Original Article

Norwegian Frozen Tours: Analytical Translation of Tourism Text and Landscape

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Abstract

Along with the popularity of Frozen 2 which later became the branding of Norwegian tourism, interest in tourism texts also increased. Therefore, researcher seek to what extent translated texts and visual analysis convey meaning. This research analyzed textual and visual tourism text titled "The Places in Norway that Inspired Frozen 2" from the visitnorway.com site. The purpose of this research are: (1) to understand the application of translation method in the tourism text analyzed, and (2) to understand the process of visual analysis of the illustrations in the tourism text analyzed. In this research, communicative translation that emphasize the transfer of contextual meaning from the source text into the target text is the most appropriate method to apply on the translation of the informative language tourism text. As for visual analysis in exploring general information related to the illustrations in the tourism text that could produce picture descriptions that support the need of information the source text author was to convey. Based on the application of these communicative translation method and visual analysis, results have shown that both are able to convey the meaning and purpose of the tourism text, which is to attract tourists to visit Norway by introducing nature and culture through its relevance to the Frozen film.

Keywords: Analytical Translation, Communicative Translation, Semiotic, Tourism Text, Visual Analysis

1. Introduction

In 2013, Frozen emerged as the animated film with the highest box office receipts. The Best Animated Film and Best Original Song (Let it Go) Oscars were quickly won by this Disney Animation Studios production. The overall narrative and visuals, which drew greatly from Norwegian nature and culture, cannot be parted ways from the achievement of these two awards. This was corroborated by Michael Giaimo, the Disney Frozen art director, who claimed that about 80% of the movie's inspiration came from places and culture in Norway (The Inspiration for Frozen - D23, 2015).

The success of Frozen, which highlights Norwegian culture and nature, is certainly an opportunity for Norway to introduce its country to people all over the world, especially Frozen fans who want to see and experience firsthand the "Frozen World" along with all its traditions and culture.

Providing information about different tourist spots that allow visitors to take part in bringing their customs and culture to life is one way to introduce Norway's natural beauty and culture. This information is provided in several media formats. One of these is a series of travelogues titled "The Places in Norway that Inspired Frozen 2," which is posted on the website visitnorway.com and accompanied by a variety of images or original documentation of the tourist destinations.

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However, the tourism text was only available in nine languages, English, Norwegian, German, Dutch, Swedish, Danish, Spanish, French, and Italian, prior to the completion of this study. Information communication may be hampered by this, particularly for people who do not speak these languages well. The author eventually had to translate the tourism text into Indonesian as a result of this challenge.

Understanding the text's meaning is essential to translating information from travel-related texts. This is consistent with Newmark's (1988) assertion that translation is the act of conveying a text's meaning into a different language in a way that aligns with the author's original intent. In other words, the information in the text will be effectively conveyed if the meaning can be effectively transferred to the target language.

Moreover, texts about tourism employ images and words to convey information. Provided the reader comprehends the meaning and intent behind the images, illustrative photographs of Norwegian landscapes and cultural photography will enhance the information presented in the tourism text.

The meaning and purpose behind the illustrations can be obtained from the visual analysis process put forward by Jason (2020). According to him, works of art such as, paintings, photography, films, and so on can be understood by observing and dissecting the meaning; this is then referred to as visual analysis.

Drawing from the challenges on translating the words and interpreting the images that form the basis of this study, the writer poses the subsequent issues:

1. How does the tourism text entitled 'The Places in Norway that inspired frozen 2' operates in the field of translation techniques?
2. In what way does the tourism text 'The Places in Norway that inspired frozen 2' employs visual analysis in its illustrations?

2. Literature Review

The study employed two methods of analysis. Newmark (1988) translation theory serves as the foundation for the primary translation theory. The second method is visual analysis, which combines the context and function of the image.

2.1. Newmark Translation Theory

Translation is the process of rendering the message or the mean in the form of written language namely Source Language (SL) toward Target language that have equivalent meaning (Palupi, 2021). Newmark (1988) identified translation problem by two approaches. One approach emphasizes translation that close to Source Language (SL) and another approach is being close to Target Language (TL). SL and TL emphasized can be described on V diagram that means the more distance the method the more gap in translation the text conducted.

Translation methods that emphasis on source language is word for word translation, literal translation, faithful translation, and semantic translation. Word for word translation is translating the text by word for word neglected the context, usually used during pre-translation step. Literal translation construct SL grammatically to the nearest TL but the lexical choice is still being translating out of context likely word for word translation. Faithful translation tries to make the translation suitable with contextual meaning that still obeying TL grammatical structure. Semantic translation is considering the contextual meaning and TL lexical and grammatical choice, moreover it takes granted the aspect of aesthetical value of the text. It allows the translation to be more flexible and allowing the feeling involved such as empathy.

Translation methods that centered in Target languages are adaptation, free translation, idiomatic translation and communicative translation. Adaptation is a form of translation method that has flexibility and close to free translation. It usually employed at play, drama, and entertainment circumstance. Free translation is the form of translation that detach the source language and remake it usually by doing paraphrase. Idiomatic translation recreates the same meaning of the source text but having risk on ruin the nuance since using the target language idiom or colloquialism that domestically exist not universally used. communicative translation is translating the TL into SL by taking consideration context that can be understood by the target reader.

2.2. Visual Analysis

Involving visual analysis combined with translation analysis is a form of inter-semiotic analysis. This analysis posits that the relationship between text and image is equal. Inter-semiotic relationships are a way of examining how a collection of images and verbal elements can complement each other to form a cohesive meaning between structural units. The analysis of visual extends beyond the visible. It necessitates researching the piece's historical and cultural context, for instance, understanding the social and political context of a specific era. Moreover, it can aid in the explanation of the themes and symbolism, interpreting the symbolism, and comprehending both the artist and the viewer on interpretation. This dynamic interplay among the artwork, the artist's intentions, and the perception of the audience (Wu, 2014)

According to Hunter (2016), visualisation on image especially landscape and tourism destination construct three relationships. The first is destination imagery or the whole tourist landscape trajectory, the second is the projected destination image or destination marketing campaign. The third is the perceived destination image and destination marketing campaign. The image landscape being present in media is visual cues to attract visitor and prospective visitors to visit that caries marketing process, and experience.

Beyond what is visible, the visual is analysed. It is essential to investigate the historical and cultural background of the work, such as by comprehending the political and social context of a particular era. Additionally, it helps in understanding the meaning of symbolism, understanding how the artist and the viewer interpret the image, and explaining the themes and symbolism. This dynamic interaction between the audience's perception, the artist's intentions, and the artwork results in a comprehensive visual analysis.

Hunter (2016) states that three relationships are created by the visualization of images, particularly those of landscapes and popular tourist destinations. The first is the trajectory of the entire tourist landscape, or destination imagery. The second is the marketing campaign or the projected destination image. The perceived visual analysis of the destination's image and marketing campaign comes in third. The media's portrayal of the image landscape uses visual cues to entice current and potential visitors, which in turn influences the marketing process and visitor experience.

2.3. Previous Research

In order to find corresponding previous studies, researchers attempt to investigate a variety of relevant literature, specifically attempting to determine an appropriate translation process for a tourism text. There are, however, some distinctions between this study and earlier research, specifically the work by Wisudawanto & Haris (2019) titled Translation of Persuasive Speech in the Solo Calendar of Event Tourism Text. Al Haris focuses on the accuracy of three translation techniques—the modulation technique, the duplet technique, and the calque technique—when translating persuasive speeches (Wisudawanto & Haris,

2019). On the other hand, in this study, tourism texts were analysed by applying one of the 8 translation methods by Newmark (1988), then a visual analysis was carried out on the illustrative image.

In order to find prior research that shared similarities, the researcher then attempted to investigate a variety of relevant literatures. This involved attempting to determine the most suitable translation procedure for a text about tourism. There are, nevertheless, some distinctions between this study and earlier research, specifically the work by Wisudawanto & Haris (2019) titled Translation of Persuasive Speech in the Solo Calendar of Event Tourism Text. They focus on the accuracy of three translation techniques—the modulation technique, the duplet technique, and the calque technique—when translating persuasive speeches. In this study, however, a visual analysis was done on the illustrative images after one of Newmark's eight translation methods was applied to the analysis of tourism texts.

3. Methods

The method used by the author in this study is a descriptive qualitative method in analyzing the tourism text entitled The Places in Norway that Inspired Frozen 2 textually and visually. The author uses a qualitative research method because the process of translation and visual analysis of the tourism text is carried out in order to obtain the objectives and meanings that are in accordance with the author's intent in the source language. This is in line with Sugiyono (2013) who states that qualitative research emphasizes the depth of information so that it reaches the level of meaning, namely the data behind what is visible.

3.1. Data Collection

The data collection process in this study uses a documentary method. The documentary method emphasizes the interpretation of the meaning of the text being analyzed (Bohnsack, R., Pfaff, N., & Weller, 2010). In practice in this study, the author collected data in the form of tourism texts (*The Inspiration for Frozen - D23*, 2015) in SL and translated them into TL and explored general information on the illustrations in them to reveal the meaning that the SL author wanted to convey. By combining text and visual analysis. It is intended that you will be able to observe how the modals in the text are supportive of one another that is called multimodality (Afriliani, Yuwono & Kushartanti, 2018).

3.2. Data Analysis

Data analysis in this study was conducted textually and visually. In textual analysis, the data in the form of tourism texts will be analyzed for their linguistic functions. According to Karl Bühler (in Newmark, 1988) the main functions of language are classified into 3, namely expressive function, informative function, and vocative function.

After the linguistic function of the text is known, the appropriate translation method will be determined to translate the tourism text. According to (Newmark, 1988) translation methods can be classified into two, namely those close to the source language (SL) and those close to the target language (TL). Translation methods that are close to the SL include word-for-word translation, literal translation, faithful translation, and semantic translation. Meanwhile, translation methods that are close to the TL include adaptation translation, free translation, idiomatic translation, and communicative translation.

After determining the appropriate translation method, in the translation process, textual data will be presented in the form of a table displaying source text (ST) and target text (TT). Then, the translation results are explained.

The thing to do after carrying out the translation process is to conduct a visual analysis. Visual analysis of the illustrative images in the tourism text will be focused on obtaining in-depth information regarding what is represented in the image, who the author is behind the image, the location and time of the image being taken, where the image is loaded or published, and the media and techniques used in taking the images to achieve success in compiling a general description of the illustrative images. From the results of textual and visual analysis, conclusions will be drawn regarding the meaning and purpose of the tourism text in relation to the persuasive function of the text.

4. Results and Discussion

The first step in determining the best translation strategy for the tourism text entitled 'The Places in Norway that Inspired Frozen 2' is to examine the text's linguistic structure. The content of the tourism text can be used to determine its linguistic function. According to Suryaningtyas et al. (2019), the majority of tourism texts describe people, places, things, and living or inanimate objects. The second sentence of each of the following three tourism text topics explains how different Norwegian locations and cultures served as inspiration for the movie Frozen:

*"Trolls in particular are so common in Norwegian folklore that **they have left a mark in every part of society** – from place names like Trolltunga, Trollstigen and Trollfjorden to troll souvenirs in every tourist shop."*

The fact that the sentence describes Norwegian culture and nature based on current facts or as it actually indicates that the examined tourism text has an informative function. The facts surrounding the subject under discussion constitute the fundamental component of the informative language function, according to Bühler (in (Newmark, 1988). It is clear from its linguistic function that the communicative translation approach is the most suitable one to use when translating this the tourism text. Both vocative and informative texts can benefit from the communicative translation approach. The author of this study used the Communicative Translation method to translate the tourism text. In order to ensure that the language and content are easily accepted and understood by the readers in TT, Newmark (1988) states that communicative translation places a strong emphasis on the transfer of contextual meaning from ST to TT.

From the entire tourism text consisting of 5 introductory paragraphs and 10 main discussion topics, the author limits the data to only 3 introductory paragraphs and 5 discussion topics which consist of 11 paragraphs in total, exactly 578 words, including subtitles. Some sentences will be cut so that the data presented only the highlighted problem The data translation process will be presented in the following tables.

Table 1. Translation of Introductory Paragraph 1

ST	(1) In 2013, Frozen became the highest-grossing animated film of all time. (2) **An instant Disney classic**, this movie scooped two Oscars – for the best animated feature and best original song ("Let it Go").
TT	*(1) Pada tahun 2013, Frozen menjadi film animasi terlaris sepanjang masa. (2) **Dalam sekejap, film Disney klasik ini** meraup dua nominasi Oscar sebagai Film Animasi Terbaik dan Lagu Original Terbaik ("Let it go").*

In the second sentence of the introductory paragraph 1, "An instant Disney classic" is translated into "In an instant, this classic Disney film...to achieve the target language reader's

level of understanding by maintaining the meaning of the source text, namely "a classic Disney film" (a film produced by Disney Animation Studios, not Pixar) that was able to win a prestigious award in an instant. This is in line with Newmark (1988) opinion that communicative translation tries to achieve the reader's level of understanding.

Table 2. Translation of Introductory Paragraph 2

ST	(1) Heavily **influenced by Norwegian nature, culture and tradition**, Frozen introduced us to unforgettable characters like Queen Elsa and her sister Anna, the ice harvester Kristoff and his reindeer Sven, Olaf the snowman and a bunch of cheeky trolls.
TT	(1) Amat **dipengaruhi oleh alam, budaya, dan tradisi Norwegia**, Frozen memperkenalkan kita pada tokoh - tokoh tak terlupakan, seperti Ratu Elsa dan adiknya Anna, si ice harvester [1] Kristoff dan rusa kutubnya Sven, Olaf si boneka salju, dan sekelompok troll [2] tembam.

Kristoff's occupation as an ice harvester is preserved in the TSa and is noted in the following way:

[1] The word used to describe those who work in the ice harvesting industry, which involves breaking large blocks of ice from frozen rivers and lakes in the early winter so they can be sold (Tim, 2019).

This step was taken because there was no equivalent profession in the TL culture whose country is a tropical country. Likewise, the word "troll" which is a Norwegian and Scandinavian mythological creature that is commonly mentioned in translated films and books as the original word, namely troll because there is no equivalent in the TL.

Table 3. Translation of Introductory Paragraph 5

ST	(1) If you want to explore different Frozen-themed sights and activities, it's worth considering an **organized tour**. (2) Up Norway offers two trips to discover the places that inspired Frozen in Norway: <u>Let it Go!</u> and <u>A Frozen Fairytale</u>. (3) With Fjord Tours you can sign up for the Norway Frozen Experience.
TT	(1) Jika Anda ingin mengeksplorasi pemandangan dan aktivitas bertema Frozen lainnya, penting untuk mempertimbangkan perjalanan yang terencana. (2) Up Norway[3] menawarkan dua perjalanan untuk menemukan tempat - tempat yang menginspirasi Frozen di Norwegia: <u>Let it Go!</u> dan <u>A Frozen Fairytale [4]</u>. (3) Bersama Fjord Tours[5], Anda dapat mendaftarkan diri untuk merasakan "Pengalaman Frozen" di Norwegia.

As the names of Norwegian travel agencies that would become unrecognizable if they were replaced with other words, Up Norway and Fjord Tours are not translated into the target language in the second sentence of introductory paragraph 5 in the target text. As the names of the Frozen-themed travel packages offered by the Norwegian travel agency, Let it Go! and A Frozen Fairytale is likewise preserved in the translation.

Table 4. Translation of Topic 1 "Autumn in enchanted forests"

ST	**1. Autumn in enchanted forests** (1) As the days get shorter, the landscape lighten up. (2) A big part of the action in Frozen 2 takes place during autumn – a good time to go for a stroll in Norwegian woods. (3) With refreshingly cool temperatures, mysteriously long shadows and an explosion of colours that range from pale yellow to burning red, it is easy to be enchanted by the deep forests of Norway.
TT	*1. Musim gugur di hutan ajaib* *(1) Bersamaan dengan memendeknya waktu, pemandangan menjadi semakin indah. (2) Sebagian besar kejadian dalam* Frozen *2 berlatar pada musim gugur—waktu yang bagus untuk berjalan - jalan di hutan – hutan Norwegia. (3) Dengan suhu dingin yang menyegarkan, bayangan – bayangan panjang yang misterius, dan ledakan warna yang tersusun dari kuning pucat hingga merah menyala, mudah untuk tersihir oleh pedalaman hutan – hutan Norwegia.*

In the third sentence of topic 1, the word enchanted is translated as "enchanted" in the TT. This is because the word enchanted is closely related to the enchanted forest in the film Frozen 2 which is the theme of the tourism text being analyzed. Therefore, the word "enchanted" will bring the magical theme of Frozen 2 to life more than the word "enchanted" even though both can be used as equivalents for the word enchanted in the context of the sentence. The steps taken by the author still maintain the meaning that the TT wants to convey, namely "enchanted" by the beauty of the Norwegian autumn forest that inspired the enchanted forest in Frozen 2.

Table 5. Translation of Discussion Topic 2
"Forces of nature: the northern lights"

ST	**2. Forces of nature: the northenn lights** (1) To call nature one of the main characters in Frozen 2 is hardly exaggeration. (2) The forces of earth, air, fire and not least water and ice steer the action from the start. (3) Watching natural phenomena like the northern lights on the screen can be captivating enough, but to really feel the sheer force, **nothing compares to a real-life experience.** (4) Pure magic! (5) Northern Norway is one of the most beautiful... 6) There are excellent transport connection, comfy hotels and **plenty of fun winter experience** like dog sledding waiting for you.
TT	*2. Kekuatan alam: cahaya utara* *(1) Mengatakan alam sebagai salah satu dari karakter utama film* Frozen *2 bukanlah hal yang berlebihan. (2) Kekuatan bumi, udara, api, serta air dan es-lah yang memegang kendali sejak awal film. (3) Melihat fenomena alam seperti cahaya utara melalui layar digital dapat cukup memikat hati, tetapi untuk benar – benar merasakan kekuatan yang mutlak, **hal itu tidak dapat dibandingkan dengan pengalaman langsung.** (4) Benar – benar keajaiban!* *(5) Norwegia Utara adalah salah satu tempat terindah ... (6) Di sana, ada koneksi transportasi yang bagus, hotel – hotel yang nyaman, dan banyak **pengalaman musim dingin menyenangkan** yang menanti, seperti berseluncur dengan anjing.*

In the third sentence of topic 2, the word screen is translated into "digital screen" to clarify the meaning of the word screen which refers to television and gadgets. This step is done

with the aim of achieving translation results at the level of understanding of the target language reader.

Table 6. Translation of Discussion Topic 3
"Mythical creatures and elemental spirits"

ST	**3. Mythical creatures and elemental spirits** (1) Enchanted forests are full of mythical creatures, of course. (2) Trolls in particular are so common in Norwegian folklore that **they have left a mark in every part of society** – from place names like Trolltunga, Trollstigen and Trollfjorden to troll souvenirs in every tourist shop. (3) And you don't need a wild imagination to see trolls ... (4) In Frozen 2, you can also expect a wide selection of other fairy-tale creatures, like the formidable Nøkk, wich was inspired by the **Norwegian water spirit the Nøkken.**
TT	***3. Makhluk mitologi dan roh elemen*** *(1) Hutan ajaib tentunya dipenuhi dengan makhluk – makhluk mitologi. (2) Khususnya para* troll *yang sangat umum dalam budaya Norwegia, sehingga makhluk ini ada dalam setiap aspek sosial negara tersebut–mulai dari nama tempat, seperti* Trolltunga*;* Trollstigen*; dan* Trollfjorden*, sampai cindera mata* troll *di setiap toko wisatawan. (3) Anda tidak perlu memiliki imajinasi liar untuk melihat para* troll *.... (4) Dalam Frozen 2, Anda juga dapat menantikan makhluk dongeng lainnya, seperti* Nøkk *yang dapat merubah bentuk, yang terinspirasi dari* **roh air Norwegia,** Nøkken.

"These creatures" is the translation of the pronoun "they," which refers to the trolls, in the second sentence of topic 3. When referring to things or animals other than humans in the SL, the third person plural pronoun 'they' is used. But in the target language (TL), the pronoun 'they' is not frequently used to refer to non-humans. Therefore, when a sentence in the target language uses the pronoun 'they', the translator usually translates it by restating the object or creature being referred to, substituting a more common pronoun, or even removing it entirely (Nursetyawathie et al., 2014)

Table 7. Translation of Discussion Topic 4 "Sami culture"

ST	**4. Sami culture** (3) The filmmakers of Frozen 2 collaborated with the Sami on elements in the film that draw on their culture, ... (4) Frozen 2 is also ... (5) As you can imagine, there are plenty of option ... (6) There are actually more than 200,000 reindeer in Norway and yes, there such a thing as reindeer sledding!
TT	***4. Budaya Suku Sami*** *(3) Para pembuat film* Frozen 2 *bekerja sama dengan suku Sami dalam menggambarkan budaya mereka ... (4)* Frozen 2 *juga merupakan ...* *(5) Seperti yang dapat Anda bayangkan, ada banyak pilihan ... (6) Ada lebih dari 200.000 rusa kutub di Norwegia, dan ya,* **di sana ada kegiatan berseluncur dengan rusa!**

In the seventh sentence of topic 4 in the TT, the word lavvo is maintained in the SL and given a footnote. This step was taken by the author because *lavvo* is a type of tent typical of the Sami tribe, which is an element of Norwegian culture that the tourism text wants to introduce.

Table 8. Translation of Topic 5 "Joik music"

ST	**5. Joik music** (1) Joik is **traditional Sami music** – a tradition that is very much alive today. (2) Fans of Frozen were introduced to joik already in 2013,
TT	*5. Musik Joik* *(1) Joik adalah **musik tradisional suku Sami**, tradisi yang masih lestari hingga saat ini. (2) Para penggemar Frozen telah diperkenalkan pada musik tradisional ini pada tahun 2013*

In the first sentence of topic 5, "…very much alive today." is translated as "…still sustainable until now.". The word "sustainable" is chosen because it is able to transfer the meaning to the ST, namely "still exists" or "still maintained".

4.1. Visual Analysis

The first step in conducting a visual analysis, according to Jason (2020) , is for the analyst to gather general information about the work and its author. These can be broken down into five key areas: (1) the subject (what or who is the work's representation?); (2) the artist (who is the work's author?); (3) date and provenance (when and where was the work created?); (4) location (where was the work published?); and (5) medium and creation techniques (what media and techniques were used in creating the work?). The author of this study will use Jason's visual analysis method to examine two examples of images from the tourism text that are examined in the following ways.

**Figure 1. Northern lights phenomenon
in the waters of Reine village, Lofoten islands**
Source: The Places that Inspired Frozen 2, visitnorway.com

In the tourism text, Figure 1 is placed after the second topic of discussion "2. Force of nature: the northern lights". From Figure 2, the following visual analysis can be done.

Table 9. Visual analysis of Figure 1

No	General Information	Description
1)	Subject	Northern lights or aurora borealis.
2)	Artist	Alex Conu, a photographer who is part of TWAN (The World at Night), a program that aims to create a collection of stunning astrophotography and time-lapse videos of beautiful historical sites set against starry night backdrops, planets, and celestial phenomena (Conu, 2018)
3)	Date and Provenance	Figure 1 was taken in 2013. This was revealed by Conu that he took the picture almost eight years ago. The location is in the calm waters around the village of Reine, Lofoten Island.
4)	Location	Figure 1 was published by Alex Conu in 2016 via the site astrophotographist.com, then in 2021 via his personal Instagram account, @alexconu. Then, the image was published in the tourism text on the site visitnorway.com.
5)	Medium and Creation Techniques	Figure 1 was taken using a Canon EOS 5D Mark III camera and a Fornax Light Track II star tracker. The image was taken using the extreme long shot technique which was done from a distance to show natural scenery where the main object of the image can blend in with the surrounding area (Khansa, 2021).

Figure 1 captures the phenomenon of the northern lights in the calm waters around the village of Reine, Lofoten Island, Norway. The image was taken in 2013 by Alex Conu, an astrophotographer who is a member of the TWAN (The World at Night) community. The purpose of including the image in the analyzed tourism text is to show that Norway is one of the best places to enjoy the northern lights, a stunning phenomenon that inspires the power of Grand Pabbie, the elder troll in the film Frozen.
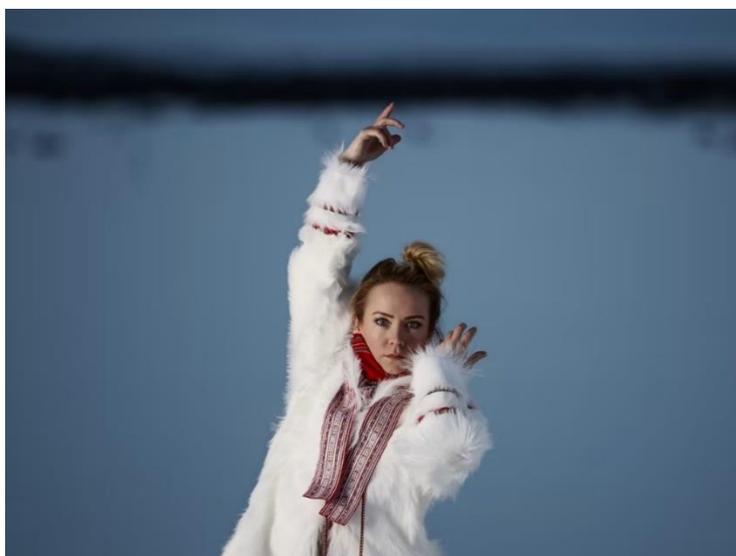

Figure 2. Elle Márjá Eira, a joik music artist from Norway
Source: The Places that Inspired Frozen 2, visitnorway.com

In the tourism text, Figure 2 is placed after the second paragraph on the fifth topic of discussion "5. Joik Music". From Figure 2, the following visual analysis can be done.

Table 10. Visual analysis of Figure 3

No	General Information	Description
1)	Subject	Elle Márjá Eira, a multi-talented artist and musician from Kautokeino, Northern Norway who blends joik, one of Europe's oldest musical traditions with modern genres (visitnorway.com, 2024).
2)	Artist	Marie Louise Sombi is the photographer behind Figure 2. Sombi is active as a photographer both in and outside of Finnmark.
3)	Date and Provenance	Figure 2 was taken in June 2018. The location of picture 2 is Kautokeino, Finnmark, Northern Norway.
4)	Location	Figure 2 was uploaded by Elle Márjá Eira, via her official Instagram account @ellemarjaeira, on June 7, 2018. Then, the image was published in the tourism text on the visitnorway.com website.
5)	Medium and Creation Techniques	Image was taken from an eye-level perspective. This photography technique produces images at the eye level of a person standing parallel to the object being photographed (Khansa, 2021).

Figure 2 focuses on Elle Márjá Eira, a multi-talented artist and musician from Kautokeino, who combines joik, one of Europe's oldest musical traditions, with modern genres. The image was taken in June 2018 by photographer Marie Louise Sombi in Kautokeino, Finnmark, Northern Norway. The purpose of including the image in the tourism text analyzed was to show that joik music featured in the Frozen films is an ancient Norwegian culture that is still preserved by Norwegian artists and people today.

5. Conclusion

Based on the informative linguistic function of the tourism text The Places in Norway that Inspired Frozen 2, it can be concluded that the most appropriate translation method to be applied to the tourism text is the Communicative Translation method which emphasizes the transfer of contextual meaning from ST to TT so that both the content and the language are easily accepted and understood by the TT readers.

Furthermore, the results of the visual analysis presented by Jason (2020) on the illustrative images in the tourism text above can produce image descriptions that are able to reveal more information about the natural conditions and culture of Norway that are to be introduced. From the communicative translation method and visual analysis applied to the analyzed tourism text, it can be concluded that the meaning and purpose behind the tourism text are: (1) to introduce the natural conditions and culture of Norway through its relevance to the inspiration behind the film Frozen, and (2) to invite people all over the world, especially those who like Frozen to visit Norway.

Because this study only limits the data analyzed to 3 introductory paragraphs and 5 main discussion topics, in the future the data can be expanded to cover the entire text. Furthermore, this research focuses on the analysis of tourism texts by applying the Communicative Translation method according to Newmark (1998) and visual analysis according to Jason (2020) to the illustrative images in it. In the future, research can be developed or expanded by conducting textual analysis on the use of synonyms, the translation of persuasive words, and translation of cultural terms.

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