protected by <u>the most powerful spirits of all</u> .	Hutan itu dilindungi oleh <u>roh-roh terkuat...</u>	√		√	
21.	<u>But</u> it was also <u>home to the mysterious Northuldra people</u> .	Itu juga <u>tempat tinggal rakyat Northuldra yang misterius</u> .	√		√	√
22.	They just <u>took advantage</u> of <u>the Forest's gifts</u> .	Mereka hanya <u>memanfaatkan anugrah dari hutan</u> .	√		√	√
23.	Their <u>ways</u> were <u>so</u> different from ours,	<u>Cara</u> hidup mereka berbeda dari kita...	√			√
24.	but still, they <u>promised us friendship</u>namun mereka tetap <u>bersahabat</u> .		√	√	
25.	In honor of that, <u>your grandfather</u> , king Runeard,	Untuk menghormatinya, <u>kakekmu</u> , raja Runeard...	√			
26.	built them a <u>mighty dam</u> to strengthen their <u>waters</u>membangun <u>bendungan besar</u> untuk perkuat <u>perairan</u> mereka.	√			√
27.	It was a gift of peace. That's a <u>big gift of peace</u> .	Itu hadiah perdamaian. Itu <u>hadiah perdamaian yang besar</u> .	√			
28.	<u>And</u> I was so honored to get to go to the Forest to <u>celebrate it</u> .	Ayah merasa terhormat bisa ke hutan untuk <u>merayakannya</u> .	√		√	
29.	<u>We let down our guard</u> .	<u>Kami lengah</u> .			√	
30.	<u>We were charmed</u> .	<u>Kami terpesona</u> .			√	
31.	<u>It felt so...</u>	Terasa begitu...	√			
32.	But <u>something</u> went wrong.	Namun terjadi <u>kesalahan</u> .		√		
33.	Get <u>behind me</u> .	Pergi ke <u>belakangku</u> .			√	

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
34.	It was a <u>brutal battle</u> .	Itu <u>pertempuran yang brutal</u> .	√	√		
35.	<u>The fighting enraged the spirits</u> .	<u>Pertempuran itu membuat roh-roh marah</u> .	√			
36.	<u>Look out!</u>	<u>Awas!</u>			√	
37.	<u>They turned their magic against us all</u> .	<u>Sihir mereka menyerang kami semua</u> .	√	√		
38.	and someone <u>saved me</u>dan seseorang <u>menyelamatkanku</u> .			√	
39.	<u>I'm told the spirits then vanished</u> .	<u>Kemudian roh-roh itu lenyap</u> .			√	
40.	<u>And a powerful mist covered the Forest</u> .	<u>Kabut yang tebal menutupi Hutan</u> .	√			
41.	<u>And</u> that night, I <u>came home</u> King of Arendelle.	Malam itu, ayah <u>pulang sebagai</u> raja Arendelle.	√		√	
42.	Whoa, papa, that was <u>epic</u> . <u>Whoever</u> saved you, I love them.	Wah, ayah, itu <u>luar biasa</u> . <u>Siapa pun</u> menyelematkan ayah, aku cinta mereka.			√	
43.	<u>I wish I knew who it was</u> .	<u>Andai ayah tahu siapa</u> .			√	
44.	<u>What happened to the spirits?</u> What's in the Forest now?	<u>Roh-roh itu bagaimana?</u> Apa isi Hutan itu sekarang?	√	√		
45.	<u>I don't know</u> . The mist still stands.	<u>Entahlah</u> . Kabutnya masih ada.			√	
46.	No one can <u>get in</u> . And no one <u>has since come out</u> .	Tak ada yang bisa <u>masuk</u> . Tak ada yang <u>keluar sejak itu</u> .	√		√	
47.	But the Forest could wake again.	Tapi Hutan <u>itu</u> bisa bangun lagi.	√			
48.	<u>And</u> we must be prepared for <u>whatever danger</u> it may bring.	Kita harus siap untuk <u>bahaya apa pun</u> yang bisa terjadi.	√		√	
49.	<u>And on that note</u> , how about we say good night to <u>your father?</u>	<u>Sekarang</u> , bisa ucapkan selamat malam kepada <u>ayahmu?</u>	√		√	
50.	But I still <u>have so many questions</u> . Save them for <u>another night</u> , Anna.	Tapi aku masih banyak <u>pertanyaan</u> . Simpan untuk <u>malam lain</u> , Anna.	√			√
51.	You know I don't have that kind of <u>patience</u> .	Kau tahu aku tidak bisa <u>bersabar</u> .		√		
52.	Why did Northuldra attack us <u>anyway?</u>	Kenapa Northuldra menyerang kita?	√			

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
53.	Who attacks <u>people</u> who give them <u>gifts</u> ?	Siapa menyerang <u>orang</u> yang memberi mereka <u>hadiah</u> ?				√
54.	<u>Do you think the Forest will wake again?</u>	<u>Menurut Ibu, Hutan itu akan bangun lagi?</u>			√	
55.	Only Antohallan knows. Octa-who-what?	Hanya Antohallan <u>yang</u> tahu. Okta apa?	√			
56.	<u>my mother</u> would sing a song about <u>a special river</u> called Antohallan,	... <u>nenekmu</u> menyanyikan lagu tentang <u>sungai istimewa</u> bernama Antohallan...	√		√	
57.	that was said to hold <u>all</u> the <u>answers</u> about the <u>past</u>yang konon menyimpan <u>jawaban</u> tentang <u>masa lalu</u> .	√		√	√
58.	<u>About</u> what we are a part of.	Kita bagian dari apa.	√			
59.	Will you sing <u>it</u> for us? Please?	Wah. Bisa nyanyikan untuk kami?	√			
60.	<u>Scooch in.</u>	<u>Mendekatlah.</u>			√	
61.	Your Majesty. They're ready.	Yang Mulia. Mereka <u>sudah</u> siap.	√			
62.	<u>Excuse me.</u>	<u>Maaf.</u>			√	
63.	<u>Do</u> you hear that? What?	Kau dengar itu? Apa?	√			
64.	Enjoying <u>your new permafrost</u> , Olaf? I'm just living the dream, Anna.	Menikmati <u>permafrost barumu</u> , Olaf? Impian yang jadi kenyataan, Anna.	√			
65.	<u>How I wish this could last forever.</u>	<u>Andai bisa begini selamanya.</u>			√	
66.	And yet, change mocks us with <u>her beauty</u> .	Namun, perubahan mengejek kita dengan <u>keindahannya</u> .	√		√	
67.	<u>Forgive me.</u> Maturity <u>making me</u> poetic.	<u>Maaf.</u> Kedewasaan <u>membuatku</u> puitis.			√	
68.	<u>Tell me, you're older</u> and thus <u>all-knowing</u> .	<u>Katakan, kau lebih dewasa dan berwawasan...</u>			√	
69.	do you ever <u>worry</u> about the notion that nothing is permanent?	...apa kau pernah <u>mencemaskan</u> bahwa tidak ada yang abadi?		√		
70.	I can't wait <u>until I'm</u> ancient like you,	Aku tak sabar jadi setua dirimu...	√			
71.	so I don't have to worry about <u>important things</u>agar tak lagi mencemaskan <u>hal-hal penting</u> .	√	√		

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
72.	<u>That's not what I mean.</u>	<u>Bukan itu maksudku.</u>	√		√	
73.	and the <u>gates</u> are open wide, and I'm not alone anymore.	...dan <u>gerbang</u> terbuka lebar dan aku tak sendirian lagi.				√
74.	<u>Grizzly bear?</u>	<u>Beruang Grizzly?</u>	√			
75.	<u>Brown bear?</u>	<u>Berunag coklat?</u>	√			
76.	<u>Angry face?</u>	<u>Wajah marah?</u>	√			
77.	<u>Black bear?</u>	<u>Beruang hitam?</u>	√			
78.	<u>Unredeemable monster? Greatest mistake of your life?</u>	<u>Monster jahat? Kesalahan terbesar di hidupmu?</u>	√		√	
79.	Wouldn't even <u>kiss you?</u>	Tak mau <u>menciummu?</u>			√	
80.	We all <u>kind of got it</u> . Okay, Olaf, you're up.	Kita semua <u>benar</u> . Olaf, <u>giliranmu</u> .			√	
81.	So much <u>easier</u> now that I can read.	Ini <u>lebih mudah</u> setelah aku bisa membaca.			√	
82.	<u>Lightning around, boys against girls.</u>	<u>Babak kilat, lelaki melawan perempuan.</u>	√		√	
83.	<u>Teapot!</u>	<u>Teko teh!</u>			√	
84.	I don't think Olaf should get to <u>rearrange.</u>	Olaf tak boleh <u>mengubah bentuk tubuh.</u>			√	
85.	Doesn't matter. This is gonna be <u>a cinch.</u>	Tak masalah. Ini akan <u>mudah.</u>		√		
86.	Two <u>sisters</u> , one mind.	Dua <u>saudari</u> , satu pikiran.				√
87.	<u>You got this</u> , Elsa.	<u>Kau bisa</u> , Elsa.			√	
88.	<u>Anytime. Just do it with your body.</u>	<u>Kapan saja. Lakukan dengan tubuhmu.</u>	√		√	
89.	<u>Nothing? Air? Tree? People?</u>	<u>Tidak ada? Udara? Pohon? Orang?</u>			√	√
90.	Treeple? That's not a word. <u>Shovel boy? Teeth?</u>	Porang? Itu bukan kata. <u>Bocak sekop? Gigi?</u>	√			√
91.	Doing the dishes? <u>Polar bear?</u>	Cuci piring? <u>Berung kutub? Hei.</u>	√			
92.	<u>You gotta</u> give me something.	Beri aku petunjuk.	√			
93.	<u>Come on, you definitely look disturbed.</u>	<u>Kelihatannya kau terganggu.</u>			√	

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
94.	<u>Rematch?</u>	<u>Tanding ulang?</u>			√	
95.	<u>you know what? I think I'll turn in.</u>	<u>Aku mau istirahat.</u>			√	
96.	Yeah, I'm tired, too. And Sven promised to read me a <u>bedtime story.</u>	Aku juga lelah. Sven berjanji membacakan <u>dongeng sebelum tidur.</u>			√	
97.	Didn't you, Sven? <u>Did I?</u>	Benar, Sven? <u>Benarkah?</u>			√	
98.	You do the best <u>voices!</u>	Kau pintar meniru <u>suara!</u>				√
99.	<u>Like when</u> you pretend to be Kristoff, and you're like...	Kau berpura-pura jadi Kristoff, katamu...	√			
100.	"I just need to go talk to some <u>rocks</u> about <u>my childhood</u> and stuff."	"Aku perlu bicara dengan <u>batu</u> tentang <u>masa kecilku</u> dan lainnya."	√		√	√
101.	<u>How about you guys start without me?</u>	<u>Mulai saja tanpa aku.</u>			√	
102.	Did Elsa seem weird <u>to you?</u> She seemed like Elsa.	Elsa kelihatan aneh? Dia terlihat seperti Elsa.	√			
103.	That last word really seemed to <u>throw her.</u> What was it?	Kata terakhir membuatnya <u>gugup.</u> Kata apa?			√	
104.	"ice"? come on! She couldn't <u>act out</u> ice?	"Es"? yang benar saja! Dia tak bisa <u>peragakan</u> es?			√	
105.	I better go check on her. <u>Thanks,</u> honey. Love you.	Biar kuperiksa dia. <u>Terima kasih,</u> sayang. <u>Aku</u> ,mencintaimu.	√		√	
106.	Love you, too.	<u>Aku</u> juga mencintaimu.	√			
107.	<u>Come in.</u>	<u>Masuklah.</u>			√	
108.	Yep. Something's wrong.	Ya. Ada <u>yang</u> salah.	√			
109.	You're wearing <u>mother's scarf.</u> You do that when something's wrong.	Kau memakai <u>syal Ibu.</u> Kau melakukan itu jika ada yang salah.	√			
110.	Did we hurt <u>your feelings?</u> I'm so sorry if we did.	Kami menyakiti <u>perasaanmu?</u> <u>Maaf</u> jika benar.	√		√	√

No.	Source Language	Target Language	Category Shifts			
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111.	Very few <u>people</u> are <u>actually</u> good at family <u>games</u> . That's just a fact.	Hanya sedikit <u>orang</u> mahir <u>permainan</u> keluarga. Itu fakta.	√			√
112.	<u>There's this...</u>	<u>Ada...</u>			√	
113.	I <u>just</u> don't wanna mess things up.	Aku tak mau merusak apa pun.	√			
114.	What things? You're doing <u>great</u> .	Merusak apa? Kau melakukannya <u>dengan baik</u> .		√		
115.	Elsa, when are you going to see yourself the way I <u>see you</u> ?	Elsa, kapan kau akan memandang dirimu seperti aku <u>memandangmu</u> ?			√	
116.	What would I do <u>without you</u> ? You'll always have me.	Apa jadinya aku <u>tanpamu</u> ? Aku akan selalu bersamamu.			√	
117.	I know <u>what you need</u> .	Aku tahu <u>kau butuh apa</u> .	√			
118.	<u>Come on, come here</u> .	<u>Ayo, kemari</u> .			√	
119.	In mama's <u>words</u> , "Cuddle close, scooch in."	Seperti <u>kata</u> Ibu, "Ayo berpelukan, mendekatlah."				√
120.	The water!	<u>Airnya!</u>	√			
121.	The air rages, no fire, no water. The earth is next.	Angin mengamuk, tidak <u>ada</u> api atau air. Tanah berikutnya.	√			
122.	We have to <u>get out</u> .	Kita harus <u>pergi</u> .			√	
123.	It'll be okay. Evacuate to the <u>cliffs</u> .	Semua akan baik-baik saja. Evakuasi ke <u>tebing</u> .				√
124.	Oh, no! I'm gonna blow! I've <u>got you!</u>	Tidak! Aku akan tertiu! Aku <u>memegangmu!</u>			√	
125.	Yes. Everyone's <u>out</u> and safe. Here. <u>Take one of these</u> .	Ya. Semua sudah aman. Ini. <u>Ambillah</u> .	√		√	
126.	You <u>okay</u> there, Olaf?	Kau <u>tidak apa-apa</u> , Olaf?			√	
127.	controlling <u>what</u> you can when <u>things feel out of control</u>"Kendalikan yang kau bisa ketika <u>keadaan diluar kendali</u> ."	√		√	√
128.	You've been hearing a voice and you didn't <u>think</u> to <u>tell</u> me?	Kau mendengar suara dan kau tidak <u>beri tahu</u> aku?	√		√	
129.	<u>I didn't want to worry you</u> .	<u>Tak ingin kau cemas</u> .			√	

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
130.	We made <u>a promise not to shut each other out.</u>	Kita <u>berjanji untuk saling terbuka.</u>		√	√	
131.	Just tell <u>me</u> what's going on.	Katakan apa yang terjadi.	√			
132.	I woke <u>the magical spirits</u> at the Enchanted Forest.	Aku membangunkan <u>roh-roh gaib</u> di Hutan Ajaib.	√			
133.	Okay, <u>that's definitely not what I thought you were gonna say.</u>	<u>Aku tak menduga kau akan mengatakan itu.</u>	√			
134.	The one father warned <u>us</u> about?	Hutan yang Ayah peringatkan? Ya.	√			
135.	<u>Why would you do that?</u> Because of the voice.	<u>Kenapa?</u> Karena suara itu.			√	
136.	I know <u>it</u> sounds crazy,	Aku tahu kedengarannya gila...	√			
137.	but I believe whoever is <u>calling me</u> is good.	...tapi aku percaya orang yang <u>memanggilku</u> baik.			√	
138.	How can <u>you</u> say that? Look at <u>our kingdom.</u>	Kenapa bisa berkata begitu? Lihat <u>kerajaan kita.</u>	√			
139.	It's just that <u>my magic</u> can <u>feel it.</u>	Tapi <u>sihirku</u> dapat <u>merasakannya.</u>	√		√	
140.	Oh, no. what now? The <u>Trolls?</u>	Oh, tidak. Apa <u>lagi</u> sekarang? <u>Troll?</u>	√			√
141.	Kristoff! We <u>missed you!</u>	Kristoff! Kami <u>merindukanmu!</u>			√	
142.	<u>I hope</u> you're prepared for what you have done, Elsa.	<u>Kuharap</u> kau siap dengan apa yang kau perbuat, Elsa.			√	
143.	<u>Angry magical spirits</u> are not for the faint of heart.	<u>Roh gaib yang marah</u> sangat berbahaya.	√			√
144.	<u>What does all of this have to do</u> with Arendelle?	<u>Apa kaitannya</u> dengan Arendelle?			√	
145.	Let me see what I can see.	Biar kulihat apa <u>yang</u> bisa kulihat.	√			
146.	The past is not <u>what</u> it seems.	Masa lalu tidak seperti yang terlihat.	√			
147.	<u>A wrong demand to be righted.</u> Arendelle is not safe.	<u>Kesalahan yang harus diperbaiki.</u> Arendelle tidak aman.	√			

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
148.	<u>Without it...</u>	<u>Tanpanya...</u>			√	
149.	I see no <u>future</u>aku tidak melihat <u>masa depan</u> .			√	
150.	<u>When one can see no future, all one can do is the next right thing.</u>	<u>Ketika seseorang tidak bisa melihat masa depan maka kita hanya dapat melakukan tindakan benar.</u>			√	
151.	<u>The next right thing is for me to go the Enchanted Forest,</u>	<u>Tindakan yang benar adalah pergi ke Hutan Ajaib...</u>	√			
152.	and find <u>that voice</u>dan menemukan <u>suara itu</u> .	√			
153.	Kristoff, can I borrow <u>your wagon</u> and Sven?	Kristoff, boleh pinjam <u>keretamu</u> dan Sven?	√		√	
154.	I'm not <u>very</u> comfortable with the idea of that.	Aku tidak nyaman dengan gagasan itu.	√			
155.	I have <u>my powers</u> to <u>protect me</u> .	Aku punya <u>kekuatan</u> untuk <u>melindungiku</u> .	√		√	√
156.	<u>Exuse me</u> , I climbed <u>the North Mountain</u> ,	<u>Permisi</u> , aku mendaki <u>Gunung Utara</u> ...	√		√	
157.	<u>survived a frozen heart</u> , and <u>saved you</u> from my ex-boyfriend,	... <u>selamat</u> dari <u>hati beku</u> , <u>menyelamatkanmu</u> dari mantan pacarku...	√	√	√	
158.	And I did it all without <u>powers</u> , so, you know, I'm coming.	...kulakukan semua tanpa <u>kekuatan</u> , jadi aku ikut.				√
159.	Me, too. <u>I'll drive</u> . <u>I'll bring the snacks!</u>	Aku juga. <u>Aku mengemudi</u> . <u>Aku bawa camilan!</u>	√			√
160.	I will <u>look after your people</u> .	Aku akan <u>menjaga rakyatmu</u> .	√		√	√
161.	<u>Please make sure</u> they stay out of the kingdom until we return.	<u>Pastikan</u> mereka tidak masuk kerajaan sampai kami kembali.			√	
162.	<u>Of course</u> . Let's let them know.	<u>Tentu</u> . Ayo beri tahu mereka.			√	
163.	Anna, <u>I am worried for her</u> .	Anna, <u>aku mencemaskannya</u> .	√		√	
164.	We have always feared <u>Elsa's powers</u> were too much for this world.	Kita selalu takut <u>kekuatan Elsa</u> terlalu besar untuk dunia ini.	√			√
165.	Now, we must pray they are enough.	Kini kita harus berdo'a kekuatannya cukup <u>besar</u> .	√			
166.	I won't let anything happen <u>to her</u> .	Takkan kubiarkan apapun terjadi <u>kepadanya</u> .	√		√	

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
167.	It's disputed by many, but it's true.	Diperdebatkan banyak <u>orang</u> , tapi itu benar.	√			
168.	<u>Did</u> you know <u>men</u> are six times more likely to be struck by lightning?	Kau tahu <u>lelaki</u> enam kali lebih mungkin tersambar petir?	√			√
169.	<u>Did</u> you know <u>gorillas</u> burp when they're happy?	Kau tahu <u>gorilla</u> serdawa ketika mereka bahagia?	√			√
170.	<u>Did</u> you know we blink four million times a day?	Kau tahu kita berkedip empat juta kali per hari?	√			
171.	<u>Did</u> you know <u>wombats</u> <u>poop</u> squares?	Kau tahu <u>kotoran wombat</u> kotak?	√			√
172.	Did you know sleeping <u>quietly</u> on <u>long</u> <u>journeys</u> prevents insanity?	Kau tahu tidur <u>tenang</u> di <u>perjalanan panjang</u> mencegah kegilaan?	√	√		√
173.	<u>No</u> , it's the truth. Well, that was unanimous.	Itu benar. Kalian sepakat.	√			
174.	But I will <u>look it up</u> when we <u>get home</u> .	Tapi aku akan <u>periksa</u> saat kita <u>pulang</u> .			√	
175.	Sven, keep <u>us</u> steady, will ya?	Sven, jaga <u>agar tetap</u> stabil.	√			
176.	Remember <u>our first trip</u> like this,	Ingat <u>perjalanan pertama</u> kita seperti ini.	√			
177.	When <u>I said</u> you'd have to be crazy to want to marry a man you just met?	...ketika <u>kukatakan</u> kau pasti gila mau menikahi pria yang baru kau kenal?			√	
178.	You didn't say I was crazy. <u>You think</u> I'm crazy?	Kau tak mengatakan aku gila. <u>Pikirmu</u> aku gila?	√		√	
179.	<u>Clearly</u>	<u>Jelas</u>		√		
180.	Just new to love. Like I was.	Hanya baru <u>mengenal</u> cinta. Seperti aku	√			
181.	<u>And</u> when you're new, you're bound to get it wrong.	Ketika masih baru, kau pasti buat kesalahan.	√			
182.	So you're saying I'm wrong <u>for you</u> .	Maksudmu aku salah <u>untukmu</u> .			√	
183.	Kristoff, stop. Please. <u>Good idea</u> .	Kristoff, berhenti bicara. <u>Ide bagus</u> .	√			
184.	I <u>hear it</u> . I hear the voice. You do?	Aku <u>mendengarnya</u> . Aku mendengar suara itu. Sungguh?			√	

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
185.	Olaf, <u>wake up.</u>	Olaf, <u>bangun.</u>			√	
186.	<u>promise me</u> , we do this together, okay?	<u>Berjanjilah</u> kita melakukan hal ini bersama.			√	
187.	<u>Did</u> you know that an Enchanted Forest is a place of transformation?	Kau tahu Hutan Ajaib adalah tempat perubahan?	√			
188.	I have no idea what <u>that means</u> ,	Aku tak tahu apa <u>artinya itu</u> ...	√		√	
189.	but I <u>can't wait</u> to see what it's gonna do to each one of us.	...tapi aku <u>ingin</u> melihat apa pengaruhnya kepada kita.			√	
190.	<u>Stop it.</u>	<u>Hentikan.</u>			√	
191.	<u>It's</u> too fast.	Terlalu cepat.	√			
192.	And we're <u>locked in</u> . probably should have seen that one coming.	Kita <u>terjebak</u> . Seharusnya bisa kutebak.			√	
193.	This forest is beautiful.	Hutan ini <u>sangat</u> indah.	√			
194.	<u>The dam. It still stands.</u> It was in <u>Grand Pabbie's visions.</u>	<u>Bendungannya masih berdiri.</u> Itu ada dalam <u>penglihatan Grand Pabbie.</u>	√		√	√
195.	but <u>it's</u> still in <u>good shape.</u> <u>Thank goodness.</u>	<u>Entah</u> , tapi masih dalam <u>kondisi baik.</u> <u>Syukurlah.</u>	√		√	
196.	What <u>do you mean?</u>	Apa <u>maksudmu?</u>	√		√	
197.	If <u>that dam</u> broke, it would send a tidal wave so big	Jika <u>bendungannya</u> jebol, akan ada gelombang besar	√		√	
198.	it would <u>wash away</u> everything on this fjord.	Yang <u>menyapu</u> seluruh isi teluk ini.			√	
199.	But Arendelle's on <u>this fjord.</u>	Tapi Arendelle ada di <u>teluk ini.</u>	√			
200.	<u>Nothing's gonna happen</u> to Arendelle, Anna. It's gonna be fine.	<u>Takkan terjadi apa-apa dengan</u> Arendelle. Semua akan baik-baik saja.	√			
201.	Under <u>different circumstances</u> , this would be a <u>pretty romantic place.</u>	Dalam <u>keadaan berbeda</u> , ini adalah <u>tempat yang romantis.</u>	√			√
202.	<u>Don't you think?</u> Different circumstances?	<u>Benar?</u> Keadaan berbeda?			√	

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
203.	<u>You mean</u> , like with someone else? I'm saying...	<u>Maksudmu</u> bersama orang lain? Maksudku...	√			
204.	Just in case we don't <u>make it out of here</u> ...	Siapa tahu kita tidak <u>selamat</u> .			√	
205.	<u>You don't think</u> we're gonna make it out of here?	<u>Menurutmu</u> kita tidak akan selamat?	√		√	
206.	No! <u>I mean, no, we will make it out of here</u> .	Tidak, <u>kita akan selamat</u> .	√		√	
207.	Well technically <u>the odds</u> are kind of complicated, but <u>my point</u> is...	<u>Kemungkinannya</u> sedikit rumit, tapi maksudku...	√		√	√
208.	<u>You think</u> we're gonna die?	<u>Menurutmu</u> kita akan mati?	√		√	
209.	<u>We will die at some point</u> .	<u>Cepat atau lambat kita akan mati</u> .	√			
210.	I swore <u>that I wouldn't leave her side</u> .	Aku berjanji <u>selalu bersamanya</u> .			√	
211.	Don't <u>patronize me</u> .	Jangan <u>mengguruiku</u> .			√	
212.	<u>I'm fine</u>	<u>Ya</u>			√	
213.	I don't <u>even</u> know a Samantha.	Aku tidak tahu siapa Samantha.	√			
214.	Meet <u>the Wind Spirit</u> .	Perkenalkan <u>Roh Angin</u> .	√			
215.	<u>Coming through!</u>	<u>Permisi!</u>			√	
216.	<u>I think I'm gonna be sick</u> .	Aku mau <u>muntah</u> .	√	√		
217.	I'd hold <u>your hair back</u> , but I can't find <u>my arms</u> .	Aku ingin <u>pegangi rambutmu</u> , tapi entah dimana <u>lenganku</u> .	√			√
218.	<u>Let her go!</u>	<u>Lepaskan dia!</u>	√			
219.	That's <u>my sister!</u>	Itu <u>kakakku!</u>	√		√	
220.	They <u>look</u> like moments in time.	Mereka seperti momen-momen dalam waktu.	√			
221.	What's that thing you say, Olaf? The thing...	Apa katamu <u>saat itu</u> , Olaf? Kataku...	√			
222.	<u>My theory</u> about <u>advancing technologies</u> as both our savior and our doom?	<u>Teoriku</u> bahwa <u>teknologi maju</u> adalah penyelamat dan penghancur kita?	√	√	√	√

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
223.	The one about <u>cucumbers</u> ? No. the thing about water.	Tentang <u>mentimun</u> ? Bukan. Mengenai air.				√
224.	The water that <u>makes up</u> you and me has passed through at least four <u>humans</u> ,	Air yang <u>membentuk</u> kau dan aku telah melewati sedikitnya empat <u>manusia</u> ...	√		√	√
225.	and/or <u>animals</u> before us.	...atau <u>hewan</u> sebelum kita.				√
226.	<u>I think I'll name you Gale</u> .	<u>Kunamai kau Gale</u> .	√			
227.	<u>Get out of there</u> .	<u>Keluarlah</u> .			√	
228.	Aren't you <u>curious</u> ?	Kau <u>penuh rasa ingin tahu</u> .	√		√	
229.	You in a better mood <u>now</u> ?	Kau sedang senang?	√			
230.	She's <u>saving him</u> .	Dia <u>menyelamatkannya</u> .			√	
231.	<u>What are you gonna do with that?</u> I have no idea.	<u>Buat apa pedang itu?</u> Aku tidak tahu.			√	
232.	Lower <u>your weapon</u> .	Turunkan <u>senjatamu</u> .	√		√	
233.	And you lower yours. <u>Arendellian soldiers?</u>	Dan kau turunkan senjatamu. <u>Prajurit Arendelle?</u>	√			√
234.	Threatening <u>my people</u> , Lieutenant? Invading <u>my dance space</u> , Yelena?	Mengancam <u>orangku</u> , Letnan? Melanggar <u>ruang dansaku</u> , Yelena?	√		√	√
235.	Why does that soldier <u>look so familiar</u> ?	Kenapa prajurit itu <u>tidak asing</u> ?	√		√	
236.	Get the sword!	Ambil <u>pedangnya!</u>	√			
237.	That was magic. Did you <u>see that</u> ?	Itu sihir. Kau <u>melihatnya</u> ?			√	
238.	<u>Of course I saw it</u> .	<u>Tentu</u> .			√	
239.	<u>You chose a nice, cold greeting</u> .	<u>Sambutanmu dingin</u> .			√	
240.	<u>They've been trapped in here this whole time?</u>	<u>Selama ini mereke terjebak disini?</u>			√	
241.	Yeah, I just find <u>clothes restricting</u> .	<u>Pakaian</u> membuatku tak leluasa.				√
242.	<u>It's really quite simple</u> . It began with two sisters.	<u>Sederhana saja</u> . Berawal dari dua bersaudari.			√	

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
243.	One born with <u>magical powers</u> . One <u>born powerless</u> .	Satu lahir dengan <u>kekuatan sihir</u> . Satu <u>tanpa kekuatan</u> .	√		√	√
244.	Their love of <u>snowmen</u> , <u>infinite</u> .	Mereka <u>amat mencintai boneka salju</u> .		√	√	√
245.	<u>Doors</u> shutting everywhere. <u>Sisters torn apart</u> .	<u>Pintu</u> menutup dimana-mana. <u>Saudari terpisahkan</u> .			√	√
246.	<u>At least</u> they have their parents. <u>Their parents</u> are dead.	<u>Setidaknya</u> mereka punya orang tua. <u>Orang tua mereka</u> wafat.	√		√	√
247.	I'll marry a man I just met.	Aku akan menikahi pria <u>yang</u> baru kukenal.	√			
248.	Magic pulses through <u>my snowflakes</u> .	Sihir mengalir di <u>kepingan saljuku</u> .	√		√	√
249.	<u>Ice palace for one</u> . <u>Get out</u> , Anna.	<u>Istana es untuk satu orang</u> . <u>Pergilah</u> , Anna.	√		√	
250.	<u>My heart</u> . Oh, <u>my goodness</u> .	<u>Hatiku</u> . <u>Astaga</u> .	√		√	
251.	Only <u>an act of true love can save you</u> . Here's a <u>true love's kiss</u> .	Hanya <u>tindakan cinta sejati dapat menyelamatkanmu</u> . Ini <u>ciuman cinta sejati</u> .	√		√	
252.	You're not <u>worth it</u> . <u>Guess what?</u> I'm the <u>bad guy</u> .	Kau tidak <u>pantas</u> . Aku <u>penjahat</u> .	√		√	
253.	<u>And</u> Anna freezes to death forever.	Anna membeku sampai selamanya.	√			
254.	Then she <u>unfreezes!</u>	Lalu dia <u>tidak beku!</u>			√	
255.	And then Elsa <u>woke up the magical spirits</u> ,	Lalu Elsa <u>membangunkan roh gaib...</u>	√		√	√
256.	and we were forced out of <u>our</u> kingdom.	...dan kami terpaksa meninggalkan kerajaan.	√			
257.	Now our only hope is to find this truth about the <u>past</u> ,	Kami mencari kebenaran <u>masa lalu...</u>			√	
258.	<u>but we don't have a clue how to do that</u> ,	... <u>tanpa petunjuk...</u>			√	
259.	<u>except Elsa's hearing voices, so we got that going for us</u> <u>hanya Elsa mendengar suara-suara</u> .			√	
260.	<u>I think they got it</u> .	Mereka <u>mengerti</u> .	√		√	
261.	Are you really <u>queen of Arendelle?</u> I am	Kau sungguh <u>ratu Arendelle?</u> Benar.	√			

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
262.	Why would nature reward <u>a person of Arendelle with magic?</u>	Kenapa alam memberikan <u>sihir kepada seorang Arendelle?</u>	√			
263.	Perhaps to <u>make up</u> for the <u>actions of your people.</u>	Mungkin untuk <u>membalas perbuatan rakyatmu.</u>	√		√	√
264.	My people are <u>innocent</u> . We would have <u>never</u> attacked first.	Rakyatku <u>tak bersalah</u> . Kami takkan menyerang pertama.	√		√	
265.	<u>I'm sorry</u> . What's happening?	<u>Maaf</u> . Ada apa?			√	
266.	That's it. Lieutenant Mattias! Library, <u>second portrait</u> on the left.	Itu dia. Letnan Mattias! Perpustakaan, <u>gambar kedua</u> dari kiri.	√			
267.	You were <u>our father's official guard</u> .	Kau <u>pengawal resmi ayah kami</u> .	√			
268.	What did happen to <u>your parents?</u>	Apa yang terjadi dengan <u>orang tuamu?</u>	√		√	√
269.	<u>Our parents' ship went down in the Southern Sea</u> six years ago.	<u>Kapal orang tua kami tenggelam di Laut Selatan</u> enam tahun lalu.	√		√	√
270.	I see him in <u>your faces</u> .	Aku melihat dia di <u>wajah kalian</u> .	√			√
271.	<u>Soldiers</u> . We may be getting on in years, but we're still strong.	<u>Prajurit</u> . Mungkin kami bertambah tua, tapi kami masih kuat.				√
272.	And proud to serve Arendelle.	Dan bangga <u>bisa</u> melayani Arendelle.	√			
273.	Someone has <u>called me</u> here.	Ada yang <u>memanggilku</u> kemari.			√	
274.	<u>If I can just find them,</u>	<u>Jika bisa kutemukan...</u>			√	
275.	<u>I believe</u> they have the answers that may help us free this forest.	...mereka pasti punya jawaban untuk membebaskan hutan ini.	√			
276.	<u>Trust me</u> , I just want to help. We only trust nature.	<u>Percayalah</u> , aku hanya ingin menolong. Kami hanya percaya alam.			√	
277.	Thus will <u>all</u> make sense when I'm older.	Ini akan masuk akal saat aku dewasa.	√			
278.	<u>Fire spirits</u> .	<u>Roh Api!</u>	√			√
279.	<u>Get back</u> , everyone! Head for the river!	<u>Mundur</u> , semua! Pergi ke sungai!			√	

No.	Source Language	Target Language	Category Shifts			
			Str	Cl	Un	Sys
280.	The reinder! That's a <u>dead end!</u>	Rasanya! Itu <u>jalan buntu!</u>	√			
281.	<u>We can do this.</u>	<u>Kita bisa.</u>			√	
282.	Get her <u>out of here.</u>	Bawa dia <u>pergi.</u>			√	
283.	They're looking at us, aren't <u>they?</u>	Mereka sedang melihat kita, bukan?	√			

Padangsidimpuan, April 2022
Validator

Zainuddin, S.S., M.Hum
NIP. 19760610 200801 1 016

CURRICULUM VITAE



A. Identity

Name : Nilda Sani Harahap
Reg. Number : 17 203 00100
Place/ Birth : Jakarta, 21 July 1998
Sex : Female
Religion : Islam
Address : Padangmatinggi Lestari, Padangsidempuan
Phone Number : 082182729032
Email Address : nildasaniharahap21@gmail.com

B. Parents

Father's Name : Jupri Harahap
Mother's Name : Juhro Siregar

C. Educational Background

1. Elementary School : SD Negeri 1 Karang Brak, Lampung
2. Junior High School : SMP Negeri 3 Pematang Sawa, Kab. Tanggamus, Lampung.
3. Senior High School : SMK Muhammadiyah Kotaagung, Lampung.
4. University : IAIN Padangsidimpuan, 2017 until now.

55 00:04:17,056 --> 00:04:19,350
and someone saved me.

56 00:04:22,228 --> 00:04:25,689
I'm told the spirits then vanished.

57 00:04:26,524 --> 00:04:29,944
And a powerful mist covered the forest.

58 00:04:30,110 --> 00:04:32,363
locking everyone out.

59 00:04:35,991 --> 00:04:41,539
And that night, I came home King of Apendalle.

60 00:04:43,666 --> 00:04:50,466
Khol, Papa, that was epic. Whoever saved you, I love them.

61 00:04:51,549 --> 00:04:53,549
I wish I knew who it was.

62 00:04:53,843 --> 00:04:57,054
What happened to the spirits? What's in the forest now?

63 00:04:57,555 --> 00:05:01,225
I don't know. The mist still stands.

64 00:05:01,433 --> 00:05:05,062
No one can get in. Wkk And no one has since come out.

65 00:05:05,229 --> 00:05:07,565
- So we're safe. Wkk
- Yes.

66 00:05:07,940 --> 00:05:09,817
But the forest could wake again.

67 00:05:09,900 --> 00:05:13,612
And we must be prepared for whatever danger it may bring.

55 00:04:16,887 --> 00:04:19,181
<I>...dan sesorang menyelamatkanku.</I> Wkk

56 00:04:22,059 --> 00:04:25,521
<I>Kemudian roh-roh itu lenyap.</I>

57 00:04:26,188 --> 00:04:29,775
<I>Kabut yang tebal menutupi hutan.</I>

58 00:04:29,942 --> 00:04:32,194
<I>Tak ada yang bisa masuk.</I>

59 00:04:35,823 --> 00:04:41,370
Malam itu, Ayah Baling sebagai Raja Apendalle.

60 00:04:43,539 --> 00:04:46,876
Meh, Ayah, itu luar biasa. Wkk
Stapa pun menyelamatkan Ayah, aku cinta mereka.

61 00:04:51,380 --> 00:04:53,215
Khol Ayah tahu stapa.

62 00:04:53,874 --> 00:04:55,384
Roh-roh itu bagaimana? Apa isi hutan itu sekarang?

63 00:04:57,052 --> 00:04:58,596
Kholah. Wkk
Kabranya masih ada.

64 00:05:01,265 --> 00:05:03,017
Tak ada yang bisa masuk. Tak ada yang keluar sejak itu.

65 00:05:05,060 --> 00:05:06,228
Jadi kita aman.

66 00:05:07,563 --> 00:05:09,440
Tapi hutan itu bisa bangun lagi.

67 00:05:09,607 --> 00:05:13,444
Kita harus siap untuk bahaya apa pun yang bisa terjadi.

55 00:05:13,779 --> 00:05:17,324
<I>...dan sesorang menyelamatkanku.</I> Wkk

56 00:05:17,056 --> 00:05:19,350
And on that note, how about we say good night to your father?

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But the forest could wake again.

68 00:06:09,900 --> 00:06:13,612
And we must be prepared for whatever danger it may bring.

11 Nov

12 Nov

03, Jan, 2022, 5:59 P.m

05, Jan, 2022, 18:51 P.m
07, Jan, 2022, 9:22 a.m

10, Jan, 22, 6:21 P.m

Apr 3

SCORE TEXT

00:00:59,400 --> 00:01:02,361
- Kana. Etsa.
- Bactine soon.

00:01:02,570 --> 00:01:05,865
The Princess is trapped
in the snow goblin's evil spell.

00:01:05,948 --> 00:01:08,701
Quick, Etsa! Make a prince!
A fancy one!

00:01:08,909 --> 00:01:11,037
Oh, no! The prince is trapped, too.

00:01:11,203 --> 00:01:13,831
Who cares
about danger when there's love?

00:01:14,540 --> 00:01:17,835
Kana...
Kissing won't save the Forest.

00:01:18,316 --> 00:01:20,336
The lost fairies cry out.
Wah!

00:01:21,339 --> 00:01:23,633
What sound does a giraffe make?
Near mad.

00:01:23,716 --> 00:01:27,595
They wake the fairy queen who breaks
the spell and saves everyone!

00:01:27,803 --> 00:01:29,803
And they all get married!
Wah!

00:01:30,056 --> 00:01:32,725
What are you playing?
- Enchanted forest.
Wah!

00:01:33,059 --> 00:01:34,435
The prince and the princess...

00:01:34,518 --> 00:01:37,021
That's like an enchanted forest
I've seen.

ANSWER TEXT

00:00:59,148 --> 00:01:00,733
Kana. Etsa.
Hampir waktunya tidak.

00:01:02,318 --> 00:01:05,606
Gawat. Putri terdampar di
dalam mantra jahat goblin salju.

00:01:05,863 --> 00:01:08,449
Cepat, Etsa! Buatkan pangeran yang
tampan!

00:01:08,616 --> 00:01:10,713
Gawat! Pangeran juga terperangkap.

00:01:10,910 --> 00:01:13,537
Siapa peduli bahaya saat ada cinta?

00:01:14,288 --> 00:01:15,247
Aman.
Gimana takkan menyelamatkan hutan.

00:01:18,167 --> 00:01:19,710
Percoba teserak beceru.
Ingatkan Wah!

00:01:21,170 --> 00:01:22,254
Seperti apa suara jerapah?
Ingatkan Wah!

00:01:22,713 --> 00:01:24,632
Morok bangunlah raja besi yang
memusnahkan mantra
dan menyelamatkan semuanya!

00:01:27,635 --> 00:01:29,428
Tahu mereka melihat?
Wah!

00:01:29,929 --> 00:01:30,930
Kalian bermain apa?
Hutan ajaib.

00:01:32,880 --> 00:01:33,816
Pangeran dan putri...

00:01:34,016 --> 00:01:36,393
Tidak seperti hutan ajaib
yang pernah Ayah lihat.

ANSWER TEXT

00:01:37,688 --> 00:01:40,650
- You've seen an enchanted forest?
- Manti, Mant!

00:01:40,775 --> 00:01:45,363
Wah! I have. Once.
- And you've never told us this
before?

00:01:43,529 --> 00:01:47,525
I could tell you now, if you...

00:01:49,033 --> 00:01:50,968
- Okay. Now.
- Tell us now.

00:01:51,118 --> 00:01:54,705
- Are you sure about this?
- It's time they know.

00:01:54,914 --> 00:01:58,459
- It's make a big snowman later.
- If they can settle and listen.

00:02:01,045 --> 00:02:04,215
Far away,
as north as we can go.

00:02:04,382 --> 00:02:09,010
stood a very old
and very enchanted forest.

00:02:09,594 --> 00:02:12,431
But its magic wasn't that
of goblin spells and lost fairies.

00:02:12,971 --> 00:02:15,810
It was protected
by the most powerful spirits of all,

00:02:16,894 --> 00:02:18,579
those of all.

00:02:18,729 --> 00:02:20,729
G...
Wah!

00:02:20,898 --> 00:02:22,792
of water.

ANSWER TEXT

00:01:27,77 --> 00:01:29,401
Ayah pernah melihat hutan ajaib?

00:01:40,775 --> 00:01:42,565
Pernah, sekali.
Ayah tidak pernah memberitahunya.

00:01:43,51 --> 00:01:47,325
- Tapi bisa bilang sekarang juga.

00:01:43,529 --> 00:01:50,421
Sekarang.
Ceritakan sekarang.

00:01:50,958 --> 00:01:52,117
Sedikit.
Sudah waktunya mereka tahu.

00:01:54,914 --> 00:01:58,459
Nanti kita buat boneka salju besar.
Jika mereka bisa diam dan
mendengarkan.

00:02:01,045 --> 00:02:02,044
Nun jauh, tempat terjauh di utara...

00:02:04,382 --> 00:02:07,842
...terjauh hutan ajaib yang sangat
tua.

00:02:08,428 --> 00:02:12,263
Namun sihirnya bukan mantra goblin
atau peri teresat.

00:02:12,971 --> 00:02:15,841
oleh roh-roh terkuat.

00:02:16,894 --> 00:02:18,583
Wah!

00:02:18,729 --> 00:02:19,567
Wah!

00:02:20,898 --> 00:02:22,856
Wah!

27
00:02:22,942 --> 00:02:24,942
and earth.

28
00:02:28,699 --> 00:02:32,952
Gd
But it was also help
to the mysterious Northulda people.

29
00:02:33,494 --> 00:02:35,871
Were the Northulda magical,
like me?

30
00:02:35,955 --> 00:02:36,499
No, Elsa.
They were not magical.

31
00:02:38,666 --> 00:02:41,836
They just took advantage
of the Forest's gift.

32
00:02:43,045 --> 00:02:45,673
Their ways was
were so different from ours,

33
00:02:45,756 --> 00:02:48,426
Eve still, was
they promised us friendship.

34
00:02:49,135 --> 00:02:52,304
In honor of that,
your grandfather, King Runeard,

35
00:02:52,555 --> 00:02:55,599
killed them a mighty gift
to strengthen their waters.

36
00:02:55,975 --> 00:02:59,478
- It was a gift of peace.
- That's a big gift of peace.

37
00:03:00,020 --> 00:03:03,315
And I was so honored to get to go
to the forest to celebrate it.

38
00:03:03,482 --> 00:03:05,482
stand tall, Agnarr.

39
00:03:05,818 --> 00:03:08,529
I wasn't at all prepared
for what the day would bring.

27
00:02:22,773 --> 00:02:24,350
<1>... dan tanah. </1>

28
00:02:29,530 --> 00:02:32,783
<1>itu juga sempat tinggal. Wm
tapi rakyat Northulda yang misterius </1>

29
00:02:33,325 --> 00:02:35,619
<1>Nah Northulda gahb seperti
akur? </1>

30
00:02:35,766 --> 00:02:38,330
<1>Tidak, Elsa. Mereka tidak
gahb </1>

31
00:02:38,497 --> 00:02:41,709
<1>Mereka hanya memanfaatkan
keuntungan dari hutan. </1>

32
00:02:42,877 --> 00:02:45,546
<1>Sangat hidup mereka berbeda dari
kite... </1>

33
00:02:45,713 --> 00:02:48,299
<1>... dan mereka tetap
bersahabat. </1>

34
00:02:48,966 --> 00:02:53,679
<1>Untuk menghormatinya, kakakmu,
Raja Runeard... </1>

35
00:02:53,846 --> 00:02:55,431
<1>... membangun bendungan besar
untuk memperkuat perbatasan mereka. </1>

36
00:02:55,806 --> 00:02:57,183
<1>itu hadiah perdamaian. </1>
<1>itu hadiah perdamaian yang
besar. </1>

37
00:02:59,892 --> 00:03:03,147
<1>Iya, merasa terhormat
bisa ke hutan untuk merayakannya. </1>

38
00:03:03,314 --> 00:03:04,523
Berdiri tegap, Agnarr.

39
00:03:05,649 --> 00:03:08,360
<1>Iya, tak siap dengan kejadian hari
ini. </1>

40
00:03:11,449 --> 00:03:13,449
We let down our guard. Wm

41
00:03:15,161 --> 00:03:17,161
We were charmed.

42
00:03:19,540 --> 00:03:21,510
It's like so...

43
00:03:21,751 --> 00:03:23,751
magical.

44
00:03:36,766 --> 00:03:38,766
But something went wrong.

45
00:03:40,895 --> 00:03:42,705
They were attacking us.

46
00:03:42,885 --> 00:03:44,855
Got behind me.

47
00:03:45,941 --> 00:03:47,941
It was a brutal battle.

48
00:03:48,903 --> 00:03:50,070
Your grandfather... Wm

49
00:03:50,196 --> 00:03:51,280
Father!

50
00:03:51,383 --> 00:03:53,019
... was lost.

51
00:03:53,199 --> 00:03:55,421
The fighting enraged the spirits.

52
00:03:56,535 --> 00:03:57,661
Look out! Wm

53
00:03:57,745 --> 00:03:59,872
They turned their magic
against us all.

54
00:04:09,715 --> 00:04:12,218
There was this voice.

40
00:03:11,449 --> 00:03:12,699
<1>... dan tanah. </1>

41
00:03:15,161 --> 00:03:16,535
<1>Nah Northulda gahb seperti
akur? </1>

42
00:03:19,540 --> 00:03:21,510
<1>Tidak, Elsa. Mereka tidak
gahb </1>

43
00:03:21,751 --> 00:03:23,751
<1>Mereka hanya memanfaatkan
keuntungan dari hutan. </1>

44
00:03:36,766 --> 00:03:38,330
<1>Sangat hidup mereka berbeda dari
kite... </1>

45
00:03:40,895 --> 00:03:42,019
<1>Untuk menghormatinya, kakakmu,
Raja Runeard... </1>

46
00:03:42,885 --> 00:03:44,896
<1>... membangun bendungan besar
untuk memperkuat perbatasan mereka. </1>

47
00:03:45,941 --> 00:03:47,274
<1>itu hadiah perdamaian yang
bersahabat. </1>

48
00:03:48,903 --> 00:03:49,802
<1>Untuk menghormatinya, kakakmu,
Raja Runeard... </1>

49
00:03:50,196 --> 00:03:50,703
<1>... membangun bendungan besar
untuk memperkuat perbatasan mereka. </1>

50
00:03:51,383 --> 00:03:52,019
<1>... membangun bendungan besar
untuk memperkuat perbatasan mereka. </1>

51
00:03:53,199 --> 00:03:55,072
<1>itu hadiah perdamaian itu
bersahabat. </1>

52
00:03:56,535 --> 00:03:57,631
Agnarr!

53
00:03:57,745 --> 00:03:59,703
<1>Sangat mereka merayang kami
semua. </1>

54
00:04:09,715 --> 00:04:12,049
<1>Nah, situ suka... </1>