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**METHODS UTILIZED IN TRANSLATING DEICTIC EXPRESSIONS USED BY  
MOANA IN THE MOVIE MOANA 2**

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**Abstrak**

*Ekspresi deiktik merupakan bagian dari unsur pragmatik yang menimbulkan tantangan tersendiri dalam proses penerjemahan karena sangat terkait dengan konteks situasi. Penelitian ini bertujuan untuk mengkaji bagaimana ekspresi deiktik digunakan dan diterjemahkan dalam takarir bahasa Inggris-Indonesia oleh karakter Moana dalam film Moana 2. Kajian ini mengacu pada teori deixis dari George Yule dan strategi penerjemahan takarir menurut Henrik Gottlieb sebagai dasar analisis subtitel, serta menggunakan teori Peter Newmark untuk menganalisis metode penerjemahan yang digunakan. Melalui pendekatan deskriptif kualitatif, penelitian ini menemukan bahwa semua jenis deixis muncul dengan jumlah keseluruhan 320 temuan, yang terdiri dari 285 deixis persona (200 orang pertama, 60 orang kedua, dan 25 orang ketiga), 23 deixis lokasi, serta 12 deixis temporal. Dalam aspek strategi penerjemahan takarir, terdapat 347 temuan yang mencakup delapan dari sepuluh strategi milik Gottlieb, yakni ekspansi (3), parafrase (133), transfer (63), imitasi (18), transkripsi (1), dislokasi (12), kondensasi (32), dan penghapusan (85) jumlah ini melebihi jumlah ekspresi deiktik karena satu ekspresi bisa diterjemahkan dengan lebih dari satu strategi. Selain itu, ditemukan 320 metode penerjemahan yang digunakan, yaitu terjemahan kata demi kata (11), literal (50), setia (1), semantik (6), adaptasi (10), bebas (24), idiomatik (4), dan komunikatif (214). Berdasarkan hasil tersebut, dapat disimpulkan bahwa metode komunikatif paling dominan digunakan, menunjukkan bahwa penerjemahan takarir dalam film Moana 2 lebih menekankan pada pemahaman penonton sebagai target penerima pesan. Metode komunikatif dianggap efektif karena dapat mempermudah audiens dalam menangkap isi dialog dalam film.*

**Kata Kunci:** *Ekspresi Deiktik, Metode Penerjemahan, Moana 2, Strategi Penerjemahan Takarir*

**Abstract**

Deictic expressions are pragmatic elements that present unique challenges in translation due to their strong dependence on context. This study investigates how deictic expressions are used and translated in the English-Indonesian subtitles of Moana's character dialogues in Moana 2. The

analysis is grounded in George Yule's theory of deixis and Henrik Gottlieb's framework of subtitling strategies, followed by the application of Peter Newmark's theory to examine the translation methods applied. Using a qualitative descriptive approach, the study reveals the presence of all five types of deixis, with a total of 320 occurrences: 285 personal deixis (200 first-person, 60 second-person, and 25 third-person), 23 spatial deixis, and 12 temporal deixis. Regarding subtitling strategies, 347 occurrences were identified, covering eight out of ten of Gottlieb's strategies: expansion (3), paraphrase (133), transfer (63), imitation (18), transcription (1), dislocation (12), condensation (32), and deletion (85). This number exceeds the total deixis expressions because a single utterance may involve more than one strategy. Moreover, 320 translation methods were observed, including word-for-word translation (11), literal (50), faithful (1), semantic (6), adaptation (10), free (24), idiomatic (4), and communicative translation (214). The dominance of the communicative method suggests that the English-Indonesian subtitles in *Moana 2* are oriented toward the target audience. This approach appears to facilitate viewers' understanding of the dialogue more effectively.

**Keywords:** Deictic Expressions, *Moana 2*, Subtitling Strategy, Translation Method

## INTRODUCTION

Translation is the act of converting written or spoken material from a source language into a target language while retaining the original message and intent. Newmark (1988, p. 5) describes translation as the process of transferring meaning from one language to another, aiming to preserve the author's intended meaning. Translation can be divided into several types based on its function and content, including literary translation, legal translation, scientific translation, technical translation, and audiovisual translation. Among these categories, audiovisual translation holds a significant role in adapting spoken and visual content for international audiences, particularly in the realm of films and digital media.

Audiovisual translation is a rapidly expanding field that reflects the growing consumption of digital media in today's world. Szarkowska and Jankowska (2025, p. 5) explain that audiovisual translation is more than simply translating dialogue; it is a multifaceted process that requires attention to spoken language, visual elements, and audio features to create a coherent and meaningful version in the target language. This form of translation plays a key role in bridging language gaps, allowing people from various linguistic backgrounds to access and understand a wide range of media content. Examples of audiovisual translation include films, television programs, and online videos. Among these, movies are particularly reliant on audiovisual translation, as they often reach diverse international audiences.

A movie, as an entertainment medium that integrates both visual and auditory elements, presents unique challenges in the field of translation. This complexity arises from

the fact that films often draw inspiration from diverse cultures, making it essential for translators to have a deep understanding of the cultural context portrayed in the movie. According to Sigalingging (2017, p. 98), a translator must possess a strong command of both the source and target languages as well as their respective cultures, as this cultural and linguistic competence is closely linked to the overall quality of the translation.

Within the field of linguistics, one important branch often discussed in relation to context is deixis. Levinson (1983, p. 54) defines deixis as the way languages encode or grammaticalize features of the context in which an utterance is made. Deixis holds significant importance in translation because it is closely tied to the meaning and clarity of a message within a specific context. Since deixis relies heavily on the situation in which it is used, translators must accurately interpret its meaning in the source language and convey it appropriately in the target language. Mistakes in translating deictic expressions can lead to ambiguity or shifts in meaning, which may confuse the audience. According to Sholekah (2022, p. 4), deixis contributes to resolving misunderstandings and miscommunication in language.

This research seeks to identify the types of translation methods by applying the subtitling strategy theory to determine the choices made in translating English-Indonesian subtitles of deictic expressions used by Moana in the movie *Moana 2*. The findings of this research are expected to provide valuable insights into the field of audiovisual translation, especially in guiding the selection of suitable translation methods.

## **RESEARCH METHODOLOGY**

### **Type of the Research**

This study adopts a descriptive qualitative method within the scope of translation research. Descriptive research aims to provide a detailed explanation of a specific phenomenon or event by interpreting and presenting evidence (Abdussamad, 2021, p. 31). In this context, the researcher gathers relevant data to present a clear and thorough depiction of the subject under investigation. The qualitative approach focuses on descriptive rather than numerical data, emphasizing the depth and complexity of the information collected. According to Creswell and Creswell (2018, p. 295), qualitative researchers typically draw data from various sources, such as

interviews, observations, documents, and audiovisual materials, to ensure a comprehensive understanding of the research object.

Since qualitative research values the richness of textual and contextual data, findings are generally conveyed through words, sentences, narratives, and even visual elements. As Nasution (2023, p. 3) points out, qualitative data may consist of both textual and visual forms. Furthermore, because interpretation and analysis are key components of this research type, the researcher takes an active role in the study.

### **Object of the Research**

This study focuses on the Walt Disney Animation Studios film *Moana 2*, the sequel to *Moana*. The film is directed by David Derrick Jr, Jason Hand, and Dana Ledoux Miller, and it was released in 2024. The data for the research is drawn from the deictic expressions found in the dialogue of the main character in the English-Indonesian subtitles of the movie. *Moana 2* was chosen as the study's subject because its dialogue contains a notable number of deixis.

### **Data Collection**

Data collection is the process of gathering information to support the analysis and validation of the study. Kabir (2016, p. 202) defines data collection as the process of obtaining accurate information to answer research questions. In this study, the data is sourced from the animated film *Moana 2*, which has a duration of 1 hour and 40 minutes. The steps involved in collecting the data are as follows: watching the movie *Moana 2*, transcribing the English-Indonesian subtitles from Disney+, identifying Moana's utterances that contain deixis, coding the identified data, and preparing it for analysis.

### **Data Analysis**

Data analysis refers to the process of organizing and examining collected data to address the research questions. In this study, a descriptive technique is applied to analyze the data. This method emphasizes detailed and systematic description and interpretation without relying on numerical calculations. As qualitative research is inherently descriptive, the data involved typically consists of words or images rather than numerical figures (Nasution, 2023, p. 22).

## ANALYSIS

The analysis revealed a total of 320 deictic expression data identified in the English-Indonesian subtitles of *Moana 2*. These data were classified according to Peter Newmark's translation methods. The distribution is as follows: word-for-word translation appeared in 11 instances, literal translation in 50 instances, faithful translation in 1 instance, semantic translation in 6 instances, adaptation in 10 instances, free translation in 24 instances, idiomatic translation in 4 instances, and communicative translation dominated with 214 instances.

Translation Method	Frequency
Word for Word Translation	11
Literal Translation	50
Faithful Translation	1
Semantic Translation	6
Adaptation	10
Free Translation	24
Idiomatic Translation	4
Communicative translation	214
<b>Total</b>	<b>320</b>

Table 1. Methods Utilized in Translating Deictic Expressions Used by Moana in the Movie *Moana 2*

### 1. Word for Word Translation

Word for word translation method translates text literally, word by word. The original sentence structure is kept without grammatical adjustments. This method is useful for linguistic analysis, not for natural flow. The result often sounds rigid and unnatural.

**Datum 203/SL/ENG/MM2/TS. 00:48:43-00:48:45/-/TL/INA/MM2/TS.**

**00:48:43-00:48:45/**

SL: "You live *here*?"

TL: "Kau tinggal di sini?"

The word **here** in the datum functions as an example of spatial deixis, as it refers to **a specific location within the giant clam**. It indicates a place that is near the speaker, emphasizing the spatial relationship between the speaker and the referenced location.

Based on Gottlieb's (1992) subtitling strategies, the datum uses the transfer strategy, which retains the original meaning and structure without significant changes. The pronoun "you" is translated as "*kau*," both functioning as second-person pronouns, though "*kau*" is informal and singular in Indonesian. "Live" becomes "*tinggal*," and "here" becomes "*di sini*," both reflecting accurate meanings from the source. Since the translation closely follows the source text in structure and meaning, it aligns with Newmark's (1988) word-for-word translation, a method that emphasizes the source language.

## 2. Literal Translation

Literal translation method translates text closely to the original, adjusting grammar to fit the target language. It maintains the meaning and structure as much as possible. This method is more natural than word-for-word translation. However, it may still sound slightly unnatural in some contexts.

**Datum 147/SL/ENG/MM2/TS. 00:31:07-00:31:08/-/TL/INA/MM2/TS.**

**00:31:07-00:31:08/**

SL: "...*If you don't embrace the ocean!*"

TL: "*Jika kalian tidak merangkul lautan!*"

The datum illustrates person deixis through the use of the word **you**, which refers to **Moana's crew, specifically Loto, Kele, and Moni**. In this context, **you** functions as a second-person plural deictic expression.

Based on Gottlieb's (1992) theory, the datum applies the transfer strategy, which maintains the original meaning with minimal structural change. According to Cambridge Dictionary, "if" is a conjunction used in conditional sentences, while "*jika*" in KBBI serves the same function. The pronoun "you" is used for both singular and plural, and is translated as "*kalian*," which KBBI defines as a second-person plural pronoun. The word "don't," meaning negation in Cambridge Dictionary, is translated as "*tidak*," a negative particle in KBBI. "Embrace" means to hug, and "merangkul" in KBBI refers to wrapping one's arms around someone. "The" is a definite article in English with no direct equivalent in Indonesian. "Ocean" refers to a vast saltwater area, which corresponds to "*lautan*" in KBBI. Since the translation preserves the meaning of each word while adjusting the structure to fit

the target language, it corresponds to Newmark's (1988) literal translation method, which emphasizes the source language while considering word order.

### 3. Faithful Translation

Faithful translation aims to reproduce the exact meaning and tone of the original text, staying loyal to the author's intent. It maintains grammatical structures and cultural nuances of the source language. This method sacrifices naturalness for accuracy, often resulting in a formal or academic style. Faithful translation is commonly used in literary or scholarly works.

**Datum 48/SL/ENG/MM2/TS. 00:09:12-00:09:15/-/TL/INA/MM2/TS.**

**00:09:12 00:09:15/**

SL: *"Tautai Vasa wanted to connect **our** island"*

TL: *"Tautai Vasa ingin menghubungkan pulau kita"*

The datum contains person deixis, as indicated by the use of the word **our**, which refers to both **Moana and Simea**. In this context, **our** represents a first-person plural deictic expression.

Based on Gottlieb's (1992) subtitling strategy theory, the datum employs triplet variants, combining transfer, imitation, and transcription in a single utterance. As explained by Newmark in Wanodya et al. (2024, p. 447), triplet variants involve using three strategies simultaneously. The transcription strategy is seen in "Tautai," a foreign term referring to a chief or navigator, preserved in its original form due to the absence of an equivalent in the target language. The imitation strategy appears in "Vasa," a proper name retained as is, aligning with the approach of preserving names or places. The rest of the sentence uses the transfer strategy, maintaining the original meaning with minimal change. "Wanted" is translated as *"ingin,"* "connect" as *"menghubungkan,"* "our" as *"kita,"* and "island" as *"pulau,"* all of which show accurate equivalence based on definitions from Cambridge Dictionary and KBBI.

Since the translation prioritizes accuracy and maintains original elements, it corresponds to Newmark's (1988) faithful translation method, which emphasizes the source language while preserving cultural meaning, message, and style. The translation remains close to the source text with minimal alteration, especially in retaining key terms like "Tautai."

#### 4. Semantic Translation

Semantic translation focuses on conveying the precise meaning of the original text while adapting it slightly to fit the natural style of the target language. It prioritizes clarity and readability without straying too far from the source. This method balances accuracy and natural expression. Semantic translation is often used in informative or expressive texts.

**Datum 298/SL/ENG/MM2/TS. 01:14:57-01:14:58/-/TL/INA/MM2/TS.**

**01:14:57-01:14:58/**

SL: "*We need more speed.*"

TL: "*Kita perlu tambah kecepatan*"

The presence of person deixis in the datum is marked by the word **we**, which refers to **Moana and her crew**. In this context, **we** functions as a first-person plural deictic expression.

Based on Gottlieb's (1992) subtitling strategy theory, the datum applies the paraphrase strategy, where the translator conveys the original meaning using different expressions that sound more natural in the target language. According to Cambridge Dictionary, "we" is a first-person plural pronoun referring to the speaker and others, while "*kita*" in KBBI has a similar meaning, including both speaker and listener. "Need," meaning to require something, is accurately translated as "*perlu*," and "speed" as "*kecepatan*," both showing direct equivalence based on KBBI and Cambridge definitions. However, "more" is not translated literally, but adjusted to "*tambah*." In KBBI, "*tambah*" means an increase or addition, which effectively conveys the intended meaning. Although the structure changes slightly, the essence of the message is preserved.

This approach aligns with Newmark's (1988) semantic translation method, which focuses on meaning while considering naturalness in the target language. The use of "*tambah*" instead of a literal form like "*lebih banyak*" shows an aesthetic adaptation that remains faithful to the source message without altering its intent.

#### 5. Adaptation

Adaptation is a translation method that completely recreates the original message to suit the cultural and linguistic context of the target audience. It often involves significant changes in form, style, and content. This method is commonly used in translating poetry,

advertisements, or jokes. The goal is to evoke the same effect rather than preserve exact meaning.

**Datum 7/SL/ENG/MM2/TS. 00:04:14-00:04:17/-/TL/INA/MM2/TS.**

**00:04:14-00:04:17/**

SL: “*Coming into **our** view Beneath the morning sky*”

TL: “*Sudah terlihat kini di kolong langit pagi*”

The datum contains person deixis, as shown by the use of the word **our**, which refers to **Moana, Pua, and Heihei**. In this case, **our** functions as a first-person plural deictic expression.

Based on Gottlieb’s (1992) theory of subtitling strategy, the datum applies the dislocation strategy, which is used when the translator alters the text to prioritize emotional or artistic effect, particularly in audiovisual content like songs. The phrase “Coming into our view Beneath the morning sky” is translated as “*Sudah terlihat kini di kolong langit pagi,*” showing a shift from literal meaning to poetic adaptation. The expression “*di kolong langit pagi*” reinterprets “beneath the morning sky” with a cultural nuance. According to KBBI, “*kolong*” refers to a space beneath a legged structure, but its use here adds a metaphorical and poetic quality, aligning with the style of the song.

This creative adaptation corresponds to Newmark’s (1988) adaptation method, which emphasizes naturalness and cultural relevance in the target language, especially in artistic contexts. The restructured line and the use of culturally resonant expressions demonstrate how the translation favors the target language to preserve tone and impact.

## 6. Free Translation

Free translation focuses on delivering the overall meaning of the original text without being bound to its exact wording or structure. It allows the translator to use creativity to make the message clear and natural in the target language. This method often results in a more fluent and reader-friendly text. However, some details from the source may be omitted or changed.

**Datum 59/SL/ENG/MM2/TS. 00:12:16-00:12:17/-/TL/INA/MM2/TS.**

**00:12:16-00:12:17/**

SL: “*We don’t want the pork getting cold.*”

TL: “*Jangan sampai dagingnya dingin*”

The use of the word **we** in the datum serves as evidence of person deixis, referring specifically to **Moana and the guests who attended her inauguration as a Tautai**. The word **we** functions as a first-person plural deictic expression.

Based on Gottlieb's (1992) theory of subtitling strategies, the datum uses the paraphrase strategy, which involves rewording while maintaining the original message. The phrase "we don't want" is not translated literally as "*kami tidak mau*" or "*kami tidak ingin*," but is adapted to "*jangan sampai*," a fixed expression in Indonesian used as a warning. This shift reflects the translator's choice to prioritize naturalness in the target language. Similarly, "the pork getting cold" is paraphrased into "*dagingnya dingin*." The omission of the word "*babi*" is likely a cultural adjustment, considering pork is a sensitive topic in predominantly Muslim Indonesia. This choice maintains meaning while ensuring cultural appropriateness.

As the translation emphasizes naturalness and cultural relevance, it aligns with Newmark's (1988) free translation method, which focuses on conveying meaning without preserving the original structure. The sentence "We don't want the pork getting cold" becomes "Jangan sampai dagingnya dingin," showing both structural and lexical shifts to suit the target audience.

## 7. Idiomatic Translation

Idiomatic translation conveys the original meaning using expressions and phrases that sound natural in the target language. It avoids literal rendering and prioritizes fluency and readability. This method often uses culturally appropriate idioms and colloquial language. The goal is to make the translation feel as if it were originally written in the target language.

**Datum 97/SL/ENG/MM2/TS. 00:21:19-00:21:22/-/TL/INA/MM2/TS.**

**00:21:19-00:21:22/**

SL: "*If I'm not **here** to hold her hand*"

TL: "*Jika aku tak di sini menemani*"

The datum above contains spatial deixis, as indicated by the use of the word **here**, which refers specifically to **Motunui Island**. This deictic expression points to a particular location that is close to the speaker, emphasizing the speaker's presence on or near the island. In this context, **here** helps anchor the utterance within a physical setting, allowing the audience to understand the spatial relationship being conveyed.

Based on Gottlieb's (1992) subtitling strategy theory, the datum employs the paraphrase strategy, in which the translator rephrases the source text to sound more natural

while preserving the intended meaning. In the phrase “If I’m not here to hold her hand,” the expression “hold her hand” conveys emotional support beyond its literal meaning. According to Collins Dictionary, it means to assist or comfort someone in a difficult situation. In the target text, it is translated as “*menemani*,” which more appropriately reflects the intended meaning in Indonesian. The literal form “*memegang tangannya*” is omitted to maintain fluency and cultural appropriateness.

As the translation prioritizes naturalness and target-language norms, it aligns with Newmark’s (1988) idiomatic translation method, which aims to convey meaning using expressions that are familiar and appropriate in the target language. The translator’s choice to render “hold her hand” as “*menemani*” reflects a focus on emotional tone and context rather than direct equivalence.

## 8. Communicative Translation

Communicative translation aims to deliver the original message in a way that is easily understood by the target audience. It prioritizes clarity, naturalness, and effectiveness over strict accuracy. This method adapts the text to fit the cultural and linguistic norms of the readers. The main goal is to ensure smooth communication and comprehension.

**Datum 194/SL/ENG/MM2/TS. 00:42:12-00:42:14/-/TL/INA/MM2/TS.**

**00:42:12-00:42:14/**

SL: “*So, I just...*”

TL: “*Aku hanya perlu..*”

The person deixis in the datum is marked by the word **I**, which refers to the character **Moana**, functioning as a first-person singular deictic expression. Deixis, as explained by Levinson (1983, p. 54), concerns how languages express or indicate elements of the speech context, with the interpretation of an utterance heavily depending on that context. Therefore, the referential meaning of a deictic term like **I** can only be fully understood by analyzing the specific situation in which it is used. This highlights the essential role of context in interpreting deictic expressions accurately.

Based on Gottlieb’s (1992) subtitling strategy theory, the datum employs couplet variants, which involve using two strategies in a single utterance, namely deletion and expansion. As noted by Newmark in Wanodya et al. (2024, p. 447), couplets are applied when two strategies work together. The deletion strategy is seen in the omission of the word

“so” from the phrase “So, I just...”. According to Cambridge Dictionary, “so” functions as a discourse marker, but its removal in the target text “*Aku hanya perlu...*” improves readability without altering meaning. Meanwhile, expansion occurs through the addition of “*perlu*” (need), which is not explicitly stated in the source but inferred from the scene’s context. This helps clarify Moana’s intent as she prepares to act, aligning with the visual cues presented in the scene.

Since the translation favors clarity and target-language readability, it aligns with Newmark’s (1988) communicative translation method, which focuses on conveying the intended message in a way that is natural and easily understood by the target audience. The omission of filler words and the inclusion of contextually implied meaning reflect this target-oriented approach.

## **CONCLUSION AND SUGGESTION**

### **Conclusion**

The analysis demonstrates that Moana in *Moana 2* utilizes all three types of deixis: person, spatial, and temporal. Among these, person deixis is the most dominant, appearing in 285 instances, followed by spatial deixis with 23 occurrences, and temporal deixis with 12, resulting in a total of 320 deictic expressions. The high frequency of person deixis can be attributed to Moana’s central role in the narrative and her constant interactions with other characters throughout the film.

In terms of subtitling strategies, the deictic expressions used by Moana reflect the application of 8 out of the 10 strategies proposed by Gottlieb. The film does not exhibit the use of decimation, as no major content elements are omitted, nor resignation, since there are no segments left untranslated. The most frequently used strategy is paraphrase, with 133 instances, followed by deletion (85), transfer (63), condensation (32), imitation (18), dislocation (12), expansion (3), and transcription (1), bringing the total to 347. This number exceeds the total number of deictic expressions because multiple subtitling strategies may be applied to a single utterance.

Furthermore, the translation methods applied to the deictic expressions used by Moana encompass all of Newmark’s proposed methods. The most commonly used method is communicative translation, found in 214 instances, followed by literal translation (51), free translation (24), adaptation (10), word-for-word translation (10), semantic translation (6), idiomatic translation (4), and faithful translation (1), totaling

320 instances. The predominance of communicative and other target language-oriented methods (252 out of 320) indicates a clear focus on making the subtitles accessible and easily understood by the Indonesian audience. This target-oriented approach reflects the translators' intention to ensure naturalness, fluency, and cultural relevance in the subtitle rendering, enhancing the viewers' overall comprehension and enjoyment of the film.

### **Suggestion**

This study analyzes the translation methods applied to deictic expressions in the English–Indonesian subtitles of *Moana 2*, focusing solely on utterances spoken by Moana. However, the study has certain limitations and requires further development. It is limited to deictic expressions found in the English–Indonesian subtitles and only examines those produced by Moana. To build on this research, future studies are encouraged to move beyond these boundaries. First, future research could analyze the full set of subtitles without limiting the scope to a single character or to pragmatic elements like deixis. Second, further studies may also explore various film genres such as action, comedy, or horror to investigate how translation methods differ across diverse narrative and stylistic contexts.

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