

TRANSLATION TECHNIQUES EMPLOYED IN INDONESIAN SUBTITLES OF THE CHILDREN'S FILM "STUART LITTLE" ON NETFLIX

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ABSTRACT

This study analyzes the Indonesian subtitles of the movie Stuart Little (1999) on Netflix, focusing on how the subtitles are adapted for Indonesian audiences, particularly young viewers and this study utilized a qualitative approach. The study identifies five main techniques used in subtitle translation: expansion, cultural adaptation, simplification, localization, and domestication. Expansion involves adding details to clarify meaning, while cultural adaptation modifies culturally specific references to align with the cultural norms of the target audience. Simplification reduces linguistic complexity to make the content easier for viewers to understand, and localization adjusts expressions, humor, and idioms to align with local language usage. Domestication transforms foreign elements into forms more relatable to the target audience. These techniques help to enhance comprehension and ensure cultural relevance, making the movie more accessible and enjoyable for Indonesian viewers. The findings highlight the importance of tailoring subtitles to meet the cultural and linguistic needs of the audience, particularly in major media aimed at younger viewers.

Keywords: *Cultural Translation, Netflix, Stuart Little, Subtitle in the Movie, Translation Techniques*

1. INTRODUCTION

English plays an important role in relying on valuable information for people all around the world (Anggawijaya & Adika, 2023), one of them is from movie subtitle. The 1999 movie Stuart Little is a beloved family movie that tells the enchanting story of a small mouse named Stuart, who is adopted by the Little family in New York City. The film captures the ups and downs of Stuart's life as he navigates the challenges of being a mouse in a human world. Through heartwarming moments and comedic escapades, Stuart Little explores themes of family, belonging, and acceptance. One notable scene features George, one of member of Little family, pointing excitedly at a boat, exclaiming, "Look at that one!" This line is translated into Indonesian as "Lihatlah kapal itu!" This example provides an interesting basis for analyzing translation techniques, as a more accurate translation might have been "Lihatlah itu!" without the added word "kapal".

Translating English movie dialogue into Indonesian has certain limitations and challenges for the translator (Ariano, 2023). This is related to differences in moral values between Indonesia and the source country. The translation of this particular line highlights the use of expansion, a technique where additional information is added to the translation. According to Bell (1991), expansion plays a crucial role in enhancing meaning and ensuring that the message feels more natural in the target language. While this method may enhance the imagery for Indonesian audiences, it diverges from a more direct translation that maintains the original intent of the dialogue. This instance exemplifies the complexities faced by translators when aiming to create a connection between the source material and the target audience, particularly in children's media where clarity and relatability are paramount.

Several language adaptation techniques can be effectively employed to analyze *Stuart Little* for Indonesian audiences. One essential strategy is cultural adaptation, where references are modified to align with the cultural context of the target audience. For instance, when Stuart said "Sure, George. Go ahead. I'm an open book." but translates as "Ya, George. Silakan saja, tak ada yang kututupi." making the content more engaging and accessible. As noted by Oittinen (2000), cultural adaptation is vital in ensuring that young viewers relate to the narrative on a personal level.

Another important strategy is simplification, which adjusts complex language and idiomatic expressions to cater to the comprehension levels of younger viewers. As an example, when Stuart says, "Could we play with it? Please, please, please?" it is translated as "Bolehkah kita memainkannya? Aku mohon?" The phrase "Aku mohon" is written only once instead of three times. Gile (2009) emphasizes that simplification helps to convey the same message in a manner that is easily understood by children. For example, a character's intricate explanation could be distilled into simpler terms, preserving the essence of the dialogue while making it more approachable for a younger audience.

The technique of localization also plays a crucial role in adapting *Stuart Little* for Indonesian viewers. Localization involves tailoring content to fit cultural norms and preferences, extending beyond mere translation. For instance, humor that resonates with American children may need to be adjusted to include references that are more familiar to Indonesian kids, thereby enhancing relatability and enjoyment for the target audience. According to Mazi-Leskovar (2003), domestication or localization refers to all changes at all levels of the text to enable target readers from different countries or residing in geographic areas with different sociocultural experiences and cultural backgrounds to understand the translated text effectively. Empirical research underscores the unique challenges in translating children's media. Studies have shown that children possess limited linguistic skills and cultural

knowledge, necessitating thoughtful adaptation in translation practices (Oittinen, 2000). Observations indicate that children engage more with content that reflects their experiences and language abilities, which reinforces the need for effective language adaptation techniques in movies like *Stuart Little*. Other related research also had been done by Aziz and Adika (2024). They did review of Netflix's Indonesian Subtitle Translation in the "Pulp Fiction" Movie. They found, that because of the varying dynamics that occurs within conversations and the ongoing narrative; A translator's familiarity in the domain of a given language has a sizable impact on the resulting translation, since the meanings held behind the ensuing acts and dialogues may vary greatly from one end to the other.

This study aims to examine the specific language adaptation techniques used in *Stuart Little* on Netflix, focusing on how these strategies cater to young viewers while maintaining the narrative's integrity. Understanding these dynamics is particularly important as streaming platforms like Netflix expand their reach to diverse audiences. Ultimately, this research contributes to the field of translation studies by providing insights into the interplay of language, culture, and audience reception in children's media, with a particular emphasis on cultural adaptation. By examining how cultural elements are adjusted in translation to better resonate with the target audience, this study sheds light on the importance of making content culturally relevant for young viewers. However, the proven effectiveness of these translation strategies in achieving optimal audience comprehension and engagement still requires further exploration. This aspect, particularly how cultural adaptation impacts the overall viewing experience, should be the focus of future studies to deepen our understanding of how translation practices influence children's media experiences.

II. LITERATURE REVIEW

Translation Techniques in Audiovisual Translation

Translation techniques are essential in transferring meaning from a source language into a target language while considering linguistic differences, communicative purposes, and audience expectations. Molina and Albir (2002) define translation techniques as procedures used to analyze and classify how translation equivalence is achieved between source and target texts. They identify several techniques, including amplification, reduction, adaptation, modulation, transposition, and established equivalence. These techniques allow translators to make appropriate decisions when a direct translation does not adequately convey the intended meaning. In the context of English-Indonesian translation, amplification may involve adding linguistic information to clarify an expression, whereas reduction involves omitting elements that are unnecessary or redundant in the target language. For example, the

Indonesian subtitle “Lihatlah kapal itu!” for the English expression “Look at that one!” may illustrate amplification if the word “kapal” is added to identify the object being discussed. However, the classification of this example depends on the visual context and the intended referent of the original dialogue. Therefore, analyzing translation techniques requires examining both the linguistic expression and its contextual meaning rather than relying exclusively on differences in word count.

Audiovisual Translation and Subtitling Constraints

Audiovisual translation is a form of translation that involves transferring verbal and nonverbal information in audiovisual products, including films, television programs, and streaming content. Among its various forms, subtitling presents translated dialogue as written text on the screen while the original soundtrack and visual images remain accessible to viewers. According to Díaz Cintas and Remael (2007), subtitling involves the interaction of linguistic, technical, and spatial constraints that influence translators’ decisions. Subtitles must be synchronized with dialogue, remain on screen for an appropriate duration, and comply with limitations concerning characters and reading speed. These constraints frequently require translators to condense dialogue, omit repetitions, or reformulate expressions without compromising their essential meaning. In this regard, reduction and condensation are particularly relevant to the translation of children's films because young viewers need sufficient time to read subtitles while following the visual narrative. For instance, translating “Could we play with it? Please, please, please?” as “Bolehkah kita memainkannya? Aku mohon?” demonstrates how repeated expressions may be condensed. Such a decision may improve readability, although it could also reduce the emotional emphasis and persuasive tone conveyed by the original dialogue.

Translation of Children's Films and Young Audiences

The translation of children's films requires particular attention to the linguistic abilities, cultural knowledge, and developmental characteristics of young audiences. Unlike adult viewers, children may have limited familiarity with idiomatic expressions, figurative language, and cultural references originating from different societies. Consequently, translators need to consider not only linguistic equivalence but also the accessibility and comprehensibility of the translated dialogue. Oittinen (2000) emphasizes the importance of considering the child as a reader or recipient in the translation of children's literature, highlighting the relationship between translation, childhood, and cultural context. Although her discussion primarily concerns children's literature, these considerations are also relevant to children's audiovisual translation, where viewers must simultaneously process written subtitles, spoken dialogue, and visual information. Translators may therefore simplify expressions, adjust sentence structures, or use familiar vocabulary to facilitate comprehension. Nevertheless, simplification should not automatically be regarded as

an improvement because excessive reduction may remove humor, repetition, characterization, or emotional meaning. In *Stuart Little*, the translation of character interactions should consequently be examined in terms of how linguistic adjustments preserve the personalities, relationships, and narrative functions of the original dialogue while remaining accessible to Indonesian children.

Cultural Adaptation, Domestication, and Localization

Cultural adaptation is another important consideration in translating children's audiovisual materials because expressions and references may carry meanings that are unfamiliar to the target audience. Venuti (1995) distinguishes between domestication, which makes a translated text more familiar to target-language readers, and foreignization, which retains elements of the source culture. These approaches provide a useful theoretical perspective for examining whether Indonesian subtitles preserve the cultural characteristics of the original film or modify them to improve accessibility. In children's media, cultural adaptation may involve replacing unfamiliar expressions with more recognizable ones, adjusting idiomatic language, or selecting target-language expressions that communicate comparable meanings and effects. However, cultural adaptation should be distinguished from localization. Localization generally refers to a broader process of adapting content to the linguistic, cultural, and contextual expectations of a particular market or audience, whereas individual translation techniques operate at specific textual levels. Mazi-Leskovar (2003) discusses domestication in relation to the adaptation of cultural and textual elements for readers from different sociocultural backgrounds. Similarly, Oittinen (2000) highlights the significance of cultural considerations in translating for children. These perspectives are relevant to *Stuart Little* because its Indonesian subtitles may involve decisions concerning American cultural references, humor, idiomatic expressions, and interpersonal communication. Examining such decisions can reveal how translators negotiate between maintaining the film's original cultural identity and making its dialogue understandable to Indonesian viewers.

Previous Studies and Research Gap

Previous research has demonstrated that audiovisual translation involves complex decisions influenced by linguistic context, cultural differences, and audience needs. Studies of subtitling have examined how translation techniques such as reduction, amplification, adaptation, and established equivalence are employed to convey meaning within the technical constraints of audiovisual media. Research on children's literature translation, including Oittinen (2000), has also emphasized the importance of considering young audiences' comprehension and cultural experiences when adapting texts. In the context of the present study, Aziz and Adika (2024), as discussed in the introduction, examined Indonesian subtitle translation in the film *Pulp Fiction* and highlighted the importance of translators' linguistic and contextual

understanding in interpreting dialogue. Although these studies provide relevant insights into audiovisual translation and cultural adaptation, the translation of children's films presents distinct considerations because of the interaction between subtitle readability, children's linguistic development, and the preservation of narrative and emotional meaning. Therefore, the present study seeks to address this area by examining the translation techniques employed in the Indonesian subtitles of *Stuart Little* on Netflix. Specifically, it investigates how techniques such as amplification, reduction, adaptation, and established equivalence are used to translate English dialogue into Indonesian and how these choices relate to linguistic clarity, cultural accessibility, and the preservation of the original film's communicative intentions. The study is expected to contribute to audiovisual translation research by providing a context-specific analysis of subtitle translation in children's films.

III. RESEARCH METHOD

This study utilized a qualitative approach to analyze the Indonesian subtitles of *Stuart Little* (1999) on Netflix, focusing on the language adaptation techniques applied in the film. By conducting a close examination of selected scenes, the research aimed to identify the use of expansion, cultural adaptation, simplification, localization, and domestication. Scenes were chosen based on their linguistic complexity and cultural relevance, ensuring a comprehensive understanding of how these techniques were used to make the content accessible to young Indonesian viewers while maintaining narrative integrity.

Research in translation is divided into two, as a process or as a product (Adika, 2017). This research focus on product (subtitle translation). As a product, it has many data. The primary data for this study consisted of selected scenes from *Stuart Little* that showcased key examples of language adaptation techniques. Scenes were chosen based on their linguistic complexity, cultural references, and relevance to the study's objectives. A timestamp-based analysis was conducted to ensure precise identification of dialogue and its translations, providing a clear basis for evaluating the effectiveness of each technique. These scenes were analyzed in light of established translation theories, such as those proposed by Bell (1991), Oittinen (2000), Gile (2009), and Mazi-Leskovar (2003), to contextualize the findings within a broader framework of audiovisual translation studies.

To assess the application of the identified techniques, a comparative analysis was conducted between the source dialogue and its Indonesian subtitle. Each example was evaluated for its fidelity to the original meaning, cultural relevance, and accessibility for a child audience. The analysis also considered the trade-offs inherent in each technique, such as the balance between preserving the source material's cultural nuances and ensuring comprehension for the target audience. This approach

allowed for a nuanced understanding of how the subtitles were adapted to suit the Indonesian context.

Finally, secondary data, including relevant literature on translation strategies and children's media, was reviewed to provide theoretical support for the findings. This included works on cultural adaptation, linguistic simplification, and localization in audiovisual media. By integrating this theoretical foundation with the primary data analysis, the study was able to draw meaningful conclusions about the effectiveness of the language adaptation techniques used in *Stuart Little* and their broader implications for translation studies.

IV. FINDINGS

This study identified five key language adaptation techniques—expansion, cultural adaptation, simplification, localization, and domestication—used in the Indonesian subtitles of *Stuart Little* (1999). These techniques were analyzed to understand their implementation and how they contribute to maintaining narrative integrity while making the content accessible to young Indonesian audiences.

Expansion

Expansion involves adding supplementary information to clarify meaning, particularly when the original dialogue relies on visual or contextual cues. Bell (1991) highlights that expansion is essential to ensure that the message resonates naturally in the target language.

For example, in the scene at minute 00:15:10, where George says “Look at that one!”, the translation becomes “Lihatlah kapal itu!” with the addition of the word “kapal” (boat) to specify the object being referred to, ensuring that viewers who may not immediately associate the dialogue with the visual context can understand it. Similarly, in the scene at minute 00:42:35, when a pair of mice says “Sorry to disturb you at your abode.” it is translated as “Sangat menyesal mengganggu di rumahmu yang indah.” The phrase “di rumahmu yang indah” (at your abode) explicitly describes the place, making it more comprehensible for children. This technique is used to provide extra clarification, ensuring that the message remains clear without losing its meaning.

Although expansion provides clarity, it sometimes shifts the brevity and simplicity of the original dialogue. This trade-off is justified when the additional information helps young viewers grasp the narrative more effectively.

Cultural Adaptation

Cultural adaptation modifies culturally specific references to make them relatable to the target audience's cultural norms. According to Oittinen (2000), this technique enhances viewer engagement by bridging cultural gaps.

For instance, in the dinner scene at minute 00:08:30, when Mr. and Mrs. Little encourage George to get to know Stuart, Stuart says, “Sure, George. Go ahead. I’m an open book.” This is translated into Indonesian as “Ya, George. Silakan saja, tak ada yang kututupi.” The phrase “I’m an open book” is an English idiom meaning someone is open and transparent. Since this idiom may not resonate with Indonesian audiences, it is adapted to “tak ada yang kututupi,” a more familiar expression conveying the same sense of openness. This example illustrates cultural adaptation by replacing an unfamiliar idiom with a relatable phrase, ensuring clarity and engagement while maintaining the original message.

Another example is at minute 00:18:51 when the Uncle asks Stuart to ride his bike he had given him and mentions the slang “Climb on up here, son. Plant your caboose right up here.” Then, translated as “Naiklah kemarin, Nak. Taruhlah bokongmu di sini.”

The term “caboose” originally refers to the last car on a freight train, typically used as a crew's quarters. Its origins trace back to the Dutch word “kabuis”, meaning a ship's kitchen, and it later evolved in English to refer to the train car. Over time, “caboose” became a playful, colloquial term in American English to mean “buttocks” due to its position at the end of something, much like the caboose at the end of a train.

In translation, “caboose” is interpreted as “bokong” in Indonesian because it is the culturally appropriate and polite equivalent for “buttocks”. The word “bokong” in Indonesian is also considered more polite than other terms because it sounds more formal and is often used in medical, cultural, or even literary contexts. It is also well-suited for translating subtitles of films watched by children. Meanwhile, “pantat” tends to be used in casual or everyday situations, but in some cases, it can sound crude or impolite, depending on the tone or intent of the speaker. By replacing unfamiliar terms with relatable concepts, cultural adaptation ensures that the story remains engaging and understandable. However, this may occasionally dilute the cultural nuances of the source material.

Simplification

Simplification is a technique used in translation to reduce linguistic complexity, ensuring that the message is easily understood by the target audience, particularly when it comes to children’s media. Gile (2009) argues that this technique is essential for maintaining clarity and emotional impact, without overburdening the cognitive abilities of young viewers.

For example, at timestamp 00:28:19, when Stuart says, “Could we play with it? Please, please, please?” the Indonesian subtitle simplifies this to “Bolehkah kita memainkannya? Aku mohon?” In the original, the repetition of “please, please, please” emphasizes urgency and pleading. However, in the Indonesian translation, this is condensed to just “Aku mohon” (I beg). This simplification maintains the

emotional intensity of Stuart's plea without the redundancy of repeating “please” multiple times. The translation keeps the core message intact—Stuart is begging—while making it more concise and easier for young viewers to comprehend.

Another example occurs at timestamp 00:23:37, where Stuart says to the cat, “You know? Clean slate.” This phrase is a metaphor meaning to start fresh or begin anew. The Indonesian subtitle translates this as “Kau tahu? Mulai dari nol.” In this case, the metaphor is simplified into a more direct and culturally familiar expression, “Mulai dari nol” (Start from zero). The original metaphor, “clean slate,” might be difficult for younger audiences to grasp, especially in a cross-cultural context. By using a more straightforward phrase, the translation ensures that the idea of starting over is understood clearly. This rephrasing makes the concept more accessible without losing its intended meaning, but the figurative nuance of the original phrase is somewhat reduced.

These examples demonstrate how simplification works by reducing redundancy, rephrasing complex expressions, and ensuring cultural accessibility. While this technique ensures readability and comprehension, it occasionally strips away some stylistic nuances of the original dialogue. However, the primary goal is to make the message clear and emotionally engaging for young viewers.

Localization

Localization is the process of adapting humor, idiomatic expressions, and other cultural elements to align with the sociocultural context of the target audience. Mazi-Leskovar (2003) notes that localization enhances relatability by incorporating references familiar to the audience.

For example, in scene where a group of cats is chasing Stuart at the 00:59:47 mark, one of the cats says, “Moron! The mouse is the picnic.” In the Indonesian translation, this line is rendered as “Bodoh! Si Tikus itu yang jadi pikniknya.” This localization retains the humor and intent of the dialogue while adapting the cultural context to better suit Indonesian children. Also, the word “moron” is translated as “bodoh”. Essentially, the word “moron” in English is harsher than “stupid”. However, in Indonesian, it is still translated as “bodoh” because, in the local Indonesian culture, the word “bodoh” is considered more polite.

Another example occurs when Stuart is picked up by a pair of mice claiming to be his biological parents. In this scene, George, Stuart’s brother, feels disappointed and angry, exclaiming, “This stinks!” In the Indonesian version, this line is translated as, “Ini menyebalkan!” This adaptation preserves the meaning and emotion of the original but omits the idiom “stinks”, which literally means “smells bad” in English. Directly translating this phrase might not make sense in the Indonesian cultural and linguistic context.

Such adjustments are crucial in localization to ensure that the humor, emotions, and nuances of the dialogue remain effective without causing confusion or conflicting with the cultural norms of the target audience. However, this process often sacrifices unique cultural markers from the source material, such as specific humor or idiomatic references. For example, the idiom “This stinks!” commonly used in English-speaking cultures might lose its uniqueness when localized, as it cannot be directly translated without risking a loss of clarity. Localization strives to deliver an equally impactful experience for the target audience through appropriate adaptations.

Domestication

Domestication is a translation technique that removes or modifies foreign elements to make them more familiar and accessible to the target audience. According to Mazi-Leskovar (2003), this approach ensures that audiences can easily understand the content by neutralizing elements that might confuse or alienate them due to cultural differences.

An example of domestication can be found in the scene at minute 00:27:57 when Stuart remarks, “It’s like being in a real live Western.” In the Indonesian subtitle, this is translated as “Seperti ada di dunia koboi sungguhan.” The term Western, which refers to a genre of films rooted in the American frontier culture, is replaced with “dunia koboi” (cowboy world)—a concept more relatable to Indonesian viewers.

This example is effective in illustrating domestication for several reasons. First, the term Western might not be widely understood by Indonesian audiences, especially younger viewers who may not be familiar with the specific cultural and cinematic connotations of the genre. The phrase “a real live Western” is often used to describe something that feels authentic, as if it were directly taken from a Western film or story (a genre typically depicting life in the American West during the 19th century, with cowboys, gunfights, and deserts). By replacing it with “dunia koboi”, the translator ensures that the imagery remains vivid and immediately recognizable. Second, the substitution aligns with the cultural knowledge and vocabulary of the target audience, preserving the sense of adventure and excitement that the original dialogue conveys.

However, while domestication enhances comprehension and relatability, it comes at the cost of reducing exposure to the foreign cultural practice of referencing American Western films. This trade-off highlights the balance that translators must strike between making content accessible and maintaining its cultural authenticity.

V. DISCUSSION

The findings of this study reveal that expansion, cultural adaptation, simplification, localization, and domestication are employed in the Indonesian

subtitles of *Stuart Little* to facilitate the transfer of meaning from English dialogue to Indonesian. Expansion is demonstrated in the translation of “Look at that one!” into “Lihatlah kapal itu!” and “Sorry to disturb you at your abode” into “Sangat menyesal mengganggu di rumahmu yang indah.” These examples illustrate how additional information can clarify the referent or provide a more explicit description for young viewers. However, the addition of information may also alter the brevity and stylistic characteristics of the original dialogue. This finding is consistent with Bell's (1991) discussion of the importance of conveying meaning appropriately in translation, particularly when differences between source and target languages require reformulation. Cultural adaptation is also evident in the translation of “I'm an open book” into “tak ada yang kututupi” and “plant your caboose right up here” into “Taruhlah bokongmu di sini.” In these examples, idiomatic and colloquial expressions are rendered through Indonesian expressions that communicate their intended meanings more directly. Such adaptations demonstrate how translators negotiate linguistic and cultural differences to preserve the communicative purpose of dialogue while making it accessible to the target audience.

The findings further indicate that simplification and localization contribute to the readability and emotional accessibility of the subtitles. Simplification is illustrated by the translation of “Could we play with it? Please, please, please?” into “Bolehkah kita memainkannya? Aku mohon?” and “You know? Clean slate” into “Kau tahu? Mulai dari nol.” The reduction of repeated expressions and the replacement of figurative language with more familiar expressions make the dialogue more concise and potentially easier for children to understand. Nevertheless, these strategies may reduce certain stylistic features, including repetition, figurative imagery, and emotional emphasis. Localization is similarly demonstrated in the translations of “Moron! The mouse is the picnic” into “Bodoh! Si Tikus itu yang jadi pikniknya” and “This stinks!” into “Ini menyebalkan!” These examples suggest that the translator prioritizes conveying the intended humor, emotion, and communicative function rather than reproducing the literal meanings of English expressions. This interpretation supports Oittinen's (2000) emphasis on the relationship between children's translation and the cultural and linguistic experiences of young audiences. However, the effectiveness of these strategies in improving children's comprehension cannot be conclusively established from subtitle examples alone, because the study does not include direct responses or comprehension assessments from child viewers.

Domestication, as demonstrated in the translation of “It's like being in a real live Western” into “Seperti ada di dunia koboi sungguhan,” further highlights the relationship between accessibility and cultural representation. By replacing the culturally specific film genre *Western* with the more familiar expression *dunia koboi*,

the subtitle retains the imagery of adventure while reducing the need for viewers to understand the specific cultural and cinematic background of the original expression.

This finding reflects the broader function of domestication discussed by Mazi-Leskovar (2003), in which cultural and linguistic elements are adjusted to accommodate audiences with different sociocultural experiences. Taken together, the findings suggest that the Indonesian subtitles of *Stuart Little* prioritize clarity, readability, and the preservation of communicative meaning, although some cultural and stylistic nuances may be reduced in the process. An important consideration is that localization, cultural adaptation, and domestication may overlap rather than represent entirely separate translation procedures. Therefore, the findings should be interpreted in terms of the specific linguistic changes observed in each subtitle and the broader adaptation strategies those changes may reflect. Future research involving interviews with translators or comprehension assessments with young Indonesian viewers could provide further insight into how these translation choices influence children's understanding, emotional responses, and appreciation of cultural elements in audiovisual media.

VI. CONCLUSION

The study demonstrates that the Indonesian subtitles of *Stuart Little* effectively utilize various language adaptation techniques to ensure accessibility and engagement for young viewers. Expansion adds necessary details to clarify meaning, while cultural adaptation and localization modify references to align with Indonesian norms, ensuring relatability. Simplification reduces linguistic complexity to match children's comprehension levels, and domestication eliminates culturally specific elements that might hinder understanding. Together, these techniques maintain the narrative's integrity while making it more enjoyable and accessible for the target audience.

The implications of this research are significant for audiovisual translation, particularly in the domain of children's media. Translators must balance the need to preserve the authenticity of the source material with the necessity of creating content that resonates with the target audience. This study highlights the importance of carefully adapting linguistic and cultural elements to ensure that young viewers can fully engage with the narrative. This research contributes to translation studies by providing a detailed analysis of language adaptation strategies and their role in bridging linguistic and cultural gaps in children's media. The findings underscore the need for thoughtful translation practices that prioritize the cognitive and emotional needs of young audiences. Future studies could build on this research by exploring the psychological and educational impacts of these techniques, particularly how they shape children's cultural understanding and language development.

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