Analysis of Translation Techniques for Interrogative Sentences in the Subtitles of the Film Ernest et Célestine

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Abstract-Translating interrogative sentences is crucial to preserving the original dialogue's meaning and nuance, as well as conveying emotions such as curiosity or affirmation to the audience. This study aims to analyze the ideology, methods, and translation techniques used and the acceptability of the translated texts of interrogative sentences in Ernest et Célestine. Research on interrogative sentences is still limited, especially in animated films like Ernest et Célestine. Most of the previous studies discuss translation broadly without focusing on interrogative sentences. Using the descriptive qualitative method, this research analyzes and descriptively present the ideology, methods, and techniques used in translating interrogative sentences. In this study, the researcher will classify interrogative sentences based on Anne Dagnac's theory (2024), then analyze the translation ideology based on Venuti's theory and Newmark's translation method (1988) in Siregar (2017), and Molina and Albir's translation technique (2002) in Emzir (2015). The study identifies four translation technique combinations: single, duplet, triplet, and quartet. Among the 18 analyzed samples, domestication was the translation ideology used. The most frequently used translation methods were communicative translation (16 cases), followed by free translation (1 case) and literal translation (1 case). Eight translation techniques were identified, including reduction, common equivalence, adaptation, modulation, amplification, transposition, borrowing, and literal translation. The triplet technique was the most common, followed by quartet, duplet, and single techniques. The translation of interrogative sentences in Ernest et Célestine prioritizes domestication to improve acceptability in the local cultural context, achieved through a combination of translation methods and techniques.

Keywords: France, Interrogative sentences, Subtitles, Translation.

I. INTRODUCTION

In films, especially in animated films, dialog is often in the form of interrogative sentences that play an essential role in story and character development. In foreign language films, interrogative sentences need to be translated with the right ideology, methods, and techniques to produce ideal results. Ideal translation according to Nababan cited by Ardiansyah is accurate, acceptable, and legible (Adriansyah et al., 2022). This is because, in movies, interrogative sentences contain the problems the characters face that are important for the audience to know; the emotions, confusion, and confirmation that arise will make the audience understand the plot (Dhyaningrum et al., 2016). According to Nida and Taber, translation is the process of transferring messages or meanings from the source language (SL) into the target language (TL), both in terms of

meaning and style (Rahma et al., 2018). In the context of foreign-language films, translation involves two primary forms: dubbing and subtitling. According to Gambier, dubbing refers to transferring voice from the source language (SL) or original language to the target language (TL). Meanwhile, subtitling refers to the written translation of film dialogues at the bottom of the film (Eprilia, E. S., & Rahmi, 2022).

This study focuses on the translation of question sentences in the subtitles of the film *Ernest et Célestine* to identify the ideology, methods, and translation techniques employed by the translator to produce an ideal translation that is accurate, acceptable, and readable according to Nababan cited by ardiansyah (Adriansyah et al., 2022). Accuracy means that the translation should convey the same meaning as the source language (SL) without any omission, addition, or distortion. Acceptability refers to the translation being perceived as a natural and proper text by readers in the target language (TL), adhering to the TL's linguistic norms, conventions, and cultural context to avoid confusing the audience. Readability implies that TL readers can easily read and understand the translation.

In standard Indonesian grammar (TBBI), a question sentence is commonly used to ask questions (M. Moeliono et al., 2017). According to Keraf and Ramlan cited by a Pandean, a question sentence is marked by question words, intonation, the particles -kah, -kan, apa, ya, and with apakah and bukankah (Pandean, 2018). On the other hand, a question sentence in French (SL), is a sentence used to pose a question. According to Anne Dagnac, question sentences in French are divided into five types: (1) using intonation, (2) using question words, (3) using *est-ce que, qu'est-ce que, c'est que/qui, and que,* (4) using inversion, and (5) using n'est-ce pas or hein for confirmation (Dagnac & Dagnac, 2024). Based on these differences, this study limits its analysis to some types of question sentences found in the subtitles of *Ernest et Célestine,* namely those using question words, *qu'est-ce que, que, and inversion.*

Previous studies have analyzed translation in general but have not specifically focused on the translation of interrogative sentences, which often play an important role in developing the plot and character. This study aims to fill the gap by providing insights and guidance for translators and language learners on the ideal ideology, methods and techniques for translating interrogative sentences, especially those

involving cultural elements and language structure changes. The translation of interrogative sentences presents challenges in choosing the right equivalent, especially when the vocabulary or meaning involves cultural elements in the source language (SL) and changes in language structure. Suppose the translation does not match the intention of the original language. In that case, the difficulties and problems experienced by the characters will not be conveyed properly, so the audience cannot understand the storyline.

This study also discusses the acceptability of the translated question sentences in the animated film *Ernest et Célestine* from French (SL) to Indonesian (TL). This research uses Lawrence Venuti's theory of ideology, namely foreignization, which is oriented towards the source language, and domestication, which is oriented towards the target language (Siregar, 2017). The translation methods used are based on Newmark's theory in 1988, which classifies eight types of translation methods: word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation (Siregar, 2017).

Word-for-word translation	Adaptation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation
Foreignization	Domestication
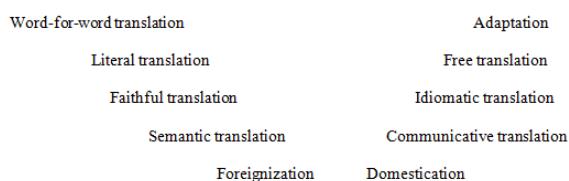
Picture 1. Newmark V-Diagram 1988

This study also employs the theory of translation techniques proposed by Molina and Albir in 2002, which identifies 18 translation techniques, such as adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal, modulation, particularization, reduction, substitution, transposition, and variation. The focus of this study is on the techniques of,

- Transposition. Changing grammatical categories or applying a category shift technique.
- Modulation. Reshaping and arranging the SL words so that the resulting translation aligns with the TL's natural patterns. Reduction: Omitting or reducing the translation of certain words.
- Amplification. Paraphrasing information

found in the SL.
• Established Equivalent. Using terms or expressions commonly used in the TL and found in TL dictionaries (Emzir, 2003).

Translation techniques can also be used in a sentence with various combinations, such as single, duplet, triplet, and quartet (Sholihah et all., 2018).

Thus, this study is expected to contribute to the field of question sentence translation in the context of animated film subtitles and provide further insight into the techniques that can be used to translate question sentences more effectively.

II. METHODS

This study uses a qualitative descriptive method, allowing for an in-depth exploration of translation strategies without relying on numerical data. The objective is to produce descriptive data in the form of written data regarding the acceptability of the translation results, the use of ideology, and the translation methods and techniques applied to the question sentences from French (SL) to Indonesian (TL) in the subtitles of the film Ernest et Célestine. The data used in this study consists of question sentences in both French (SL) and Indonesian (TL), which were collected using the note-taking observation technique and documentation. Researchers watched the film 5 times to understand and listen to the dialogs of the interrogative sentences then recorded the sentences in SL and the minutes of the dialog. Then the researcher recorded the translation results in the transcript made by Alfinezi in the subdl.org web. Alfinezi's transcript has also been used in a research entitled ''Tindak Tutur Direktif Dalam Film Ernest Et Célestine Karya Daniel Pennac''. The researcher recorded the interrogative sentences in the translation of Ernest et Célestine and in the original language by watching the movie. The question sentences were classified based on the theory of Anne Dagnac (2024), which uses question words, qu'est-ce que, que, and inversion.

The analysis is based on Venuti's ideological theory of domestication and foreignization by looking at the acceptability of the translation results and whether the results can be understood well and by the language commonly used by the target language community. Then, the researcher will analyze the translation methods used by the translator based on Newmark's theory in 1988, which divides

translation methods into eight methods. Finally, the researcher will analyze what translation techniques are used by the translator and how many techniques are used in one sentence based on the theory of translation techniques by Molina and Albir in 2002.

III. RESULT AND DISCUSSION

In this study, the researcher analysed 18 data question sentences in terms of ideology, translation method, and technique. The following is the analysis of ideal question sentence translations according of Nababan that focus on accuracy, acceptability, and readability (Adriansyah et al., 2022) which are dominated by the ideology of domestication.

Question sentences with question words

SL: *Comment ça va aujourd'hui?*
TL: *Apa kabar Anda hari ini?*

This translation is ideal because it is accurate, acceptable, and readable according of Nababan in 2012 cited by (Adriansyah et al., 2022). The ideology used in this translation is domestication. This ideology makes the greeting message in the source language easier for the target language reader (TL). The translator uses the communicative method, ensuring that the core meaning is effectively conveyed and sounds more natural. The translation technique used is the established equivalent, where *"comment ça va?"* is translated as *"apa kabar Anda?"* which is commonly used in everyday greetings in the target language (TL). As standard Indonesian grammar states, *"apa kabar"* is a fixed (formal) expression that stands alone and is commonly used. The acceptability of this sentence is determined by the presence of other sentences in the discourse context, either because it is already known or has been mentioned. The word *"aujourd'hui"* is translated as *"hari ini"* which is also an established equivalent because it carries the same meaning and is commonly used in the target language (TL), as well as being a nominal adverbial word with a specific syntactic function. This translation uses a single-technique variant combination, where only one technique is applied.

SL: *T'en as combien?*
TL: *Kau dapat berapa?*

This translation uses domestication ideology, making it easily understood as it aligns with the culture and way of speaking of the TL, i.e., *"Kau dapat berapa?"*. The method used is communicative translation because the message is not too rigid in its original form, or it can be said that it does not maintain the structure of SL, thus making it clearer and easier for the TL reader to understand. This translation combines three techniques: modulation, reduction, and established equivalent. The modulation technique is applied to the phrase *"T'en as combien?"* or literally *"Kamu punya berapa?"* translated as *"Kau dapat berapa?"*. This changes the perspective while maintaining the meaning, shifting from having to receiving. The second technique is reduction, where elements in SL (te, en, as) are removed. The word *"Te"* is the reflexive pronoun from *"Kamu"*, which is represented by *"Kau"* in the translation and does not need to be translated explicitly. The element *"en"* refers to an object that is not translated because it is implied in the word *"berapa"*, and *"as"* is omitted because the core message is about *"berapa jumlah yang dimiliki"*, so the translation is *"Kau dapat berapa?"* which changes the sentence structure to subject + verb + question word without an implied object. Lastly, the established equivalent technique translates *"combien"* as *"berapa"*, which is the common equivalent in the target language (TL) that is proper and correct according to the standard Indonesian language (TBBI).

SL: *Où est Ernest?*
TL: *Di mana Ernest?*

The ideology used is domestication, which adapts the sentence to the target language for easier understanding, even without major changes in grammatical structure. The method used is literal translation, which maintains the structure of the source language while adjusting specific grammar for the target language, such as not explicitly translating *"est"* as *"adalah"*. This translation combines three techniques: borrowing, literal translation, and established equivalent. The borrowing technique is applied by keeping the term "Ernest" as it is a name that does not need adaptation. The literal translation technique translates *"où est Ernest?"* directly as *"di mana Ernest?"* maintaining the sentence

structure of SL, thus feeling close to the original. Lastly, the established equivalent technique translates *"où"* as *"di mana"*, which is the common equivalent in TL when asking about a person, object, or thing, according to TBBI.

SL: *Tu veux faire quoi, Celestine?*
TL: *Kau sedang menggambar apa, Célestine?*

The ideology used is domestication because the structure and message in the sentence feel very natural and can be easily understood by readers due to the adaptation to the speaking style in TL. The method used is free translation because it conveys the core message without adhering to the structure and word elements in SL *"Tu veux faire quoi, Célestine?"* becomes *"Kau sedang menggambar apa, Célestine?"* because in the scene Celestine was drawing. The translation feels simpler, freer, and more flexible. The technique combines three techniques: reduction, modulation, and established equivalent. The reduction technique removes the word *"veux"*, meaning *"ingin melakukan sesuatu"*, as the phrase *"Kau sedang menggambar apa?"* already implicitly conveys the message, making the translation simpler. Modulation is used to change the perspective from a question about plans to an activity being done, so *"Tu veux faire quoi?"* becomes *"Kau sedang menggambar apa?"* making the translation easier to understand and more natural. Lastly, the established equivalent technique translates *"quoi"* as *"apa"*, which is the common equivalent in TL, according to *KBBI*, for asking about something.

SL: *Où sont-ils tous?*
TL: *Semuanya pergi ke mana?*

This translation uses domestication ideology, adjusting to the structure and expressions commonly used in TL. Literally, *"où sont-ils tous?"* translates to "Where are they all?" but *"semuanya pergi ke mana?"* sounds more natural. The method used is communicative translation because the message is easy for TL readers to understand. The translation technique used is a combination of four techniques. The reduction technique omits *"sont-ils"*, meaning *"Mereka berada"*, but its meaning is still implied in the translation *"Semuanya pergi ke mana?"*. The second technique is adaptation, where the word *"pergi"* is added to reflect the scene where everyone leaves the room. Then, modulation changes the perspective from asking about the

location of the people in SL to describing the actions of people in TL. Lastly, the established equivalent technique translates *"où"* as *"ke mana"*, which is the common equivalent in TL for asking about the location or whereabouts of something, according to *KBBI*.

Question sentences with *"Qu'est-ce que"*

SL: *Qu'est-ce que le grand méchant ours préfère?*
TL: *Apa makanan favorit si beruang besar jahat itu?*

This translation uses the ideology of domestication because it employs words familiar to the target audience (TL). Even though the phrase *"le grand méchant ours"* is translated as *"beruang besar jahat",* this term is familiar to the TL readers, making it easy to understand. The method used is communicative translation, ensuring the message is clear and easily understood without losing meaning. The technique applied is adaptation, where *"le grand méchant ours"* is translated as *"beruang besar jahat",* adjusting the translation to fit the target culture by using a common animal term with descriptive traits. Then, the reduction technique is applied, where *"qu'est-ce que"* is omitted and replaced with *"apa",* simplifying the grammatical structure irrelevant to TL. The phrase *"préfère"* is translated as *"favorit"*, a common way to express preference in the target language. And amplification adding the word *"makanan"* (food) to clarify the *"préfère"* context as in the movie. The result uses a combination of quartet variant techniques involving three translation techniques.

SL: *Qu'est-ce qui se passe encore?*
TL: *Apa yang terjadi di sini?*

The ideology used here is domestication, as the translation adapts to the structure of TL, making it more natural and easily understood by the readers. The method employed is communicative translation, ensuring the core message is conveyed without losing context, and *"apa yang terjadi di sini?"* sounds very natural in TL. This translation combines duplet variant techniques, utilizing two techniques: reduction and common equivalence. In reduction, the word *"encore"*, meaning *"lagi"*, is omitted and replaced by *"di sini"* to make the translation more straightforward. The technique of common equivalence is used to translate *"qu'est-ce qui se passe encore?"* into *"apa yang terjadi di sini?"* which is a common way to express confusion or inquiry in TL according to standard grammar.

SL: *Et toi, mon lapin, qu'est-ce qu'il te fait plaisir?*
TL: *Dan Kau nak, mau beli apa ?*

The ideology used is domestication because the translation style aligns better with TL's cultural norms, with *"mon lapin"* translated as *"nak"*, which is more familiar in the TL context. The method used is communicative translation, focusing on simply conveying the core message. The translation combines triplet variant techniques: adaptation, reduction, and modulation. *"mon lapin"* is adapted to *"nak",* a familiar term of endearment in TL. The reduction technique simplifies the phrase *"qu'est-ce qu'il te fait plaisir?"* meaning *"apa yang membuatmu senang?"* into *"mau beli apa?"* which is more contextually relevant and simple. Modulation changes the focus from preference or pleasure to the action of buying.

SL: *Qu'est-ce que vous foutez là?*
TL: *Apa yang Kau lakukan di sini?*

This translation uses domestication because the result sounds more natural, casual, and polite according to the norms of TL, especially given that the original SL phrase contains the vulgar term *"foutez"*. The method is communicative translation, focusing on delivering the main message in a manner that is easy to understand by removing any harsh language. Two techniques are used here in a duplet variant: modulation and adaptation. The verb *"foutez",* which is very rude, is replaced with *"apa yang",* making the translation polite. The phrase *"qu'est-ce que vous foutez là?"* becomes *"Apa yang Kau lakukan kau di sini?"* which is more informal and familiar while remaining polite. Finally, adaptation translates *"Vous"* into *"Kau"* to suit TL's social and cultural norms.

SL: *Qu'est-ce que c'est?*
TL: *Apa itu?*

This translation uses domestication because it perfectly fits the structure of TL. The method is communicative translation, focusing on delivering the message in a way that is easy for TL readers to understand. The technique used here is a single variant, specifically common

equivalence. *"Qu'est-ce que c'est?"* is translated as *"apa itu?",* a common way to inquire about something in TL according to standard language usage *KBBI.*

Question Sentences with *"Que"*

SL: *Quelle petite souris?*
TL: *Peri gigi apa?*

The ideology used here is domestication because the translation is adapted to the cultural context of the target language. *"petite souris"* in French (SL) is an idiomatic term used to refer to the *"tooth fairy",* so to match the cultural concept in TL, *"petite souris"* is adapted to *"peri gigi",* which is a familiar term for the target audience. The method applied is communicative translation because the main message is conveyed without confusing the reader. The translation technique used is a quartet variant, employing four techniques simultaneously. The first technique is an adaptation, where "petite souris", literally meaning *"tikus kecil",* is a cultural term referring to the *"peri gigi".* Thus, the translator uses the more commonly understood term in TL, *"peri gigi".* The second technique is amplification, where the implicit meaning of *"petite souris"* is clarified to ensure the cultural nuance is conveyed. The third technique is reduction, where the phrase *"quelle",* meaning *"which",* is omitted, as the word *"apa"* at the end of the sentence is sufficient to ask a question in TL. Finally, there is the use of a common equivalent, where the translator uses the term *"peri gigi",* which is widely recognized in TL to mean *"peri gigi",* where "peri" refers to a spirit in the *KBBI.*

SL: *Quel vous faut-il?*
TL: *Mau gigi apa?*

This translation uses the domestication ideology because the translation feels natural and conforms to the norms of informal conversation in TL, making it easy for the target audience to understand. The method used is free translation because the translation is informal, whereas the original text is formal. The structure of the original sentence is also altered as the subject and verb are reversed in the French sentence, and the message is delivered in a way that feels natural in TL. The translation techniques used are reduction, modulation, amplification, and addition. The phrase *"Vous faut-il?"* is reduced to *"Mau?"* transforming it into a more informal

question. Modulation changes the perspective to a lighter request or question that fits the cultural context of Indonesia. Amplification adds *"gigi"* to clarify the context, while the word *"apa"* is added at the end of the sentence to make it sound more natural in TL. Based on this analysis, the techniques used form a triplet variant.

SL: *Quelle est la meilleure dent où l'on puisse retailler l'incisive du rongeur édenté?*
TL: *Apa pengganti terbaik untuk gigi tikus yang copot?*

The ideology used here is domestication, as the translation is adjusted to TL by replacing the French phrases *"retailler"* and *"rongeur édenté"* with *"pengganti"* and *"tikus".* The translation simplifies and makes it more understandable for the audience. The method is communicative translation, simplifying a complex sentence structure to ensure the main message is communicated without losing the essence. The translation technique used is a triplet variant. First, there is reduction, where *"du rongeur édenté"* (toothless rat) is simplified to *"gigi tikus yang copot"* (dislodged rat tooth). This reduction removes the complexity while maintaining the meaning. Next, there is transposition, the phrase *"la meilleure dent"* (the best teeth) becomes *"pengganti terbaik"* (the best substitute), transforming the noun phrase into a more general term in TL. Finally, modulation shifts the focus from the possibility of action (re-cutting the tooth) to the ability to replace the tooth, making the translation easier for TL readers to understand.

SL: *Que les pauvres meurent de faim, gros et gras comme vous êtes tous?*
TL: *Mati kelaparan sementara beruang gendut kaya memiliki segala yang dia inginkan?*

The ideology used is domestication because the translation is adjusted to the language and culture of TL, making it easily understood by the readers. The method applied is communicative translation because the core message is conveyed despite some added words/information. The translation techniques used include adaptation, modulation, and reduction. The phrase *"gros et gras"* (fat and greasy) are adapted into *"beruang gendut kaya"* to fit the context of the story. The modulation changes the sentence *"Que les pauvres meurent de faim"* (the poor die of hunger) becomes *"mati*

kelaparan" (starving of death). There is a change in point of view and \"*les pauvres"* (the poor), is not mentioned directly in the TL, because in the context of the movie it is clear who is meant. Finally, reduction omits *"êtes tous"* from *"comme vous êtes tous"* (like you all), as the meaning is still conveyed without it, making the sentence more concise. Based on the analysis, the techniques used fit into a triplet variant, employing three techniques.

Question Sentences with Inversion

SL: *Et peut-on savoir ce que tu as dans ce sac?*
TL: *Boleh kami lihat isi tasmu?*

In this translation, the translator uses the ideology of domestication because the structure and word choices in the sentence are very familiar to the culture of the target language readers. The translator uses the communicative method because the message is conveyed clearly and is easy to understand with a structure and style appropriate to the context of the conversation. The technique used is a triplet variant. The technique is transposition, which is a change in sentence structure from *"peut-on savoir"* (verb + subject) to *"boleh kami lihat"* (subject + verb) because the target language does not use inversion to form formal question sentences. Then modulation, *"ce que tu as dans ce sac"* is translated as *"isi tasmu",* which is also a transposition because the sentence structure is altered, such as the phrase *"Tu"*, which is moved to the back and translated into *"Mu"* (possessive). *"Peut-on savoir"* (Can we know), the modality *"peut"* is replaced with *"boleh"* (informal) but still maintains the meaning of asking for permission. Additionally, *"ce sac"* (this bag pack) is translated into the more natural and common *"tasmu".* Finally, there is reduction, the conjunction "et" is omitted because it's not very important.

SL: *Mais qu'arrive-t-il Célestine, si ce malheureux perd une incisive?*
TL: *Tapi apa yang terjadi bila tikus kehilangan sebuah giginya Célestine?*

This translation uses the ideology of domestication because the structure and word choices adjust to the grammar and norms of the target language. The method is communicative, as the main message is conveyed clearly and uses common word choices in the target language.

Based on the analysis, the techniques used include a duplet variant, which uses two techniques simultaneously. The method used is transposition, where the sentence structure is changed to match the target language's structure, such as *"qu'arrive-t-il"* being translated to *"apa yang terjadi".* *"une incisive" (sebuah gigi seri)* is translated as *"sebuah giginya".* Next is adaptation, where *"malheureux",* meaning *"malang"* or *"sial",* is translated as *"tikus"* (rat) because, in the context of the story, the rat is portrayed as unlucky if it loses its teeth.

SL: *Pouvez-vous nous dire où se trouve le dénommé Ernest?*
TL: *Bisakah Kau katakan di mana kami bisa temukan Ernest?*

This translation uses the ideology of domestication because the structure and word choices are adjusted to fit the grammar and norms of the target language. The phrase *"le dénommé Ernest",* which means *"yang disebut/ yang bernama Ernest",* is uncommon in the target language, so the translator simplifies it to just "Ernest". The method is communicative, focusing on conveying the main message clearly and concisely without unnatural phrases from the source language. The technique used is reduction, which involves removing the words *"le dénommé Ernest"* and simply using "Ernest". Additionally, there is transposition as the formal *"Vous"* in the source language is replaced with the informal *"Kau"* in the target language because, in this context, the translator finds an informal tone more suitable, as the character speaking is portrayed as a child. This change also gives the translation a more familiar tone for the reader. Furthermore, there is a change in sentence structure from *"où se trouve Ernest"* (passive) to *"bisa temukan"* (active).

SL: *Connais-tu l'histoire de la petite souris qui ne croyait pas au grand méchant ours ?*
TL: *Kau pernah dengar kisah tikus kecil yang tak percaya dongeng beruang besar yang jahat?*

This translation uses the ideology of domestication as it adjusts to the target language's grammatical structure. The inversion *"connais-tu"* is not retained but instead adjusted to a more common sentence structure in the TL. The method used is communicative translation, focusing on delivering the message naturally and easily understood by the target language readers.

The translation *" Kau pernah dengar kisah tikus kecil yang tak percaya dongeng beruang besar yang jahat?"* is delivered with a friendly tone that suits the target language's communication context while preserving the original meaning. The translation technique used is a quartet variant. First is transposition, where the structure of the source language *"connais-tu"* (verb + subject) is changed to *"Kau pernah dengar"* (subject + verb). Next is adaptation, where *"le grand méchant ours"* is translated as *"beruang besar yang jahat"* to adjust the culture, as animals in French fairy tales are often used to symbolize good or bad traits. Then there is modulation, where *"l'histoire"* (history or story) is translated as *"dongeng"*, a more common term for tales or stories. Lastly, reduction is used, where *"qui ne croyait pas"* (who did not believe) is translated as *"Tidak percaya",* reducing the phrase *"qui" (yang)* and emphasizing the action *"tidak percaya"* and *"connais-tu" (kenal/tahu*) is translated *"pernah dengar",* reducing the phrase *"connaître"*. The translation simplifies the sentence while maintaining the core meaning.

IV. CONCLUSION

Based on the analysis above, the ideal translation for the interrogative sentences in Ernest et Célestine cartoons is the ideology of domestication oriented to the target language (TL), with the communicative method and reduction technique being the most widely used.

The translation uses 16 communicative methods, 1 free method, and 1 literal method, in which the communicative method is the right-hand method oriented towards the domestication ideology in V-diagram Newmark's in 1988 and Venuti's theory. The translation techniques used are 9 types. The dominant techniques are reduction (13 cases), modulation (10 cases), common equivalent (9 cases), adaptation (8 cases), amplification (4 cases), transposition (4 cases), borrowing (1 case), and literal translation (1 case). There are 8 sentences that use 3 techniques (triplet), 4 sentences that use 4 techniques (quartet), 4 sentences that use 2 techniques (duplet), and 2 sentences that use 1 technique (single).

In animated cartoon films, the communicative method is more effective in conveying the characters' intended message to an audience of mostly children. This is because the communicative method allows the translator to simplify or adjust sentences to make them easier for young audiences, who may not yet have a complex understanding of language. The communicative method allows the translator to adapt phrases or expressions to feel relevant and enjoyable to the target audience. The most widely used reduction technique (13 cases) is an attempt to conform to the limitations of subtitle duration while maintaining the fluency of the dialogue in the target language. In animated films, especially those aimed at children, the duration of the subtitles is an important factor, as children often find it difficult to read the text in a short period. Therefore, translators tend to reduce unimportant elements in the main plot. Moreover, this reduction is also made to ensure that the dialogue flows naturally and is easy to understand.

The results of this analysis are expected to add insights and serve as study materials on the use of ideology, methods, and techniques of translating interrogative sentences in French animated films for cartoon translators and learners in the field of translation. In addition, the results of this study can also serve as a guide for translators in translating interrogative sentences so that the original message can be conveyed effectively. For example, how to prioritize domestication in translating interrogative sentences in animated films when culture is involved, or in specific contexts, when the use of reduction should be avoided to keep the original message intact when it contains important information. Thus, translators can apply these findings to improve the effectiveness of interrogative sentence translation and adjust translation techniques carefully according to the context and communication purpose of the animated film.

This study still has limitations because the researcher only examines the translation of interrogative sentences in cartoons based on interrogative sentences containing *est-ce que, qu'est-ce que, que,* and inversion. The researcher suggests that future research should examine the translation of unacceptable interrogative sentences to find out what methods and techniques should not be used, not only in cartoon movies but also in drama-comedy-themed movies, as well as films containing historical and cultural elements. This is because Indonesian and French have differences regarding historical and cultural elements and humor.

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