

## Analysis of meaning equivalence between dubbing and subtitles in “Lost Bullet” movie

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### ABSTRACT

*The ideal translation is expected to meet five criteria of equivalence levels, which include equivalence at the word level, above the word level, grammatical level, textual level, and pragmatic level. This study examines the differences between dubbed and subtitled translations of the film Lost Bullet (2021) by Guillaume Pierret, focusing on the achievement of meaning equivalence according to Mona Baker’s theory (2018). Employing a qualitative descriptive method with note-taking techniques, the research analyzes five levels of equivalence. The findings indicate that subtitle translations more frequently meet these equivalence levels compared to dubbing. Grammatical equivalence is the most commonly achieved level in both dubbing and subtitles, while pragmatic equivalence is the least fulfilled in subtitles, and above the word level equivalence is least achieved in dubbing. Additionally, the study uncovers notable differences in translating idiomatic expressions, slang, and technical terms. Dubbing tends to prioritize the use of more expressive language, along with adjustments in intonation to create a livelier atmosphere. In contrast, subtitles emphasize brevity and conciseness to facilitate the viewers’ visual understanding without compromising the essence of the conveyed message. In contrast, subtitles emphasize brevity and textual conciseness to facilitate viewers’ understanding without compromising the core message. Thus, the findings of this study are expected to contribute to the understanding of translation quality while considering the achievement of meaning equivalence in both dubbing and subtitle translations, as well as enriching cross-language communication through film media.*

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### Introduction

Ideal translation is a multifaceted process demanding precision and accuracy to faithfully preserve the meaning and nuances of the source text. According to Nida and Taber, translation is the process of transferring the message equivalently from the Source Language (SL) to the Target Language (TL) (Rahma et al., 2018). Clarity is equally paramount to ensure that translations remain comprehensible to target audiences, exemplified by the simplification of symbolic poetry without sacrificing its core essence (Rachmawati, 2013).

In relation to translation results, according to Díaz Cintas, there is a concept known as audiovisual translation (AVT), which includes dubbing and subtitles (Nesirli, 2025). Dubbing is the process of replacing the original voice in a film or animation with a new voice in the target language. This process serves to

enable audiences from different linguistic backgrounds to access and understand the content more easily (Widiyantari & Cahyaningrum, 2024). Meanwhile, subtitles play a crucial role in helping audiences comprehend the content of films or television programs in a language they understand. The subtitling process encompasses not only word-for-word translation but also the translation of context, culture, and even the emotions embedded in the original dialogue (Ilyas & Nurhidayah, 2019). Dubbing process integrates both technical requirements like lip-sync synchronization and artistic considerations, such as casting voice actors capable of authentically conveying character personality and affective states (Dwyer, 2021). Subtitling similarly demands meticulous attention to technical dimensions including typography, contrast, timing, and cultural appropriateness

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to optimize viewer comprehension and reading fluency.

A previous research related to dubbing was conducted by Kurniawan (2017) on the children's animated film entitled *Pocoyo*. The results emphasize that the quality of dubbing in children's films is crucial to ensure that the messages and values conveyed remain intact. In this animated film, the quality of voice and character delivery must align closely with the target audience, consisting of children, requiring that the chosen voices accurately reflect the personalities of the characters.

Another study (Anggororeni et al., 2018), focuses on the analysis of interpersonal meaning translation in the dubbing of the film "Thomas and Friends: Blue Mountain Mystery". The findings indicate that dubbing is not limited to text translation but also involves adapting broader interpersonal meanings. The interpersonal meanings in dialogues, such as the relationships among different characters, must be preserved in the dubbing to avoid distorting the original message of the film.

Pranata (Pranata et al., 2025) focuses on comparing the subtitling results of the films "Intouchables" (2011) and "Amélie" (2001). The findings of this study centered on identifying the differences in approaches to the subtitling results and measuring the effectiveness of the techniques employed to maintain meaning and humor effects in the target language. This research evaluated the implementation of translation techniques in preserving the essence, meaning, and cross-cultural humor in the target language.

A similar study (Athifatuzzahra et al., 2024) examined transposition translation procedures in the novel *Kemolekan Landak*. The primary focus of this research is to describe the types of transposition translation procedures in the translation work by Jean Couteau and Laddy Lesmana. It is translated from the original novel *L'Élégance du Hérisson*. Besides, the research also focused on the level of acceptance of the translation results. The study identifies four types of transposition translation

## Method

This research employs a qualitative research approach. The data produced is in the

procedures, with a high level of acceptance observed in the translation results.

One of the films that utilizes both dubbing and subtitles is titled *Balle Perdue* more widely known by its English title, *Lost Bullet* which is a French action film released in 2020. The film was produced by Inoxy Films, Nolita TV, and Versus Production, and directed by Guillaume Pierret, who co-wrote the script with Alban Lenoir and Kamel Guemra. The cast includes Alban Lenoir, Nicolas Duvauchelle, and Ramzy Bedia. This film has been translated into various languages, including English, Japanese, Czech, German, Hindi, Hungarian, Italian, Polish, Portuguese, Spanish, Thai, Turkish, Ukrainian, and Indonesian, through both dubbing and subtitles.

Given the genre's inclusion of technical jargon and culturally specific references, translation of action films necessitates amplification techniques—such as explicative additions and paraphrasing—to render the content accessible while preserving intensity and suspense (Adriansyah & Mulya, 2022). Meaning equivalence encompasses not only word-for-word translation but also the conveyance of cultural context, humor, and emotions embedded in the original dialogue. Meaning equivalence in translation is a significant concept as it pertains to how the meaning from the source language can be effectively transferred into the target language. In this aspect, Baker (2018) focuses on five primary levels of meaning equivalence: (1) Word level equivalence (lexical equivalence); (2) Above word level equivalence; (3) Grammatical equivalence; (4) Textual equivalence; and (5) Pragmatic equivalence.

While previous researches have examined translation strategies and meaning equivalence in subtitles and short texts (Yafi et al., 2022), this study uniquely focuses on a comparative analysis of meaning equivalence between dubbing and subtitles in *Lost Bullet*, utilizing Baker's theoretical framework to elucidate how equivalence is constructed across both modalities.

form of words, they are viewed as part of a larger whole instead. Therefore, the design

chosen is descriptive analysis, studying an individual, group, or event thoroughly to elaborate and address the research problems.

This research analyzes meaning equivalence in the dubbing and subtitles of the film *Lost Bullet*, and subsequently describes the level of meaning equivalence derived from the film's translations. Data selection uses purposive sampling to deliberately choose sentences from film transcripts where dubbing and subtitle translations differ, excluding identical translations to focus on meaning equivalence variations. Data collection combines note-taking by attentive observation of language use and listening methods to understand verbal communication fully.

### Results and Discussion

The topic of this research is the analysis of the differences in meaning equivalence between the dubbing and subtitle translations of the film *Lost Bullet*. The researcher has analyzed both the dubbing and subtitle translations. The data in this study were selected purposively, specifically focusing on sentences whose translations differ between the dubbing and subtitle versions. From a total of 386 sentences in the film's dialogue transcript, 93 sentences were identified as having different translations between the dubbing and subtitles. These sentences were then used as the analysis sample employing a note-taking technique. Overall, the researcher concentrated on

The instrument consists of data cards, organized according to Mona Baker's (2018) five levels of meaning equivalence: word level, above word level, grammatical, textual, and pragmatic equivalence. These cards transform research notes into structured data tables.

During this research phase, the researcher listens to and watches the translated results of the film *Lost Bullet*, which is the research object, considering both dubbing and subtitles. The researcher then records the differences in translations between the dubbing and subtitles of the film, along with the original language. Subsequently, the collected data is analyzed for meaning equivalence, both in the dubbing and subtitles.

sentences that exhibit differences in translation to understand how these discrepancies may affect the conveyed meaning in the film.

From the 93 analyzed data points, there are 20 instances from the dubbing and 27 instances from the subtitles that achieved full meaning equivalence according to the five main levels outlined by Baker (2018) when examined from the perspective of sentence translation. In addition to the sentences that meet the five main levels of meaning equivalence, data were also obtained regarding the number of each type of meaning equivalence, both in the dubbing and subtitles.

**Table 1. Five Main Levels of Meaning Equivalence (Baker, 2018)**

No	Kategori	Dubbing	Subtitle
1.	<i>Word Level Equivalence</i>	31	39
2.	<i>Above Word Level Equivalence</i>	31	39
3.	<i>Grammatical Equivalence</i>	83	78
4.	<i>Textual Equivalence</i>	44	49
5.	<i>Pragmatic Equivalence</i>	34	36

The data presented above were derived from the translation of both subtitles and dubbing of the film *Lost Bullet* available on the Netflix platform. As illustrated in Table 1, the findings can be summarized as follows:

1. Grammatical equivalence emerged as the most frequently occurring type of equivalence, with 83 instances identified in the dubbed version and 78 in the subtitled version. This is

because grammatical equivalence is more readily achieved, as it is based on clear grammatical rules and is more flexible to be adjusted to the context of the target language without losing the main meaning.

2. In the dubbed version, the least frequently observed type of equivalence was above word level equivalence. This is due to the fact that precise equivalents of words or phrases do not

always exist in the target language, particularly for idioms, slang, or culturally specific expressions. Furthermore, the constraints of subtitle space and the necessity for dubbing synchronization compel translators to adjust their translations to ensure they are natural and easily comprehensible.

3. Conversely, in the subtitled version, pragmatic equivalence was found to be the least prevalent. This pragmatic equivalence involves the function and role of speech within communicative contexts, including emotional

### Word level equivalence

The first step taken by a translator is to analyze words in the Source Language (SL) as the smallest translation units and then identify their equivalents in the Target Language (TL) (Baihaqi, 2017). Equivalence at this level focuses on finding TL words that carry the same meaning as the SL words, as not all words have direct equivalents due to cultural differences. In the data analyzed, several examples of lexical-level equivalence can be seen in the following initial sentence.

SL: *C'est quoi votre caisse ?* (What is your car?)

TL (dubbing): *Mobil apa yang kau gunakan?* (What car do you use?)

TL (subtitle): *Apa mobilmu?* (What is your car?)

In the sentence above, the word “*caisse*” in French literally means “box”. However, in everyday language, particularly in slang usage, it can refer to a “car.” In Indonesian, the word “*mobil*” (car) is the most appropriate equivalent in this context. Therefore, the translation of this word in both the dubbed and subtitled versions achieves lexical-level equivalence. However, some differences are observed between the dubbing and subtitle translations when examined at the above-word level. This difference arises because the dubbed version is more comprehensive and preserves additional aspects of equivalence. In contrast, the subtitle translation is more concise, which reduces the emphasis and certain details, particularly at the phrasal and grammatical levels. Nevertheless, the pragmatic translation remains acceptable, although some nuances are lost. Another example of lexical equivalence can be observed in the second sentence below:

and social effects, which are particularly challenging to maintain, especially in audiovisual translation that must be concise and clear. Consequently, this necessitates that translators perform pragmatic adjustments, which cannot always be as precise as grammatical equivalence

Based on the data analysis, several conclusions can be drawn with reference to Baker (2018) framework of translation equivalence.

SL: *Ouais, exact, ouais. Alors tu retournes sous ta caisse.* (Yeah, exactly, yeah. So, you go back under your car.)

TL (dubbing): *Iya, memang benar. Jadi kembalilah ke mobilmu.* (Yes, that's right. So go back to your car.)

TL (subtitle): *Benar. Jadi, kembalilah ke bawah mobilmu.* (Correct. So go back under your car.)

In the second example, the SL contains the phrase “*sous ta caisse*” (under your car), which is translated in the subtitle as “*ke bawah mobilmu*” (under your car). In contrast, the dubbed version translates this phrase merely as “*ke mobilmu*” (to your car). The dubbed translation omits the word “*sous*” (under), thereby eliminating an essential element of meaning. In this case, the subtitle version is more accurate and contextually appropriate, as it achieves full equivalence at the lexical, above-word, grammatical, textual, and pragmatic levels—particularly given that the utterance is directed toward a mechanic who is repairing a car. The dubbed version fails to achieve lexical equivalence by omitting the key term “*sous*” (under), which may alter the context of the utterance. Another example of lexical equivalence can be observed in the second sentence below:

SL: *D'ici trente minutes, ils vont trouver Charas et sa bagnole.* (In thirty minutes, they will find Charas and his car.)

TL (dubbing): *30 menit lagi mobil Charas akan ditemukan.* (In 30 minutes, Charas's car will be found.)

TL (subtitle): *30 menit lagi, Charas dan mobilnya akan ditemukan.* (In 30 minutes, Charas and his car will be found)

Furthermore, the subtitle version of the sentence is more acceptable because it conveys the complete intended meaning, namely that

both Charas and his car will be located within thirty minutes. Meanwhile, the dubbed version refers only to Charas's car, rendering the translation less accurate, as the SL clearly expresses the intention of locating both "*Charas et sa bagnole*" (Charas and his car). Although both translations omit the subject pronoun "*ils*" (*they*), this is still acceptable within the norms of the Indonesian language, which often allows

#### *Above word level equivalence*

Equivalence at this level focuses on the translation of idioms and collocations, which are often difficult to render directly into the target language (Baker, 2018). More specifically, idioms refer to expressions composed of two or more words whose overall meaning differs from the literal meanings of the individual components. In contrast, collocations refer to fixed combinations of two or more words that frequently co-occur and are typically inseparable (Baihaqi, 2017). Based on the data collected and analyzed, several instances of above word level equivalence can be identified, as illustrated in the following examples:

SL: *C'est la première voiture d'interception utilisée par la gendarmerie.* (This is the first interception car used by the gendarmerie.)

TL (dubbing): *Ini mobil pencegat pertama yang digunakan untuk para angkatan.* (This is the first interceptor car used for the forces.)

TL (subtitle): *Mobil pencegat pertama yang digunakan angkatan.* (The first interceptor car used by the forces.)

In both the dubbed and subtitled versions, the term "*gendarmerie*" (French national police force) was translated as "*angkatan*" (troop/force). In French, *gendarmerie* originates from *gens d'armes* (men-at-arms), referring to a militarized police unit. The word "*angkatan*" literally means "forces" but is vague; possibly less precise than original *gendarmerie*, which results in a vague and incomplete sentence. A more accurate equivalent in Indonesian would be "*polisi militer*" (police force). Therefore, above word level equivalence is not achieved in either version.

SL: *Je laisserai pas Moss foutre sa merde.* (I won't let Moss mess things up.)

TL (dubbing): *Tidak akan kubiarkan Moss mengacau.* (I will not let Moss mess up.)

subject omission when the reference is clear. Thus, the subtitle translation achieves all levels of equivalence, whereas the dubbed version omits key information, reducing contextual clarity. Accordingly, the subtitle translation is more precise and natural in conveying the full meaning and communicative function of the original sentence.

TL (subtitle): *Tak akan kubiarkan Moss mengacaukannya.* (I won't let Moss mess it up.)

In the example above, the French phrase "*foutre sa merde*" is a vulgar idiomatic expression that can be interpreted as "*mengacau*" (cause trouble) or "*membuat kekacauan*" (mess things up). In the dubbed version, the possessive pronoun "*sa*" (it) is omitted, though the core meaning of the sentence remains conveyed. Meanwhile, in the subtitled version, the phrase is rendered as "*mengacaukannya*" (mess it up), which includes a possessive suffix "*-nya*" that refers to "*sa merde*", indicating the mess caused by the character Moss. Although the subtitled version is more explicit, both translations maintain the intended meaning and achieve above word level equivalence.

SL: *À propos de confiance, j'ai trouvé ça dans le go fast d'hier.* (Regarding trust, I found this in yesterday's 'go fast.)

TL (dubbing): *Omong-omong aku percaya. Kutemukan di penangkapan kedua kemarin.* (By the way, I trust. I found it in the second arrest yesterday.)

TL (subtitle): *Omong-omong percaya. Ada ini di penangkapan kemarin.* (By the way, believe. There is this in yesterday's arrest.)

In another example, the French phrase "*à propos de confiance*" (regarding trust) can be interpreted as "*ngomong-ngomong soal kepercayaan*" (speaking about truth) or "*berbicara tentang kepercayaan*" (talking about trust), typically used as a discourse marker to introduce a topic related to trust. In both the dubbed and subtitled versions, the functional element "*soal*" or "*mengenai*" (about) is omitted, which weakens the intended contextual linkage. Particularly in the dubbed version, the phrase is altered to "*aku percaya*" (I trust), creating ambiguity and reducing clarity. Additionally, the phrase "*go fast*" appears in the SL, which is a slang term referring to the rapid

transportation of illegal goods, often drugs. In both versions, this phrase is simplified to “*penangkapan*” (arrest), thereby omitting the specific connotation inherent in the original. Although there is no explicit mention of an arrest in the sentence, the scene in the film involves a police unit pursuing drug traffickers,

### *Grammatical equivalence*

Grammatical equivalence pertains to differences in linguistic or grammatical systems across languages. Variations in grammatical structures between the source language (SL) and the target language (TL) can significantly affect meaning equivalence. For instance, French employs tense systems (*le temps*) that differ considerably from those in Indonesian. The following example illustrates a sentence that reflects grammatical equivalence:

SL: *Empêchez Areski d’approcher Lino.* (Prevent Areski from approaching Lino.)

TL (dubbing): *Pastikan Areski tidak menangkap Lino.* (Make sure Areski does not catch Lino.)

TL (subtitle): *Pastikan Areski tidak dapat Lino.* (Make sure Areski cannot get Lino.)

In this case, the verb “*approcher*” (approaching) is translated as “*menangkap*” (to arrest) in the dubbed version, while the subtitle renders it as “*dapat*” (can). This discrepancy leads to a shift in meaning and fails to convey the original intention of preventing or blocking clearly. From the perspective of grammatical equivalence, only the dubbed version achieves this level of equivalence, as it produces a grammatically correct and coherent sentence. In contrast, the subtitle does not fulfill grammatical equivalence due to its lack of clarity and coherence. The phrase “*tidak dapat*” (cannot) does not accurately reflect the intended preventive action, thus obscuring the original meaning of “*mencegah mendekati Lino*” (prevent approaching Lino).

The second example also demonstrates grammatical equivalence:

SL: *Tu reconnais ?* (Do you recognize it?)

TL (dubbing): *Kau mengenalnya, kan?* (You recognize it, right?)

TL (subtitle): *Familier?* (Familiar?)

indicating that the intended meaning is related to a high-speed drug bust. Nonetheless, both translations fail to fully preserve the above word level equivalence, as key idiomatic and collocational elements are either reduced or lost.

In the SL, the verb “*reconnais*”, derived from “*reconnaître*” (recognize), means “*mengenal*”, “*mengidentifikasi*”, or “*mengakui*” someone or something. The dubbed version translates this verb into “*mengenalnya*” (to recognize him), which accurately conveys the meaning of “*reconnaître*.” However, in the subtitle, the phrase is rendered simply as “*familier*” (familiar), which does not form a complete sentence and thereby fails to achieve grammatical equivalence.

The third example also demonstrates grammatical equivalence:

SL: *J’ai entendu parler de la voiture, tout à l’heure. Celle avec la balle d’Areski.* (I heard about the car just now. The one with Areski’s bullet.)

TL (dubbing): *Kau tadi membicarakan mobil sebelumnya, dengan peluru Areski.* (You were talking about the previous car, with Areski’s bullet.)

TL (subtitle): *Kau tadi membicarakan mobil dengan peluru Areski.* (You were talking about the car with Areski’s bullet.)

In the example, the dubbed version includes an additional word, “*sebelumnya*” (previously), whereas the subtitled version does not have it. In this instance, the subtitle achieves grammatical equivalence, while the dubbed version does not. The inclusion of “*sebelumnya*” in the dubbed version results in redundancy, as the translated sentence already contains the word “*tadi*” (earlier). As observed in the subtitle, the intended meaning is effectively conveyed without the addition, making the sentence more concise and grammatically efficient.

The final example also demonstrates grammatical equivalence:

SL: *Jeff, t’as relancé pour le spoiler de la 300 ?* (Jeff, did you follow up for the spoiler of the 300?)

TL (dubbing): *Jeff, apa sudah kau minta spoiler 300?* (Jeff, have you asked for the 300 spoilers?)

TL (subtitle): *Jeff! Kau sudah meminta spoiler 300?* (Jeff! Have you requested the 300 spoilers?)

In the final example translation results mentioned above, both versions generally succeed in conveying the context of informal conversation and the social function of the source sentences. However, there is a difference in the translation results; in the dubbing

### *Textual equivalence*

Textual equivalence refers to the alignment between the source language (SL) and the target language (TL) in terms of theme, rheme, cohesion, reference, substitution, conjunction, and lexical cohesion. Cohesion and coherence are essential in translating full texts. Cohesion involves formal links between textual elements, while coherence pertains to how the text is interpreted within a given context (Baker, 2018). The following are several examples of textual-level equivalence.

SL: *On était dessus, putain !* (We were on it, motherfucker!)

TL (dubbing): *Padahal kami tadi mengejarnya, brengsek.* (We were chasing it earlier, jerk.)

TL (subtitle): *Kami tadi mengejarnya, sial.* (We were chasing it earlier, damn.)

In the dubbed version, a connective word "*padahal*" (even though/despite) is added, although no corresponding term is present in the SL. Nevertheless, this addition enhances the expression of frustration and regret experienced by the armed police unit, thereby improving the communicative effect. In contrast, the subtitled version omits this connective, yet still achieves textual equivalence, as it retains the original meaning of the sentence. However, the emotional nuance is somewhat diminished, which slightly weakens pragmatic equivalence.

SL: *On passe la journée ensemble.* (We spend the day together.)

TL (dubbing): *Kita hanya akan minum, tidak masalah kan?* (We're just going to drink, is that okay?)

TL (subtitle): *Kita hanya akan minum ayo.* (We're just going to drink, let's go.)

translation, the word "*apa*" (what), which is an interrogative word in Indonesian, is present, while the subtitle translation does not include any interrogative words. Nevertheless, both translation results still fulfil the meaning equivalence at the grammatical level. This is because the subtitle translation includes the use of a question mark (?), making the use of interrogative words like "*apa*" or "*apakah*" unnecessary in that translation.

In the next example, both the dubbed and subtitled versions diverge from the original meaning in the SL. Literally translated, the SL sentence means "*kita menghabiskan hari bersama*" (we spend time together) and there is no reference to "*minum*" (drink) as introduced in the TL versions. This added context "*minum*" or "*mabuk*" (getting drunk) is absent in the original sentence and therefore alters its meaning. As a result, both translations fail to achieve equivalence, particularly in the lexical, textual, and pragmatic dimensions. The translations are consequently less acceptable and misaligned with the original dialogue. A more accurate alternative, which preserves both lexical and above-word-level equivalence, would be "*Kita akan melewati hari ini bersama-sama*" (We will spend this day together).

SL: *Le premier qui me soulève Lino, il gagne une place dans la brigade.* (The first one who lifts/captures Lino for me wins a spot in the brigade.)

TL (dubbing): *Yang pertama menangkap Lino akan dapat tempat di brigade.* (The first who catches Lino will get a place in the brigade.)

TL (subtitle): *Yang pertama menangkap Lino mendapat tempat di brigade.* (The first who catches Lino gets a place in the brigade.)

In this case, the causal relationship between the action of capturing Lino and the reward of securing a position within the brigade is clearly maintained in both translations. This contributes to the coherence and clarity of the sentence. The use of phrases such as "*akan dapat*" (will get) or "*mendapat*" (get) functions as a logical link indicating the consequence of a prior action, thus reinforcing cohesion between sentence components. Furthermore, neither translation fragments the sentence into disconnected segments, preserving the overall coherence of the

message. As a result, the audience is able to follow the intended meaning without confusion or loss of context. This successful example of

### *Pragmatic equivalence*

Pragmatic equivalence concerns the implicit meaning or communicative intent that may not be explicitly stated in the text. It includes the alignment of function and illocutionary effect between the source text and the target text, allowing the message to be interpreted and experienced similarly by readers or listeners across different cultures (Baker, 2018). The following are several examples of pragmatic equivalence:

SL: *Lino, faut que tu te casses.* (Lino, you need to leave.)

TL (dubbing): *Lino, cepat! Pergilah!* (Lino, hurry! Go away!)

TL (subtitle): *Lino, Pergilah!* (Lino, go away!)

The phrase “*tu te casses*” is a vulgar French slang expression meaning “*pergi*” (to leave quickly) or “*melarikan diri*” (escape). In the dubbed version, the addition of the word “*cepat*” (quickly) enhances the sense of urgency and command, reinforcing the forceful and slang-like tone of the original utterance. This adaptation effectively conveys both the pragmatic force and the emotional intensity. In contrast, the subtitled version is shorter and omits this element of urgency. Although the meaning is still acceptable, it does not fully capture the aggressive tone or immediacy conveyed in the source language.

SL: *Y a personne, t'inquiète.* (There's nobody here, don't worry.)

TL (dubbing): *Sekarang kita sendirian.* (Now we're alone.)

TL (subtitle): *Kita sendirian. tenanglah.* (We are alone. Don't worry.)

In another example, the subtitle version is more pragmatically acceptable due to the inclusion of the phrase “*tenanglah*” as a translation for “*t'inquiète*” (calm down).

### **Conclusion**

Based on the analysis conducted, notable differences were found between the dubbed and subtitled translations of the *Lost Bullet* movie, which consequently influenced

textual equivalence demonstrates how the original message can be delivered naturally and fully in the target language.

Although “*kita sendirian*” (we're alone) is not a literal translation of “*y a personne*”, it conveys the intended reassuring message within the context. Thus, the subtitle communicates not only the literal meaning but also the pragmatic function of reassurance. In the dubbed version, “*y a personne*” is similarly translated as “*kita sendirian*”, but the absence of a rendering for “*t'inquiète*” means the comforting intention is lost, and therefore pragmatic equivalence is not achieved.

Another example further illustrates this:

SL: *On va fêter ça. Tu viens avec nous ?* (We're going to celebrate that. Are you coming with us?)

TL (dubbing): *Kami akan merayakan. Kau mau ikut?* (We will celebrate. Do you want to join?)

TL (subtitle): *Mau ikut berpesta?* (Want to join the party?)

The dubbed version successfully conveys the full meaning of the SL sentence. It communicates both the intention to celebrate and the direct invitation to the listener. The use of “*kami*” (we) as the equivalent of “*on*” in French is appropriate in everyday Indonesian speech, making the sentence feel natural and conversational. Furthermore, the pragmatic function of inviting someone is clearly preserved, making the utterance effective within a social context. In the subtitled version, the message is expressed in a more concise and casual manner. While some words are omitted or replaced—for instance, “*merayakan*” (celebrate) is rendered simply as “*pesta*” (party), the core meaning remains intact. This abbreviated phrasing still retains the original intent and maintains both textual and pragmatic equivalence. Thus, in this example, both the dubbed and subtitled versions successfully preserve the intended meaning and communicative function of the original utterance.

the degree of meaning equivalence attained. Certain translations successfully preserved the essential meaning and narrative context; others were found to be less acceptable due to their

inability to achieve the intended level of meaning equivalence.

Subtitling prioritizes concise and compact language to facilitate visual comprehension. In contrast, dubbing tends to emphasize more expressive language, the use of intonation to create a livelier atmosphere, and grammatical adjustments, thereby achieving a higher level of grammatical equivalence. Differences in the approaches to translating idiomatic expressions, slang, and technical terms also emerged as significant findings in this study. Subtitling demonstrates greater flexibility in adapting to the audience's cultural context, resulting in a higher degree of meaning equivalence—particularly at the word, above word, textual, and pragmatic levels—when compared to dubbing.

Consistent with previous researches, dubbing faces challenges in word and word-level equivalence due to linguistic constraints in direct translation. Dubbing achieves higher grammatical equivalence due to structural flexibility, meanwhile subtitles excel in conciseness and maintaining authenticity, often achieving higher overall meaning equivalence despite occasional omissions.

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These findings highlight that both audiovisual translation methods have distinct advantages and limitations in preserving meaning equivalence. Therefore, the choice of translation strategy should align with the intended communicative goals and audience characteristics, balancing cultural adaptation and linguistic authenticity. Dubbing is preferable when cultural familiarity and expressive delivery are prioritized, while subtitling suits audiences valuing textual fidelity and conciseness.

In conclusion, this study underscores the importance of meaning equivalence in audiovisual translation. Future research is encouraged to further explore the emotional and cultural dimensions embedded within these two translation modes, as well as their impact on viewer experience across different cultural backgrounds. It is hoped that this study contributes to the discourse on translation quality by emphasizing the importance of meaning equivalence, while also enriching cross-linguistic communication within the medium of film.

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