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ANALYSIS OF TRANSLATION TECHNIQUES, METHODS, AND IDEOLOGIES ON MEXICAN CULTURAL TERMS IN ANIMATED FILMS

THESIS

Proposed as a Compulsory Prerequisite
for Bachelor's Degree in Applied Linguistics (S.Tr.Li)

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2024



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PREFACE

Praise and gratitude are due to Allah Subhanahuwata'ala because, thanks to His grace, the author has been given health and strength in preparing this thesis. The thesis, Analysis of Translation Techniques, Methods, and Ideologies on Mexican Cultural Terms in Animated Films, was prepared to fulfil the bachelor's degree in the Department of Business Administration, study program D4 English for Business Communication and Professional at Politeknik Negeri Jakarta. I want to express my deepest gratitude to all those who have supported, helped and encouraged the author in completing this thesis. Thank you for being part of the author's journey. The author feels grateful because your support and encouragement benefit the author.

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7. The researcher's beloved friends, such as Anisa, Almada, Roselin, Genta, and Nadira, who have accompanied and encouraged the researcher;
8. And friends in arms from BISPRO 8B who always support each other.

Hopefully, this report can be a valuable source of information for anyone interested. This effort can also positively contribute to facilitating access to and understanding of translation techniques and translation ideologies on cultural terms in the films.

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ABSTRACT

Ristiani Arisya Putri. English for Business and Professional Communication Study Program. Analysis of Translation Techniques, Methods, and Ideologies on Mexican Cultural Terms in Animated Films.

This study analyzes the techniques, methods, and ideologies of translating Mexican cultural terms in the *Coco* and *The Book of Life* films. Mexican culture was chosen because of its uniqueness and importance in representing cultural identity in films. The category of cultural terms was analyzed using Newmark theory (1988), with data collected from film subtitles. Translation techniques are analyzed based on the theory of Molina and Albir (2002), translation methods based on Newmark theory (1988), and translation ideologies based on Venuti theory (1995). The results showed five categories of cultural terms: social culture (44 data or 64.71%), material culture (10 data or 14.71%), body gestures and habits (6 data or 8.82%), tradition and belief (5 data or 7.35%), and ecology (3 data or 4.41%). There were six translation techniques used, with established equivalence as the dominant technique (38 data or 55.88%), followed by borrowing (16 data or 23.53%), literal translation (6 data or 8.82%), transposition (4 data or 5.88%), generalization (2 data or 2.94%), and adaptation (2.94%). Four translation methods were found, with communicative translation as the most frequently used method (44 data or 64.71%), followed by faithful translation (16 data or 23.53%), literal translation (6 data or 8.82%), and adaptation (2 data or 2.94%). Two translation ideologies, namely domestication (82.35%) and foreignization (17.65%), were also identified, with domestication being the dominant ideology. This study concludes that the translation of cultural terms in the *Coco* and *The Book of Life* films focuses more on the target language-oriented approach through established equivalence techniques, communicative translation methods, and domestication ideology. This approach reflects an effort to maintain cultural understanding for a wider audience.

Keywords: cultural terms; subtitle; translation ideologies; translation methods; translation techniques.



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ABSTRAK

Ristiani Arisya Putri. Program Studi Bahasa Inggris untuk Komunikasi Bisnis dan Profesional. *Analysis of Translation Techniques, Methods, and Ideologies on Mexican Cultural Terms in Animated Films.*

Penelitian ini menganalisis teknik, metode, dan ideologi penerjemahan istilah kebudayaan Meksiko dalam film *Coco* dan *The Book of Life*. Istilah kebudayaan Meksiko dipilih karena keunikan dan pentingnya dalam merepresentasikan identitas budaya dalam film. Kategori istilah kebudayaan dianalisis menggunakan teori Newmark (1988), dengan data yang dikumpulkan dari subtitle film. Teknik penerjemahan dianalisis berdasarkan teori Molina dan Albir (2002), metode penerjemahan berdasarkan teori Newmark (1988), dan ideologi penerjemahan berdasarkan teori Venuti (1995). Hasil penelitian menunjukkan lima kategori istilah kebudayaan: *social culture* (44 data atau 64,71%), *material culture* (10 data atau 14,71%), *body gestures and habits* (6 data atau 8,82%), *tradition and belief* (5 data atau 7,35%), dan *ecology* (3 data atau 4,41%). Terdapat enam teknik penerjemahan yang digunakan, *established equivalence* adalah teknik yang dominan (38 data atau 55,88%), diikuti oleh *borrowing* (16 data atau 23,53%), *literal translation* (6 data atau 8,82%), *transposition* (4 data atau 5,88%), *generalization* (2 data atau 2,94%), dan *adaptation* (2,94%). Empat metode penerjemahan ditemukan, dengan *communicative translation* sebagai metode yang paling sering digunakan (44 data atau 64,71%), disusul oleh *faithful translation* (16 data atau 23,53%), *literal translation* (6 data atau 8,82%), dan *adaptation* (2 data atau 2,94%). Dua ideologi penerjemahan, yaitu *domestication* (82,35%) dan *foreignization* (17,65%), dengan domestikasi menjadi ideologi yang dominan. Penelitian ini menyimpulkan bahwa penerjemahan istilah kebudayaan dalam film *Coco* dan *The Book of Life* lebih berfokus pada bahasa sasaran dengan pendekatan yang berorientasi pada penonton melalui teknik *established equivalence*, metode *communicative translation*, dan ideologi *domestication*. Pendekatan ini mencerminkan upaya untuk mempertahankan pemahaman budaya bagi audiens yang lebih luas.

Kata kunci: ideologi penerjemahan; istilah kebudayaan; metode penerjemahan; *subtitle*; teknik penerjemahan.



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CHAPTER I INTRODUCTION

1.1 Background of the Study

Culture is a human or group thought that is used in everyday life. Humans also create culture through behavior, language, living equipment, social organization, religion, art, and others to help humans live together (Isnaeni et al., 2018). So, it can be concluded that culture is a human or group thought intending to support and help humans live together, used in everyday life. Cultural differences are often encountered by translators while translating. This is an obstacle and difficulty for translators regarding the translation process involving two cultures.

The concept of cultural translation is complex and multifaceted. It involves not only the translation of words into other languages but also the cultural and social contexts in which they are used (Katan, 1999). Cultural translation in the film industry can be particularly challenging because of the need to balance maintaining authenticity to the source cultural contexts and efficiently communicating with a broader audience.

Many translations containing cultural terms are translated from one language to another, such as newspapers, magazines, books, documents, etc. This rapid development has also created a new form of translation that is used not only in texts but also in film. Translation in film allows many people from different languages and cultural backgrounds to understand the film (Khasanah, 2009). Of course, films involve cultures that must be translated according to the target audience.

Translating culture can certainly be an obstacle for translators. When translating, the translator not only translates the message but also the culture from the source to the target language. Many challenges must be faced when translating cultural terms. Therefore, the translator must find a way to convey the culture so that the reader can capture the message and meaning of the cultural term. Larasati and Amri (2020)



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defined these obstacles as the many differences between the source and target languages, including words, phrases, clauses, and sentences.

Moreover, obstacles in translating a culture extensively affect translation because not all terms have their equivalents in other cultures. Therefore, Nida and Taber (2003) propose looking for 'closest and natural' equivalents or concepts close to the source language and sound natural in the target language. They implicitly state that there is no common meaning between two cultures and two different languages. Even if the meaning is almost the same, there are still different components. This kind of equivalent is called the closest or natural equivalent.

Translation is not only for text but also for film. The translation of the film itself is called subtitle translation. Ayu and Retnomurti (2018) defined subtitle translation as converting spoken language in a film into written text on the screen. Subtitle translation plays an important role in bridging the gap between different cultures and languages in cinema to help the audience understand the meaning and content of the message conveyed so that everyone can enjoy the film. However, translators often face difficulties in the translation process, requiring techniques, methods, and ideologies to ensure accurate and effective translation. In recent years, the film industry has produced many works that explore different cultures and provide audiences with in-depth insights into the lives of different communities worldwide. Some films, such as "*Yogyakarta*," showcase the life and culture of the people of Yogyakarta, and the film "*Black Panther*" showcases the richness of African culture. One of the films that stands out in this regard is "*Coco*," released by Pixar Animation Studios in 2017.

Coco is one of the successful animated films showcasing the rich culture of a nation. It was produced in 2017 by Pixar Animation Studios and won praise not only for its outstanding visual aspects but also for its rich story and linguistic elements (Ayu, 2024). A significant contributing factor to the film's popularity is its nuanced representation of cultural terms and concepts, which are expertly woven into the story to provide audiences with a deep and engaging experience. It is no wonder

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why this film has garnered widespread acclaim for its vibrant portrayal of Mexican culture. Because this film also contains many cultural terms.

Figure 1. 1 The Official Poster for the *Coco* Film



Source: <https://www.pixar.com/feature-films-launch>

Moreover, *The Book of Life* also represents the rich culture in Mexico, from the design, characters, and music to the same celebration as in *Coco*, which is the celebration of the *Día de los Muertos* tradition. Also, Mexican mythology is creatively brought up, adding many cultural elements to the film. The film explores various cultures in Mexico in the traditions and beliefs presented. Maintaining the original meaning without losing its essence is challenging in translation.

Figure 1. 2 The Official Poster for *The Book of Life* Film



Source: <https://family.20thcenturystudios.com/movies/the-book-of-life>



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The *Coco* and *The Book of Life* films are based on Mexican culture, and the translation techniques, methods, and ideologies influence how the audience understands the culture. This stands out as animated works rich in cultural elements, offering an in-depth representation of Mexico's traditions, specifically *Día de los Muertos*. This analysis helps in understanding the translator's process of translating Mexican culture into a language that non-Mexico-based can be understood. The translator's process is how *Coco* and *The Book of Life* films communicate with the audience. This study identifies how the film uses translation techniques, methods, and ideologies to help audiences comprehend the story and the culture it portrays. In addition to helping develop translation theories and concepts, this analysis can be used as a reference for future translation research.

This study focuses on techniques, methods, and ideologies in cultural terms in films. This film introduces the audience to Mexican culture with stunning visuals and wonderfully conveying deep meaning. This study will analyze the cultural terms based on Newmark's theory, the translation techniques based on Molina and Albir's theory, the translation methods based on Newmark's theory, and the translation ideology will be analyzed based on Venuti's theory, as the examples below.

Table 1. 1 Example of the Data Analysis

SL	TL	Cultural Terms	Technique	Method	Ideology
<i>Wingtips</i>	Sepatu lancip	Material Culture	Transposition	Communicative Translation	Domestication

In the source language, the word *Wingtips* is translated into *Sepatu lancip*. The cultural term in the word is material culture because *Wingtips* is a physical object. The translation technique used is transposition; it can be seen by changing word class or sentence structure without changing the original meaning. The method used is communicative translation because it emphasizes the clarity and effectiveness of communication so that the message conveyed is clear and precise. The ideology uses domestication because the translation adapts the original text into the target



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language so that the audience in the target language does not feel that the text they are reading is a translation. By recognizing these variables, proper translation can improve the accuracy, consistency, and cultural understanding of the translation. As a result, cross-cultural communication becomes more effective.

Several previous journals are relevant to analyzing translation techniques, methods, and ideologies on cultural terms in films. Cultural terms in the film are widely used by researchers such as Uswatun Khasanah (2009) and Arnez (2023). Some researchers, such as Ayu Larasati and Miftachul Amri (2009) and Antonius Ferdian Nugraha (2022), examine translation techniques. Some researchers, such as Khoiriyatunnisa and Yuniar (2022) and Agusdtine, Sofyan, and Ayuningtias (2022), examine translation methods. Some researchers, such as Arif, Nababan, and Santosa (2019) and Nugrahani, Nababan, Santoso, and Djatmika (2016), examine translation ideologies. However, researchers such as Abdul and Ikhsanto (2016) and As Salafy (2021) examine several research objects, such as analyzing the book's translation techniques, methods, and ideologies.

This study examines how the use of translation techniques affects the appropriateness of cultural terms in translating the *Coco* and *The Book of Life* films for audiences from different cultures. It can also compare different translation methods in defining and conveying complex cultural terms in the *Coco* and *The Book of Life* films. In addition, it examines how translation ideologies such as foreignization and domestication affect how cultural terms in the *Coco* and *The Book of Life* films are understood and received by audiences outside the culture of origin. The Mexican cultural terms were chosen because of their uniqueness and importance in representing cultural identity in films. Both films feature many elements of Mexican culture, especially when celebrating *Día de los Muertos*. There is no comprehensive research on how translation techniques, methods, and ideologies affect culture delivery in popular animated films. This research aims to increase insight into the process of film translation, particularly in rich cultural contexts such as the one depicted in the *Coco* and *The Book of Life* films, and help translators understand the influence of their decisions on the perception of culture



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in audio-visual media. Moreover, research on translation techniques, translation methods, and translation ideology on cultural terms in the *Coco* and *The Book of Life* films has also never been carried out.

1.2 Statement of the Problems

1. What categories of cultural terms are found in the *Coco* (2017) and *The Book of Life* (2014) films?
2. What translation techniques are used on cultural terms in the *Coco* (2017) and *The Book of Life* (2014) films?
3. What translation methods are used on cultural terms in the *Coco* (2017) and *The Book of Life* (2014) films?
4. What translation ideologies are used on cultural terms in the *Coco* (2017) and *The Book of Life* (2014) films?

1.3 Objectives of the Study

1. To identify and classify the cultural terms found in the *Coco* (2017) and *The Book of Life* (2014) films;
2. To identify the translation techniques used on cultural terms in the *Coco* (2017) and *The Book of Life* (2014) films;
3. To identify the translation methods used on cultural terms in the *Coco* (2017) and *The Book of Life* (2014) films;
4. To identify the translation ideologies used on cultural terms in the *Coco* (2017) and *The Book of Life* (2014) films.

1.4 Limitations of the Study

To make this research more focused and purposeful, this study only focuses on the cultural terms in the subtitles of the *Coco* and *The Book of Life* films, which are contained in the narrative and visual context of the movies on Disney+ Hotstar. *Coco* and *The Book of Life* copy the big things, especially *Día de los Muertos*. These two movies stand out a lot compared with other movies. Both films explicitly explore the theme of *Día de los Muertos*, which is the main focus of my research, with a depth and complexity rarely found in other films that adapt Mexican culture.



This study will utilize theoretical frameworks related to translation studies, but not limited to the concepts of translation techniques, translation methods, and translation ideologies.

1.5 Significances of the Study

a. Theoretical Benefits

- 1) This research is expected to contribute to the understanding of the importance of translation techniques, methods, and ideologies of cultural terms in maintaining the authenticity and cultural meaning of film;
- 2) This study is expected to be used for future research as consideration and reference material to develop a more detailed analysis of translation techniques, methods, and ideologies in film.

b. Practical Benefits

This research can guide translators and film producers in choosing the proper translation techniques, methods, and ideologies to enhance cultural messages in animated film production.

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CHAPTER V

CONCLUSIONS AND SUGGESTIONS

5.1 Conclusions

Based on the result of the research and discussion in Chapter IV, this research concludes the following statements:

1. Total data on Mexican cultural terms obtained from the subtitles of the *Coco* and *The Book of Life* films consisted of five categories of cultural terms, including social culture, material culture, body gestures and habits, tradition and belief, and ecological categories. The term social culture is related to work, pleasure, communication norms, and certain habits in a community. Meanwhile, material culture is a category of cultural terms related to equipment, places, food, or physical objects that have value in the source culture. Body gestures and habits are also included in the category of cultural terms, such as bowing the body in Korea, Japan, and China. This is a form of respect and courtesy in their social traditions. Tradition and belief are a category of cultural terms related to politics, religion, and art. As for ecology itself, it is a cultural term related to flora, fauna, hills, and other natural environments. The social culture category is the most dominant cultural term in the *Coco* and *The Book of Life* films. This is because the focus of the *Coco* and *The Book of Life* films is on the rich depictions of Mexican culture, and the translated text reflects many aspects of the life and cultural identity of the source language.
2. Translation techniques used to translate Mexican cultural terms consisted of six techniques: established equivalence, borrowing, literal translation, transposition, generalization, and adaptation. The most dominant technique in these films is established equivalence. This technique also makes it easier for the audience to use familiar terms in the target language, and the translation can be more effective in conveying the cultural message of the source language. In addition to being easy to understand by the target culture readers, this technique also saves translators time because there is no need to search or create new terms. If separated, the *Coco* film is more dominant



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using the established equivalence translation technique. Meanwhile, *The Book of Life* film is more dominant using the borrowing translation technique. If the two films are combined, then the most dominant translation technique is established equivalence.

3. Translation methods used to translate Mexican cultural terms consisted of four techniques: communicative translation, faithful translation, literal translation, and adaptation. It was found that communicative translation is the most dominant translation method. This method is used because it ensures that the target language reader conveys the message and meaning effectively and efficiently so that the message conveyed feels more natural. Based on the data, it can be concluded that the techniques used in the *Coco* film also tend to be target language-oriented, with communicative translation as the most dominant method. Meanwhile, the methods in *The Book of Life* film are also source language-oriented, with faithful translation as the most dominant method. If the two films are combined, the most dominant method is communicative translation.
4. Translation ideologies used to translate Mexican cultural terms consisted of two: domestication and foreignization. It was found that domestication is the most dominant translation ideology. This domestication translation ideology makes it easier for target-language readers to understand the text. In addition, this ideology can overcome language and cultural barriers because domestication helps make the text feel more familiar to the reader, making the reading experience easy and enjoyable.

5.2 Suggestions

From the result of this research, there are several suggestions for related parties that can be taken into consideration:

1. The theoretical benefits of this research provide in-depth insights into how cultural elements are translated into films, including the process and challenges of conveying messages and meanings well to audiences. This research provides direct examples of the translation process, such as translation techniques, methods, and ideologies used in popular media such



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as films, which enrich translation theory. This research can develop new models or approaches for cultural translation used by practitioners and academics.

2. For subtitles, the results of this analysis can be used as a practical reference for translators who deal with cultural terms. These results will help them determine the most appropriate translation techniques, methods, and ideologies. Translators can also create easy translations for the target audience by knowing how cultural elements are translated in the film. In addition, translators can also more effectively tailor cultural elements for audiences without losing their original meaning or feel.
3. For further research, this analysis provides an empirical basis for further research on cultural translation, which allows for comparative studies and its development. This research also adds to the existing literature on the translation of cultural terms and can provide a reference for future researchers. In addition, researchers can find innovations and best practices that can be applied in other contexts.



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CURRICULUM VITAE



Ristiani Arisya Putri, born in Jakarta on 20 November 2002. The second of three siblings. Lives at Jl. Samudera Jaya, Komp. Puri Aneka Jaya, Kel. Rangkapan Jaya, Kec. Pancoran Mas, Kota Depok, Jawa Barat. Completed State Islamic High School education in MAN 7 Jakarta in 2020 and subsequently became a student at Politeknik Negeri Jakarta, Department of Business Administration, Study Program of English for Business and Professional Communication.



APPENDICES

Date Taken	No. Data	Timestamp	SL	TL	Context	Cultural Terms	Translation Techniques	Translation Methods	Translation Ideologies
18-Jun-2024	01/SC-EST-COM-DOM	0:01:21	<i>Papá</i>	<i>Ayah</i>	Miguel is telling the origin of the Rivera family.	Social Culture	Established Equivalence	Communicative Translation	Domestication
21-Jul-2024	02/SC-EST-COM-DOM	0:01:50	<i>Mamá</i>	<i>Ibu</i>	Miguel is telling the origin of the Rivera family.	Social Culture	Established Equivalence	Communicative Translation	Domestication
28-Jul-2024	03/SC-TSP-COM-DOM	0:03:32	<i>Luchadora</i>	<i>Pejuang Wanita</i>	Miguel is playing with Mama Coco and cosplaying as a wrestler.	Social Culture	Transposition	Communicative Translation	Domestication
	04/SC-EST-COM-DOM	0:03:41	<i>Abuelita</i>	<i>Nenek</i>	Miguel said that <i>Abuelita</i> was Mama Coco's daughter.	Social Culture	Established Equivalence	Communicative Translation	Domestication
	05/SC-EST-COM-DOM	0:03:44	<i>Mijo</i>	<i>Nak</i>	<i>Abuelita</i> gave Miguel another meal, saying, " <i>Mijo</i> ."	Social Culture	Established Equivalence	Communicative Translation	Domestication

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06/GH-EST-COM-DOM	0:03:47	<i>Gracias</i> (rejecting hand gesture)	<i>Terima kasih</i> (<i>gestur tangan menolak</i>)	Miguel politely refused <i>Abuelita's</i> request by waving his hand as if waving so as not to give him additional <i>tamales</i> .	Body Gestures and Habit	Established Equivalence	Communicative Translation	Domestication
07/M-BRW-FAITH-FOR	0:03:49	<i>Tamales</i>	<i>Tamales</i>	<i>Abuelita</i> wants to give Miguel additional <i>tamales</i> .	Material	Borrowing	Faithful Translation	Foreignization
08/SC-EST-COM-DOM	0:04:23	<i>Hola</i>	<i>Halo</i>	A grandmother sweeping her yard greeted Miguel by saying, " <i>Hola</i> ."	Social Culture	Established Equivalence	Communicative Translation	Domestication
09/SC-EST-COM-DOM	0:04:30	<i>Muchas Gracias</i>	<i>Terima kasih banyak</i>	Miguel thanked a seller while he was buying his food.	Social Culture	Established Equivalence	Communicative Translation	Domestication
10/SC-EST-COM-DOM	0:04:31	<i>De nada</i>	<i>Sama-sama</i>	The seller said " <i>De nada</i> " or "You are welcome" to Miguel because	Social Culture	Established Equivalence	Communicative Translation	Domestication

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					Miguel thanked him.				
	11/M-BRW-FAITH-DOM	0:05:03	<i>Plaza</i>	<i>Plaza</i>	Miguel was heading to the Plaza. This plaza is the centre of Santa Cecilia, the hometown of the main character, Miguel.	Material	Borrowing	Faithful Translation	Domestication
	12/M-BRW-FAITH-FOR	0:05:13	<i>Santa Cecilia</i>	<i>Santa Cecilia</i>	Miguel tells the history of Ernesto de la Cruz and why he likes it so much.	Social Culture	Borrowing	Faithful Translation	Foreignization
	13/SC-EST-COM-DOM	0:06:44	<i>Muchacho</i>	<i>Nak</i>	<i>Mariachi</i> was advising Miguel.	Social Culture	Established Equivalence	Communicative Translation	Domestication
	14/SC-EST-COM-DOM	0:07:58	<i>Doña</i>	<i>Nyonya</i>	<i>Mariachi</i> asks <i>Abuelita</i> to listen to him.	Social Culture	Established Equivalence	Communicative Translation	Domestication

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15/SC-BRW-FAITH-FOR	0:08:00	<i>Mariachi</i>	<i>Mariachi</i>	<i>Abuelita</i> scolds <i>Mariachi</i> for telling Miguel to play the guitar.	Social Culture	Borrowing	Faithful Translation	Foreignization
16/SC-EST-COM-DOM	0:08:46	<i>Tío</i>	<i>Paman</i>	Miguel responded to <i>Tio</i> Berto's words.	Social Culture	Established Equivalence	Communicative Translation	Domestication
17/M-BRW-FAITH-FOR	0:09:03	<i>Mariachi Plaza</i>	<i>Plaza Mariachi</i>	<i>Abuelita</i> complained to Miguel's parents that he was in the <i>mariachi</i> plaza.	Material	Borrowing	Faithful Translation	Domestication
18/TRD-ADP-ADP-DOM	0:09:37	<i>Día de los Muertos</i>	<i>Hari Arwah</i>	<i>Abuelita</i> forbade Miguel from registering for talent shows because there was <i>Día de los Muertos</i> ; also, <i>Abuelita</i> forbade her grandson from listening to music.	Tradition and Belief	Adaptation	Adaptation	Domestication

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19/M-EST-COM-DOM	0:09:42	<i>Ofrenda</i>	<i>Altar</i>	<i>Abuelita</i> told Miguel to go to the altar room.	Material	Established Equivalence	Communicative Translation	Domestication
20/GH-EST-COM-DOM	0:09:43	<i>Vámonos</i> (<i>Abuelita</i> pushes Miguel's body)	<i>Ayo</i> (<i>Abuelita</i> mendorong badan Miguel)	<i>Abuelita</i> tells Miguel to go to the altar room by pushing Miguel's body to go to the altar room immediately.	Body Gestures and Habit	Established Equivalence	Communicative Translation	Domestication
21/GH-EST-COM-DOM	0:10:25	<i>Dios Mío</i> (hand gesture floating into the air)	<i>Astaga</i> (<i>tangan melayang ke udara</i>)	<i>Abuelita</i> pulled Miguel's arm as he tried to escape while being explained about the importance of the <i>Día de los Muertos</i> celebration. Then <i>Abuelita</i> said " <i>Dios Mío.</i> "	Body Gestures and Habit	Established Equivalence	Communicative Translation	Domestication
22/SC-EST-	0:13:19	<i>Padre</i>	<i>Bapa</i>	In the film Ernesto de la Cruz, a nun asks	Social Culture	Established Equivalence	Communicative Translation	Domestication

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COM-DOM					Ernesto for advice.				
23/SC-EST-COM-DOM	0:13:51	<i>Señor</i>	<i>Tuan</i>		An interviewer interviewed Ernesto de la Cruz.	Social Culture	Established Equivalence	Communicative Translation	Domestication
24/GH-EST-COM-DOM	0:14:27	No, no. We have to make a clear path. (While sprinkling marigold flowers). This custom is practised during the <i>Día de los Muertos</i> tradition.	<i>Tidak, tidak. Kita harus membuat jalan yang lapang. (Sambil menaburkan bunga marigold). Kebiasaan ini dilakukan pada saat tradisi Día de los Muertos.</i>		Mama teaches the children to make a clear path so the spirits do not get lost in finding their home by sowing <i>cepasúchil</i> .	Body Gestures and Habit	Established Equivalence	Communicative Translation	Domestication
25/M-GEN-COM-DOM	0:15:25	<i>Huaraches</i>	<i>Sepatu</i>		<i>Abuelita</i> tells Miguel that he will make <i>huaraches</i> like her aunt.	Material	Generalization	Communicative Translation	Domestication
26/SC-EST-COM-DOM	0:15:26	<i>Tía</i>	<i>Bibi</i>		Miguel's aunt, who made <i>huaraches</i> in	Social Culture	Established Equivalence	Communicative Translation	Domestication

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					Mexico, was called " <i>Tia</i> ."				
27/M-TSP-COM-DOM	0:15:27	<i>Wingtips</i>	<i>Sepatu lancip</i>		Papa tells Miguel that he will make <i>wingtips</i> like Papa Julio.	Material	Transposition	Communicative Translation	Domestication
28/SC-EST-COM-DOM	0:25:38	<i>Mija</i>	<i>Nak</i>		A young girl was reprimanded by her mother for pointing at an unknown person for being rude.	Social Culture	Established Equivalence	Communicative Translation	Domestication
29/TRD-TSP-COM-DOM	0:25:50	<i>Alebrijes</i>	<i>Makhluk mitos</i>		Miguel sees <i>Alebrijes</i> in the land of the dead.	Tradition and Belief	Transposition	Communicative Translation	Domestication
30/M-BRW-FAITH-FOR	0:26:08	<i>Churros</i>	<i>Churros</i>		One of the spirits carries <i>churros</i> offered by his family in the world of the living.	Material	Borrowing	Faithful Translation	Foreignization
31/SC-EST-	0:27:36	<i>Amigos</i>	<i>Teman-teman</i>		A ticket guard greets Rivera's family.	Social Culture	Established Equivalence	Communicative Translation	Domestication

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	COM-DOM								
	32/SC-EST-COM-DOM	0:28:26	<i>Señora</i>	<i>Nyonya</i>	The officer spoke to Mama Imelda, saying, " <i>Señora</i> ."	Social Culture	Established Equivalence	Communicative Translation	Domestication
	33/GH-EST-COM-DOM	0:30:15	<i>Hijole</i> (pointed with a finger)	<i>Astaga</i> (<i>menunjuk dengan tangan</i>)	Papa Julio tells him that Miguel's hand has turned into a semi-skull.	Body Gestures and Habit	Established Equivalence	Communicative Translation	Domestication
	34/E-GEN-COM-DOM	0:30:30	<i>Cempasúchil</i>	<i>Kelopak bunga</i>	The officers are looking for <i>cempasúchil</i> for Mama Imelda so that she can say her family's blessings so that Miguel can return to the world of life.	Ecology	Generalization	Communicative Translation	Domestication
	35/SC-EST-COM-DOM	0:30:30	<i>Perdón</i>	<i>Permisi</i>	The officer apologized to <i>Tia</i> Rosita for wanting to take <i>cempasúchil</i> under her skirt.	Social Culture	Established Equivalence	Communicative Translation	Domestication



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36/SC-EST-COM-DOM	0:32:06	<i>Con Permiso</i>	<i>Permisi</i>	Miguel allowed him to go to the toilet and said, " <i>Con permiso.</i> "	Social Culture	Established Equivalence	Communicative Translation	Domestication
37/SC-EST-COM-DOM	0:34:22	<i>Niño</i>	<i>Nak</i>	Hector chases after Miguel, who leaves because he has changed his mind and wants to cooperate with him.	Social Culture	Established Equivalence	Communicative Translation	Domestication
38/SC-EST-COM-DOM	0:34:35	<i>Chamaco</i>	<i>Nak</i>	Hector called Miguel, who hurriedly left by holding Hector's hand while Hector was behind him.	Social Culture	Established Equivalence	Communicative Translation	Domestication
39/E-BRW-FAITH-FOR	0:38:20	<i>Xolo</i>	<i>Xolo</i>	Frida Kahlo sees Dante, <i>Xolo's</i> dog.	Ecology	Borrowing	Faithful Translation	Foreignization
40/M-EST-COM-DOM	0:40:35	<i>Chorizo</i>	<i>Sosis</i>	Gustavo mocks Hector because Hector died from choking	Material	Established Equivalence	Communicative Translation	Domestication

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					while eating <i>chorizo</i> .				
41/GH-EST-COM-DOM	0:42:32	<i>Que onda?</i>	<i>Apa kabar?</i>		Hector greets his friend, whom he refers to as Uncle.	Social Culture	Established Equivalence	Communicative Translation	Domestication
42/SC-BRW-FAITH-FOR	0:42:58	<i>Chicharrón</i>	<i>Chicharron</i>		Hector searches for his friend, whom he calls " <i>Chicharron</i> ."	Social Culture	Borrowing	Faithful Translation	Domestication
43/SC-EST-COM-DOM	0:43:17	<i>Buenas Noches</i>	<i>Selamat Malam</i>		Hector wished his friend good night while visiting his friend's bungalow.	Social Culture	Established Equivalence	Communicative Translation	Domestication
44/M-BRW-FAITH-FOR	0:47:36	<i>Plaza de la Cruz</i>	<i>Plaza de la Cruz</i>		Miguel and Hector have already arrived at the Plaza de la Cruz, where Miguel will sing.	Material	Borrowing	Faithful Translation	Domestication
45/SC-EST-COM-DOM	0:48:14	<i>Fiesta</i>	<i>Pesta</i>		An MC said the winner who performs at Plaza de la Cruz	Social Culture	Established Equivalence	Communicative Translation	Domestication

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					will get a ticket to Ernesto de la Cruz's party.				
46/SC-EST-COM-DOM	0:57:34	<i>Disculpen</i>	<i>Permisi</i>		Miguel went to the band that won Plaza de la Cruz tickets.	Social Culture	Established Equivalence	Communicative Translation	Domestication
47/SC-EST-COM-DOM	0:57:45	<i>Chicos</i>	<i>Anak-anak</i>		Security officers congratulate the winners of the competition by saying "Chicos."	Social Culture	Established Equivalence	Communicative Translation	Domestication
48/SC-EST-COM-DOM	0:58:14	<i>Música</i>	<i>Musikus</i>		Miguel thanked the group that won the competition, and one of the groups told him to have fun at the Plaza de la Cruz party.	Social Culture	Established Equivalence	Communicative Translation	Domestication
49/M-BRW-FAITH-FOR	0:02:26	<i>Taco</i>	<i>Taco</i>		A visitor to the museum answers a question from	Material	Borrowing	Faithful Translation	Foreignization

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					the tour guide about what important day is on November 2				
	50/SC-BRW-FAITH-FOR	0:03:42	<i>Cinco de Mayo</i>	<i>Cinco de Mayo</i>	A visitor spells out the name written on the book.	Social Culture	Borrowing	Faithful Translation	Foreignization
	51/TRD-BRW-FAITH-FOR	0:03:51	<i>El Chupacabra</i>	<i>El Chupacabra</i>	A visitor mentioned the name <i>El Chupacabra</i> because there was a picture of him in the book.	Tradition and Belief	Borrowing	Faithful Translation	Foreignization
	52/M-BRW-FAITH-FOR	0:04:06	<i>San Angel</i>	<i>San Angel</i>	A tour guide told visitors about a small town called San Angel.	Social Culture	Borrowing	Faithful Translation	Foreignization
	53/TRD-BRW-FAITH-FOR	0:04:50	<i>La Muerte</i>	<i>La Muerte</i>	A tour guide told visitors about La Muerte, a Mexican mythological figure.	Tradition and Belief	Borrowing	Faithful Translation	Foreignization



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54/TRD-BRW-FAITH-FOR	0:05:02	<i>Xibalba</i>	<i>Xibalba</i>	A tour guide told visitors about <i>Xibalba</i> , a Mayan mythological concept that describes an underground world ruled by the gods of death and evil forces.	Tradition and Belief	Borrowing	Faithful Translation	Foreignization
55/GH-EST-COM-DOM	0:05:54	Families bring food and offerings to the altars of their beloved.	<i>Para keluarga membawa makanan dan persembahkan ke altar orang-orang tercinta</i>	This is a custom that Mexicans often practice in every celebration of <i>Día de los Muertos</i> .	Body Gestures and Habit	Established Equivalence	Communicative Translation	Domestication
56/SC-EST-COM-DOM	0:07:29	<i>Señorita</i>	<i>Nona</i>	Joaquin said " <i>Señorita</i> " to Maria.	Social Culture	Established Equivalence	Communicative Translation	Domestication
57/SC-TSP-COM-DOM	0:07:33	<i>Guitarrista</i>	<i>Pemain gitar</i>	Manolo calls himself a " <i>Guitarrista</i> ."	Social Culture	Transposition	Communicative Translation	Domestication

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58/E-LIT-LIT-DOM	0:14:06	<i>Toro</i>	<i>Banteng</i>	Manolo lured a bull with a red cloth.	Ecology	Literal Translation	Literal Translation	Domestication
59/SC-BRW-FAITH-FOR	0:21:10	<i>Matador</i>	<i>Matador</i>	Manolo's father told him to become a <i>matador</i> .	Social Culture	Borrowing	Faithful Translation	Foreignization
60/SC-ADP-ADP-DOM	0:24:23	<i>Corrida</i>	<i>Pertarungan</i>	Manolo presents a bullfight to Maria.	Social Culture	Adaptation	Adaptation	Domestication
61/SC-LIT-LIT-DOM	0:27:04	<i>Adiós</i>	<i>Selamat tinggal</i>	Manolo said goodbye to Maria.	Social Culture	Literal Translation	Literal Translation	Domestication
62/SC-LIT-LIT-DOM	0:29:44	<i>Europa</i>	<i>Eropa</i>	Joaquin asked Maria about her life in Europe.	Social Culture	Literal Translation	Literal Translation	Domestication
63/SC-LIT-LIT-DOM	0:37:27	<i>Bandidos</i>	<i>Bandit</i>	Someone told Joaquin to return because they feared the bandits would come.	Social Culture	Literal Translation	Literal Translation	Domestication

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64/SC-LIT-LIT-DOM	0:52:17	<i>Primo</i>	<i>Sepupu</i>	Manolo's cousin greets Manolo.	Social Culture	Literal Translation	Literal Translation	Domestication
65/SC-EST-COM-DOM	0:55:19	<i>Ciao</i>	<i>Sampai jumpa</i>	<i>Xibalba</i> said, "See you too, Manolo."	Social Culture	Established Equivalence	Communicative Translation	Domestication
66/SC-EST-COM-DOM	1:02:25	<i>Santa Gordita</i>	<i>Astaga</i>	A candle maker said, " <i>Santa Gordita</i> ."	Social Culture	Established Equivalence	Communicative Translation	Domestication
67/SC-EST-COM-DOM	1:02:46	<i>Santa Chihuahua</i>	<i>Astaga</i>	A candle maker said, " <i>Santa Chihuahua</i> ."	Social Culture	Established Equivalence	Communicative Translation	Domestication
68/SC-LIT-LIT-DOM	1:17:29	<i>Familia</i>	<i>Keluarga</i>	The Sanchez family attacked a group of Bandits.	Social Culture	Literal Translation	Literal Translation	Domestication