CHAPTER V
CONCLUSION AND SUGGESTION

This chapter contains the conclusions and recommendations based on the findings and discussions of this study. The conclusions summarise the answers to the research questions on the types of romantic expressions based on Sternberg's Triangular Theory of Love, the translation techniques employed in translating those expressions, and the translation shifts that occur in the English-Indonesian fan subtitles of "Dracula: A Love Tale." In addition, this chapter offers some suggestions to future researchers and translation practitioners to contribute to the development of audio-visual translation studies, especially the translation of emotionally and culturally nuanced expressions.

5.1 Conclusion

This study examined the translation of romantic expressions in the English-Indonesian fan subtitles of the movie "Dracula: A Love Tale" (2025) by using three theoretical frameworks, Sternberg's (1986) Triangular Theory of Love, Molina & Albir's (2004) translation techniques, and Catford's (1965) translation shifts theory. The data used in the research were a total of 38 romantic expressions, which were identified and analysed using a descriptive qualitative method with thematic analysis.

In relation to the first research question regarding the types of romantic expressions in the subtitles based on Sternberg's Triangular Theory of Love, the analysis revealed that all the three components of love were found in the movie dialogues. Among the 38 identified romantic expressions, Intimacy was the most prevalent with 24 occurrences (63.1%) followed by Commitment with 10 occurrences (26.3%) and Passion with only 4 occurrences (10.5%). This distribution reflects the gothic and tragic nature of "Dracula: A Love Tale," in which love is described as an eternal soul-bonding connection that stresses emotional closeness and existential dependence over physical desire. The high percentage of Intimacy (63.1%) indicates that the romantic discourse of the movie

emphasises emotional connection, mutual understanding and the significance of the partner's presence in the life of the character. The low percentage of Passion (10.5%) supports the idea that physical attraction is not the main theme of the romantic narrative.

For the second research question about translation techniques in translating romantic expressions based on Molina & Albir (2004), it was found that five translation techniques were applied in the 38 data. The total application of techniques is 153 (some data apply more than one technique). The most dominant technique was the Established Equivalent with 105 applications (68.6%). It was followed by Reduction with 19 occurrences (12.4%), Modulation with 14 occurrences (9.1%), Linguistic Amplification with 13 occurrences (8.4%) and Amplification with only 2 occurrences (1.3%). The overwhelming dominance of Established Equivalent (68.6%) shows the tendency of translators to use natural, familiar equivalents in the target language for expressions of romance, which kept both meaning and emotional nuance with no significant modification. The occurrence of Reduction (12.4%) shows the particular restrictions of subtitle translation, where the translator has to abbreviate the information for the limited screen space and reading time. Modulation (9.1%) was applied when direct equivalence was not natural and the perspective or cognitive category had to be shifted. Linguistic Amplification (8.4%) was used to clarify the structure of the sentence and to keep the natural flow of conversation in Indonesian, while Amplification (1.3%) was rarely used, which showed that the translators generally tended to avoid giving explanatory information in the expressions of romance.

For the third research question which is about translation shifts that occur in the translation of romantic expressions based on Catford's (1965) theory, the analysis found 82 translation shifts in the 38 data points. The dominant error type was Intra-system Shift with 36 cases (43.9%) which mainly reflected the differences between English and Indonesian in the use of possessive adjectives (my → -ku, your → -mu) and object pronouns (me → -ku, you → -mu, it → -nya, her → -nya). The second most dominant was Structure Shift, with 25 occurrences (30.4%), for instance, changes in word order, arrangement of phrases, and logical

connections between clauses. Class Shift occurred 9 times (10.9%). It includes change in word class, e.g., from gerund to noun or from modal auxiliary to lexical verb. There were 7 instances (8.5%) of Unit Shift, which involved changing the grammatical rank, e.g. from phrase to word. The least dominant type was Level Shift with only 5 occurrences (6.1%). This type involved changes from grammatical features in English to lexical features in Indonesian, especially in the translation of past tense and question formation.

It also finds a significant relationship between translation shifts and shifts in meaning of romantic expressions. In the 82 total shifts, 66 shifts (80.5%) were not meaning shifts and 16 shifts (19.5%) were meaning shifts. There were no meaning shifts at all for Unit Shift and Intra-system Shift (0%), suggesting that differences in pronoun systems and grammatical rank can be accommodated without altering the romantic meaning. However, Level Shift had the highest rate of meaning shift at 80% (4 of 5 shifts). Class Shift had 44.4% (4 of 9 shifts) and Structure Shift 32% (8 of 25 shifts). The meaning shifts are illustrated by the translation of *"Did you miss me?"* to *"Jadi kamu merindukanku?"* which shifted the pragmatic function from a neutral question to an inferential/confirming question. The translation of "I love you too" to *"Aku juga sayang kamu"* modulated *"love"* to *"sayang"* (less intense) and may have reduced the romantic intensity.

This study has successfully bridged the research gap in the translation of romantic expressions in movie subtitles by integrating three analytical frameworks. The results show that the most dominant technique of translation used by the translators in translating romantic expressions is Established Equivalent because it is natural and recognisable in Indonesian. The dominant translation shift is Intra-system Shift which shows the basic grammatical differences between English and Indonesian in pronoun and possessive systems. Most translation shifts (80.5%) do not change the romantic meanings of expressions, but Level Shift, Class Shift and Structure Shift can cause meaning shifts which influence the emotional intensity and romantic nuance of the translated dialogues. The findings contribute to the knowledge in the field of audio-visual translation by providing a detailed analysis of the translation of romantic expressions from English to Indonesian in movie

subtitles within multiple frameworks, considering the linguistic forms and emotional content.

There are several limitations to this study that should be recognized. The corpus is relatively small, containing only 38 romantic expressions from a single movie, which limits the generalizability of the findings. Second, this study is limited to English-Indonesian translation, so the result of this study may not be applicable to other language pairs. Third, the analysis was only done from the text side, without any audience reception data. Fourth, the subtitles used in the analysis were obtained from online sources and may differ from official subtitles. Fifth, even when systematic frameworks are used, manual analysis may be subject to subjective interpretation. These limitations should be considered when interpreting the findings of this study.

5.2 Suggestion

Based on the analysis results, multiple suggestions can be provided for future scholars, translators, and students in the field of translation. Firstly, it is recommended that future studies continue to analyse the translation of romantic expressions utilising other ideas, objects, or media, like novels, song lyrics, television series, or animated movies. Future studies may also compare the translation of romantic expressions across multiple genres or languages to achieve a broader understanding of translating emotional expressions.

Secondly, translators are required to focus not only on linguistic equivalence but also on the emotional and cultural dimensions while translating romantic expressions. Romantic expressions frequently have implicit meanings, emotional intensity, and cultural nuances that must be preserved to ensure the romantic effects of the source language are expressed naturally in the target language.

Ultimately, this study aims to contribute to the field of translation, particularly in audio-visual and subtitle translation. This study is anticipated to serve as a reference for students interested in assessing translation techniques, translation shifts, meaning shifts, or emotional expressions in literary and audio-visual works.