**AN ANALYSIS OF TRANSLATION TECHNIQUES USED IN THE SUBTITLE OF SHANG-CHI AND THE LEGEND OF THE TEN RINGS MOVIE**

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**Abstract**

The aim of this research is to classify and examine the translation techniques used in the subtitles of Shang Chi and the Legend of the Ten Rings movie, as well as the dominant strategy used by translators in translating English and Indonesian subtitles, using Molina and Albir translation techniques. In addition, other related theories are used in the research to support the analysis. This study's data was gathered and analyzed using qualitative descriptive techniques. This paper produced 508 data, including literal translation (193 data), linguistic compression (117 data), borrowing (65 data), established equivalent (60 data), modulation (16 data), discursive creation (16 data), linguistic amplification (12 data), variation (9 data), reduction (9 data), particularization (7 data), transposition (2 data), substitution (1 data), compensation (1 data), and description (1 data). And the most dominant strategy is literal translation (193 data).

**Keywords**: Movie, Translation Technique, Subtitle.

**INTRODUCTION**

Movies have an influential role in order to transfer values, ideas, and information from certain cultures both verbally and visually. But in order to transfer values, ideas, and information to wider audiences, the movie needs to be translated. Larson (1984:3) defines translation as the process of transferring the meaning of the source language into the receptor language. Nowadays, people can improve their English skills in various ways. In addition to taking English courses, watching movies can also improve English skills. Watching movies can be a fun way for those who want to improve their English language skills. That is why movies are one of the learning media that are very popular with the wider community, especially for young people, making it easier for them to interact with the use of English in social life or even for professional needs. There are some words in both languages that are not match with the meaning that suitable perfectly with the context of the scene in the movie. In the translation activity of course there are some things that need to be considered, and one of them is word choice. It is very important to make the translation results not read ambiguously. The translator can transmit the SL to the TL text by using some translation technique in making the readers understand about messages in the TL.

Subtitles help to understand the content being watched. Not everyone speaks the same language. If we use the example of a foreign film before, it will be very helpful for the audience to understand the message they want to convey. Of course, this will not only enhance the viewing experience, but the audience can also feel the emotions of the characters in the film. The power of subtitles on videos can be very strong. With over 1 billion population on Earth, subtitles will help bridge those who don't speak the same language or are deaf. In subtitling, the translator is faced with a unique phenomenon, namely the source text is an oral text that is supported by place settings, musical illustrations, character expressions, and so on and the translator must translate the spoken text into written text. In translation, the meaning of a "text" will be influenced by the context of the situation, while the context of the situation will be influenced by the cultural context.

The objective of this paper is to classify and examine the translation techniques used in the subtitles of Shang-Chi and the Legend of the Ten Rings movie as well as the dominant strategies used by translators in translating subtitles, using Molina and Albir's (2002) theory of translation procedures. Molina and Albir (2002:509-511) state there are eighteen translation techniques, they are adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. According to Molina and Albir (2002:520), borrowing is divided into two kinds. They are pure borrowing and naturalized borrowing. Regarding the synopsis of the movie, Shang-Chi is the son of a supervillain who repeatedly tries to conquer the world. Shang-Chi is forced to confront his past when his father, the leader of the Ten Rings organization, pulls Shang-Chi and his sister in search of a mythical village.

Many previous researchers have looked into the same field. First, Fitria (2020) conducted a journal entitled Translation Technique of English to Indonesian Subtitles in Crazy Rich Asians movie. This paper aims to classify the types of translation techniques from English to Indonesian subtitles and to determine the most dominant type of translation technique. She found eight types of translation techniques there are transposition, literal translation, established equivalence, reduction, borrowing, amplification, modulation, and adaptation. While the most dominant type of translation technique is transposition with 72 data. Second, Meylisa (2019), with research entitled Analysis of Translation Techniques in English into Indonesian Subtitle IT Movie. This study describes types of translation techniques from English texts to Indonesian and determines the most dominant types of translation techniques. She found ten translation techniques namely reduction, establish equivalent, generalization, adaptation, modulation, substitution, calque, amplification, compensation, and transposition. And the most dominant technique is reduction with 23 data. This research has some similarities with the preceding studies. The similarities are that this research employs translation techniques developed by Molina and Albir. In addition, other related theories are used in the research to support the analysis. Based on the preceding research, it can be concluded that this research is distinct because it uses the movie subtitle Shang-Chi and the Legend of the Ten Rings as the data.

**METHOD**

The objective of this research is to classify the types of translation techniques in English subtitles and to identify the dominant strategy used by the translator in translating the subtitles in Shang Chi and the Legend of the Ten Rings movie using Molina and Albir's theory. A qualitative descriptive technique was used to collect and analyze data for this study. According to George (2008: 6), qualitative research is any research whose results are captured in words, images, or non-numeric symbols. Library research is used to obtain and collect data from previously published written material required by the researcher. According to George (2008:5), library research is also used in this study to find some relevant theories that support the writing.

There are two types of data. Those are primary data and secondary data. The primary source is taken from the movie script "Shang-Chi and the Legend of the Ten Rings (2021)". The researcher used the movie script from https://movies.fandom.com/wiki/ShangChi\_and\_the\_Legend\_of\_the\_Ten\_Rings/Transcript as the data source. The secondary data are all of the utterances which are all of the direct speech and their translation in the movie.

The analysis began with data management and reading. The primary goal of data management is to first organize the data and ensure its completeness, then prompt the researcher to begin analyzing and interpreting the data. Read all of the data to get a general description of what was obtained so that the researcher can properly arrange it. Following that, the research will classify all of the data into several categories using Molina and Albir's theory. The categorized data will be described in the following step. Finally, to aid interpretation, it is necessary to state explicitly what the conceptual basis or understandings of the categories are, as well as what distinguishes one category from another.

**RESULTS AND DISCUSSION**

**Results**

There are at least 508 utterances produced by each character in the film, as well as classifications of the translation techniques used for each utterance, in this study. This study discovered 14 translation techniques. Table 1 also shows the results and data of the translation techniques based on all utterances in the English subtitle text of "Shang-Chi and the Legend of the Ten Rings." The researcher analyzed both the original and translated utterances to obtain the data. The researcher counted each type of translation technique to determine utility and frequency. Using the formula, the researcher calculated the percentage of each translation technique's frequency.

**Table 1.** Table of Classification of Result

|  |  |  |
| --- | --- | --- |
| **Translation Techniques** | **Frequency** | **Percentage** |
| Literal Translation | 193 | 38,9 % |
| Linguistic Compression | 117 | 22,7 % |
| Borrowing | 65 | 12,5 % |
| Established Equivalent | 60 | 11,7 % |
| Modulation | 16 | 3,1 % |
| Discursive Creation | 16 | 3,1 % |
| Linguistic Amplification | 12 | 2,0 % |
| Variation | 9 | 1,7 % |
| Reduction | 9 | 1,7 % |
| Particularization | 7 | 1,3 % |
| Transposition | 2 | 0,3 % |
| Subtitution | 1 | 0,1 % |
| Compensation | 1 | 0,1 % |
| Description | 1 | 0,1 % |
| Adaptation | 0 | 0 % |
| Amplification | 0 | 0 % |
| Calque | 0 | 0 % |
| Generalization | 0 | 0 % |
| Total | 508 | 100 % |

The data in the table showed that the researcher used 14 of the 18 translation techniques in the subtitle. There are reduction, establish equivalent, literal translation, adaptation, modulation, substitution, variation, compensation, transposition, description, discursive creation, linguistic compression, linguistic amplification, borrowing, and particularization. The most dominant techniques are literal translation (193 times), linguistic compression (117 times), borrowing (65 times), and established equivalent (60 times).

**Discussion**

This section expands on the examples of utterances based on the translation techniques used by the translator of The Shang Chi and the Legend of the Ten Rings movie. The researcher intends to provide more detailed and true data to the readers by providing examples.

**Pure borrowing (Done)**

SL : “Mm, I’m not sure. They’re not **vibranium** or **chitauri** ?”

TL : “*Mm, saya tidak yakin. Mereka bukan* ***vibranium*** *atau* ***chitauri****?”*

The SL “…**Vibranium** and **Chitauri**.” is not translated in the TL which cataphorically refers to ‘Not like any **alien tech** I’ve seen’. According to Foley & Hall (2003) Cataphoric reference is a substitute word to refer to something later in the sentence (p.328). The TL “…**Chitauri**…” according to Marvel Studios Visual Dictionary (2018:114) are a hideous alien race of cyborg soldiers who share a hive mind. The TL “…**Vibranium**…” according to Marvel Studios Visual Dictionary (2018:141) is the strongest substance in the universe.

The translation technique applied here is **Pure Borrowing** using the theory of Molina and Albir. Borrowing is to take a word or expression straight from another language. It can be pure (without any change)…(2002:510). In addition, this translation technique also stated by Chesterman (2016:92) as Loan is strategy covers both the borrowing of individual items and the borrowing of syntagma.

**Naturalized borrowing (Done)**

SL : “Hmm. They don’t match any **artifact** from our **codex.”**

TL : “*Hmm. Mereka tidak cocok dengan* ***artefak*** *apa pun dari* ***kodek*** *kami.”*

The SL “…**artifact** and **codex**” is translated into “…***artefak*** and ***kodeks***” in the TL. The TL “…***artefak***…” according to KBBI (2008:88), “*artefak n alat-alat (kapak, anak panah, dsb) yang masih sangat sederhana bentuknya yang dipakai pada zaman batu.”*. Then, the TL “…***kodeks***…” according to KBBI (2008:787), *“ kodeks n naskah kuno, yang berupa tulisan tangan.”*.

The translation technique applied here is **Naturalized Borrowing** using the theory of Molina and Albir. Borrowing is to take a word or expression straight from another language. It can be naturalized (to fit the spelling rules in the TL)…(2002: 510). In addition, this translation technique also stated by Newmark (1988:82) as Naturalisation is procedure succeeds transference and adapts the SL word first to normal pronunciation, then to the normal morphology (word-forms) of the TL.

**Compensation (Done)**

SL : “**They** gave him the strength of a god and the gift of eternal life.”

TL : “***cincin cincin itu*** *memberinya kekuatan dewa dan karunia hidup yang kekal.”*

The SL “…**They**” is translated into “….***cincin cincin itu***” in the TL which anaphorically refers to ‘Some say he found **the rings** in a crater or stole them from a tomb.’ According to Foley & Hall (2003), Anaphoric reference is referring back in a text to a previously mentioned item (p. 328). According to Halliday & Hasan (1976:31), there are certain items in every language which have the property of reference, instead of being interpreted semantically in their own right, they make reference to something else for their interpretation. The SL “…***cincin-cincin***” according to Moeliono et.al., (2017) occurs in a repetition process that can occur at the morphological level as a device for forming new lexemes. This repetition is called lexical reduplication or morphemic reduplication. Repetition at the syntactic level produces word-forms that are morphosyntactic and related to the meaning of various semantic categories or grammatical categories (p. 172). *“proses pengulangan itu dapat terjadi pada tataran morfologi sebagai peranti pembentukan leksem baru. Pengulangan itu disebut reduplikasi leksikal atau reduplikasi morfemis. Pengulangan pada tataran sintaksis menghasilkan bentuk kata {word-form) yang bersifat morfosintaksis dan bertalian dengan makna berbagai kategori semantik atau kategori gramatikal”.*

The SL is translated into the TL uses Molina and Albir’s technique **Compensation** translation techniques. Compensation is to introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST…(2002:510). In addition, this translation technique also stated by Newmark (1981:39) as a semantic translation tends to be more complex, more awkward, more detailed, more concentrated, and pursues the thought-processes rather than the intention of the transmitter. It tends to overtranslate, to be more specific than the original, to include more meanings in its search for one nuance of meaning.

**Linguistic Amplification (Done)**

SL : “Go, you **freak**!”

TL : “*Pergi, kau* ***dasar orang aneh!****”*

The one word “**…freak**” in the SL is translated into a three-word phrase “…***dasar orang aneh***” in the TL, so the source language is shorter than the target language. In TL, the translator adds several linguistic elements, namely “…***dasar*** and ***orang***”. The TL "…***dasar****…*” according to KBBI (2008:318), *9 cak memang begitu (tt adat, tabiat, kelakuan, dsb):.* The SL of “…**freak**…”, according to Kamus Lengkap Inggris-Indonesia, Indonesia-Inggris by Sutrisno (2016:73), *ks. aneh, ganjil*. The TL "…***aneh***…” according to KBBI (2008:63), *aneh /anéh/ a tidak spt yg biasa menimbulkan keheranan; ajaib; ganjil.*

The translation technique applied here uses Molina and Albir’s **Linguistic amplification** which is to add linguistic elements… instead of using an expression with the same number of words,… (2002: 510). In addition, this translation technique also stated by Nida and Taber (1982) mentioned on expansion as follows:. . . there is a tendency for all good translations to be somewhat longer than the originals. This does not mean, of course, that all long translations are necessarily good. It only means that in the process of transfer from one linguistic and cultural structure to another, it is almost inevitable that the resulting translation will turn out to be longer (p. 163),

**Linguistic Compression (Done)**

SL : “**Hold on**, everybody! Oh, God.”

TL : *“****Berpegangan****, semuanya! Ya, Tuhan.”*

The SL “**…Hold on**” is translated into “…***Berpegangan***” in the TL. It consists of phrase made up of “hold” (verb) and followed by “on” (preposition) translated into word “…***Berpegangan***…” in TL*.* According to KBBI (2008: 1139) the TL *“…****pegang***…*”, “pegang v berpegang berpau berteguh; tetap berpedoman”.* The prefix “*ber*-“ in the TL, according to Moeliono et.al., (2017: 147) if the verb has the prefix "*ber*-", it becomes a verb non-transitive with the meaning of 'action'. *“jika berprefiks "ber-", menjadi verba taktransitif dengan makna 'perbuatan”.* Passive verbs that refer to dynamic actions*.* According to Moeliono et.al., (2017)*,* action activity verbs describe actions that are dynamic, durative, and tactile (do not have a clear end point). Activity verbs are verbs that describe events with dynamic changes*. “Verba aktivitas tindakan menggambarkan perbuatan yang dinamis, duratif, dan taktelis (tidak mempunyai titik akhir yang jelas”. “verba yang menggambarkan kejadian dengan perubahan yang dinamis disebut verba aktivitas”(p.96).* According to Moeliono et.al., (2017)*,* the TL “…***Berpegangan***…” is derived from the root "***pegang***" with the confix : ber-...-an. *“…****berpegangan***…*diturunkan dari pangkal ‘****pegang’*** *dengan konfiks ber- ...-an.”(p.155).*

The data using Molina and Albir translation technique **Linguistic Compression** translation technique. According to Molina and Albir, “Linguistic compression is to synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling …(2002: 510). Catford uses the term copy for the same translation technique. Catford stated that “Unit shift is changes of rank-that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL”. (1965: 79).

**Literal Translation (Done)**

SL : “**You really wanna talk about this now** ?”

TL : “***Kamu sungguh ingin bicara tentang ini sekarang****?”*

The expression in the SL “…**You really wanna talk about this now**…” is translated into “…***kamu sungguh ingin bicara tentang ini sekarang***…” in the TL. The SL of “…**wanna**…” according to Longman's dictionary of contemporary English Third Edition (1995: 1608) is a short form of ‘want to’.

The translation technique applied here uses Molina and Albir’s **Literal Translation** which is to translate a word or an expression word for word…(2002: 510). In addition, this translation technique also stated by Newmark (1988: 69) as Literal translation ranges from one word to one word.

**Particularization (Done)**

SL : “Guang bo. Let her **shoot**.”

TL : “*Guang bo, biarkan dia* ***memanah”***

The translation of “…**shoot***…”* in the SL is translated into “…***memanah***…” in the TL anaphoric reference refers to ‘Oh, you're gonna deliver some dragon **arrows**?’. According to Foley & Hall (2003), Anaphoric reference is referring back in a text to a previously mentioned item (p.328). The TL of ‘*mem-*’ according to (Moeliono et.al., 2017:167), if it is added to a stem starting with the phoneme /b/, /**p**/, /f/, or /v/, the form of the change becomes mem- /mam/. ‘*Jika ditambahkan pada pangkal yang dimulai dengan fonem /b/, /****p****/, /f/, atau /v/, bentuk meng- berubah menjadi mem- /mam/.*’ (p.122). The TL “…***Memanah****…*” comes from the root word “***panah”*** with the prefix mem-,according to KBBI (2008: 1111), *“ panah n senjata berupa tongkat kecil yg berujung runcing dan tajam dan dilepaskan dengan busur anak panah”.* As stated in KBBI (2008:1112) *“…****memanah***…*” v : melepaskan anak panah (kpd).*

The translation technique applied here uses Molina and Albir **Particularization** translation technique. According to Molina and Albir, “Particularization is to use a more precise or concrete term…(2002: 510). In addition, this translation technique also stated by Vinay and Darbelnet (1995:59) that “Particularisation when a language uses a word of narrower extension”.

**Reduction (Done)**

SL : “That is exactly **the daughter my mom wishes came out of her vagina.**”

TL : “***Anak seperti itulah yang diinginkan ibuku****.”*

If the utterance in SL translated literary, it will be "*Itu persis putri ibuku keinginan keluar dari vaginanya*". Then, the expression in the SL is translated into “***anak seperti itulah yang diinginkan ibuku***” in the TL. There is a reduction in some words from 13 words to 6 words. The TL of ‘…**-*lah***…’ according to Moeliono et.al., (2017: 405), is used to give assertiveness. ‘*Partikel* ***-lah****, , dipakai untuk memberikan ketegasan atau kalimat deklaratif*.’. According to Moeliono et.al., (2017: 126), the suffix '...***-kan***...' in the TL, does not change if it is added to the base of a word that ends in a vowel or a consonant. ‘*Sufiks ~kan tidak mengalami perubahan jika ditambahkan pada pangkal kata yang berakhir dengan vokal atau konsonan* ‘). The SL of “…**wishes***…”* is in active form is translated into passive form in TL "***diinginkan***…". In Indonesian language, verb in active could be showed by using prefix ‘*me*-‘, but in passive, it used ‘***di***-‘, according to Moeliono et.al., (2017), transitive active verbs prefixed either in combination with other prefixes or not, can be changed into the passive form by replacing the prefix meng- with the prefix di-: . “*verba aktif transitif yang berprefiks meng-, baik dalam kombinasinya dengan prefiks lain maupun tidak, dapat diubah menjadi bentuk pasif dengan mengganti prefiks meng- dengan prefiks di-“*(p.131). Thus, in this translation using clause structure change which changed from active form of SL clause become passive form in TL. In addition, this translation technique also stated by (Chesterman 2016:94) as clause structure change where changes that have to do with the structure of the clause in terms of its constituent phrases. Various subclasses include constituent order (analysed simply as Subject, Verb, Object, Complement, Adverbial), active vs. passive voice, finite vs. non-finite structure, transitive vs. intransitive.

The data using Molina and Albir translation technique **Reduction** translation technique. According to Molina and Albir, “Reduction is to suppress a ST information item in the TT…(2002: 510). Vázquez Ayora in 1977 (Molina and Albir 2002: 504) the term is used to describe the same translation technique. Translation technique in this procedure is omission. “Omission is to redundancy and repetition that is characteristic of the SL.

**Transposition (Done)**

SL : “We're gonna be **jobless** and in debt for the rest of our lives.”

TL : “*Kita akan jadi* ***pengangguran*** *dan berhutang seumur hidup kita*.”

The SL “…**jobless**…” is translated into different word class in the TL “…***pengangguran***…”. The shift of an adjective “…**jobless…**” into a noun “…***pengangguran***…” according to KBBI (2008:66) “*anggur*” *v : tidak memiliki kegiatan apa-apa yg dapat menghasilkan uang; tidak melakukan apa-apa; tidak bekerja.* As stated in KBBI (2008:66) “…***pengangguran…***” *n : keadaan menganggur.* The SL “…**jobless**…” according to Longman's dictionary of contemporary English Third Edition (1995: 766), adj : without a job; unemployed.

The translation technique applied here uses Molina and Albir **Transposition** translation technique. According to Molina and Albir, “Transposition is to change a grammatical category, …(2002: 511). In addition, this translation technique also stated by Chesterman (2016:93) as Transposition is to mean any change of word-class, e.g. from noun to verb, adjective to adverb.

**CONCLUSION**

Based on the findings and discussions in the preceding chapter, the researcher made a conclusion that, there are 14 techniques used by the researcher there is reduction, established equivalent, literal translation, adaptation, modulation, substitution, variation, amplification, compensation, transposition, description, discursive creation, linguistic compression, linguistic amplification, borrowing, and particularization. The total data is 508 data. The most dominant techniques are literal translation used 193 data, linguistic compression used 117 data, borrowing used 65 data, and establish equivalent used 60 data. The least translation technique that appears in the subtitles are modulation used 16 data, discursive creation used 16 data, linguistic amplification used 12 data, variation used 9 data, reduction used 9 data, particularization used 7 data, transposition used 2 data, substitution used 1 data, compensation used 1 data, and description used 1 data.

The four translation techniques namely, adaptation, amplification, calque and generalization were not used by the translator in the movie's Indonesian subtitle text because the researcher analyzed all of the translated utterances in Indonesian and compared them to the English and was unable to identify any required specifications and evidence from either of the mentioned translation techniques.

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