AN ANALYSIS OF TRANSLATION TECHNIQUES USED BY SUBTITLE WRITER OF *THE ANGRY BIRDS* MOVIE

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Abstract: This study was aimed to find out the translation techniques used by the translator in English-to-Indonesian subtitle of *The Angry Birds* movie. It was also aimed to find out the most dominant type of translation technique used in the subtitle. To understand the phenomenon of the study, this research applied qualitative method by using purposive sampling technique. A set of 233 utterances of the main characters was used as data of the study and analyzed based on the 18 translation techniques proposed by Molina and Albir (2002). The results show that there are 9 of 18 translation techniques used by the translator that included: established equivalent, linguistic compression, discursive creation, modulation, literal translation, compensation, calque, transposition, and borrowing. The established equivalent is the most dominant translation technique used in the subtitle that comprises 44.6% of the total utterances (104 of 233 utterances).

INTRODUCTION

We realize that not everybody can understand English well, therefore it is important to use translation to understand the information in the source language into the target language. Catford (1965) in his book A Linguistic Theory of Translation states that translation is a process of transporting text in the Source Language (SL) with its equivalence toward the Target Language (TL). The translation equivalent is the closest meaning of text from SL to TL which is written by translator. In doing translations, the translator must be able to convey meaning from SL to TL as good and close to the original as possible. It is important to make the equivalence of the translation result that emphasizes the reproduction of the message rather than the conversation in the form of the utterance (Nida, 1982).

During the translation activities, the translator faces two different languages that appear in the form of words, phrases, clauses, and sentences. He should focus on finding the equivalent in the target language translation. This is a crucial period. However, during the period, the translator may find some difficulties when doing translation. Based on Moentaha in Hartono (2017), some difficulties a translator may find are included: Firstly, understanding the grammatical category such as (a) the singular and plural forms, (b) the aspect (category of verb that states when the activity happens), and (c) the gender (different use of language among genders). Secondly, understanding the lexical category such as the word that has related meaning or the same word having different meaning that can be determined by its position in the sentence. Thirdly, understanding idioms that have obvious meaning in one language and culture but may be completely confusing to speakers that belong to another language and culture.

In view of the importance of translation especially in movie subtitling, this study focused on finding out the types of translation techniques used by the translator in English-to-Indonesian subtitle of the "The Angry Birds" movie (Columbia Pictures and Rovio Animation, 2016) according to the techniques proposed by Molina and Albir (2002). It also sought to determine the most dominant type of translation used by the subtitle writer of the movie.

RESEARCH METHOD

The aims of the research were to find out the translation techniques used by the translator of the "The Angry Birds" movie (Columbia Pictures and Rovio Animation, 2016) as well as to find out the most dominant translation technique used in the subtitle. In order to understand the phenomena of the study, this research applied qualitative method (Mahsun, 2017) using purposive sampling technique.

The Angry Birds movie was selected as the sample of the study based on considerations: the movie was a huge box office that grossed over $352 million worldwide and was placed 4th the highest-grossing movie of all time based on video game. The subtitle was selected based on a consideration that it was translated by a well-known movie translator: Dimas Daffa Yanuardi who has been finishing more than 100 movie subtitles and is famously known in Indonesian movie subtitling forum as Every Agent, a prominent member of the Indonesian Data and File Library (IDFL) (Rasudi, 2016).

The movie with Indonesian subtitle was downloaded in August 2020 from http://149.56.24.226/angry-birds-movie-2016/. From the subtitle, a set of 233 utterances of the two main characters, both Red's (131 utterances) and Chuck's (102 utterances), went into the process of data analysis. The two characters were selected because they made the most verbal interaction in the movie compared to the other characters.

In drawing conclusion about the translation techniques used by the translator, this study referred to the 18 translation techniques proposed by Molina and Albir (2002) that included: Adaptation, Amplification, Borrowing, Calque, Compensation, Description, Discursive creation, Established equivalent, Generalization, Linguistic amplification, Linguistic compression, Literal translation, Modulation, Particularization, Reduction, Substitution, Transposition, and Variation. For the question about the dominant technique used by the translator was determined based on the frequency of occurrences found in the data. For data analysis, two research instruments in the form of tables were used: one was for data analysis and the other was for data tabulation.

FINDINGS AND DISCUSSION
Findings
Translation Techniques Used by Translator in The Angry Birds Movie Subtitle

The result of analysis of translation techniques used on 233 utterances in *The Angry Birds* movie subtitle is presented in **Table 1** below. The table shows the translation techniques used by the translator with reference to the classification of 18 translation techniques by Molina and Albir (2002).

Table 1. Translation techniques used by translator in *The Angry Birds* movie subtitle with reference to the classification of 18 translation techniques by Molina & Albir (2002).

No	Techniques proposed by Molina & Albir (2002)	Techniques used by *The Angry Birds* movie translator
1	Adaptation	-
2	Amplification	-
3	Borrowing	Borrowing
4	Calque	Calque
5	Compensation	Compensation
6	Description	-
7	Discursive creation	Discursive Creation
8	Established equivalent	Establish Equivalent
9	Generalization	-
10	Linguistic amplification	-
11	Linguistic compression	Linguistic Compression
12	Literal translation	Literal Translation
13	Modulation	Modulation
14	Particularization	-
15	Reduction	-
16	Substitution	-
17	Transposition	Transposition
18	Variation	-

It can be understood from the data that there are 9 of 18 translation techniques used by the translator in the subtitle. The techniques included: Established Equivalent, Linguistic Compression, Discursive creation, Modulation, Literal Translation, Compensation, Calque, Transposition, and Borrowing. Meanwhile, the techniques that do not present in the data are Adaptation, Amplification, Description, Generalization, Linguistic amplification, Particularization, Reduction, Substitution, and Variation.

The Most Dominant Translation Technique Used by Translator in the Angry Birds Movie Subtitle

The result of analysis of the most dominant translation technique used on 233 utterances in *The Angry Birds* movie subtitle is presented in **Table 2** below. The table provides data about the frequency and percentages of occurrences of each translation technique used by the translator.

Table 2. The most dominant translation technique used by translator in *The Angry Birds* movie subtitle.

No.	Translation Technique	Frequency	Percentage (%)
1.	Established Equivalent	104	44,60
2.	Linguistic compression	34	14,50
3.	Discursive creation	23	9,80
4.	Modulation	22	9,40
5.	Literal translation	20	8,50
6.	Compensation	17	7,20
7.	Calque	6	2,50
8.	Transposition	6	2,50
9.	Borrowing	1	0,40
	Total	233	100%

From the data, it can be understood that the Established Equivalent is the most dominant used among other techniques in the subtitle of *The Angry Birds* movie comprising 44.6% of the total techniques used in the data. Meanwhile, the least dominant one is the Borrowing technique that comprises only 0.4%.

Discussion

This section further discusses the examples of utterances based on the translation techniques used by the translator of *The Angry Birds* movie. By giving the examples, the writer intends to bring more detailed and true data to the readers. The discussion is started with examples of the Established Equivalent as the most dominant technique and lasted by the Borrowing as the least dominant one.

Established Equivalent

It is the using of a term or expression recognized by the dictionary as an equivalent in the Target Language (Molina & Albir, 2002). Using this technique, the grammar of the source language and the target would be adjusted either in the form of phrases, clauses, and sentences. For example, the phrase "red rose" in SL-Eng is equivalently translated into *mawar* merah in TL-Ind. In this case, it is not understood as *merah* **mawar** because the structure of the TL-Ind does not recognize or use adjectives that go before nouns, except for in some special cases such as *happy* **feeling** which is acceptable to translate into either *senang* **hati** or **hati** *senang* without any confusing repercussion.

(1) Data 7,
    SL: It's OK. I'm just a clown.
    TL: *Tidak apa-apa. Aku hanyalah si Badut*.

The SL expression 'It's OK' in Data 7 is translated into TL '*Tidak apa-apa*'. The translated words do not exactly match the meaning of the word in the SL, but the translator uses the semantic of the sentence to find an equivalent in the TL while the translator is not far off from the meaning of dictionary.

It is understood from the above expression that the translator is practicing common equivalent. The meaning of the word used refers to the dictionary but is not interpreted word-for-word so that it does not sound stiff.

Other examples of the Established Equivalent are shown in Data 80 and 108.

(2) Data 80 and 108
    SL: "What are you doing. We're trying to sneak around. We didn't rent this place out."
    TL: "*Apa yang kau lakukan. Kita menyelinap. Kita tidak menyewa tempat ini*."
    SL: "Chuck, go shut that party down, now!"
    TL: "Chuck, *cepat hentikan pestanya, sekarang*!"

In data 80, the phrasal verb 'Sneak around' means to carry out activities covertly and not be known by others (Bull, 2011). The equivalent in the TL used by the translator is '*Menyelinap*. Similarly, in Data 108, the SL phrase 'go shut that party down' means a command of stopping something is translated to the TL into '*cepat hentikan pestanya*'. Despite the fact that the phrase also contains an idiomatic expression, the translator refuses to translate it as such to the TL.

(3) Data 206

SL: "We are facing the same direction"

TL: "*Kita berada di arah yang sama*"

In Data 206, it can be understood that the translator is performing common and simple terms in determining the equivalent. The SL phrase 'we are facing', if it were to be translated word-for-word would be '*kita menatap*'. However, he prefers to transform it into '*kita berada*'. It is supported by visuals in the film when both characters in the film are staring in the same direction. Here, the translator is finding the equivalent semantically which is the typical of the Established Equivalent technique.

Linguistic Compression

This technique synthesizes existing linguistic elements to be simpler because they can be easily understood. This is often used in simultaneous interpreting and in subtitling e.g. to transform the SL-Eng "You must find out!" into "*Carilah!*" in TL-Ind.

(1) Data 25 and 105

SL: "Oh, that's good stuff"

TL: "*Enak Sekali*"

SL: "Let me just go through my notes really quick"

TL: "*Mari kuperiksa catatanku*"

Linguistic compression is more precisely a technique of simplifying speech because it can guess the purpose of the speech and this is also supported by the visuals of the characters contained in the movie. The SL sentence on Data 25 'That's good stuff' is transformed into *'Enak sekali'* in the TL-Ind. This equivalence makes perfect sense because the scene where the main character is showing his face depicts that he really enjoys the birthday cake he has just tasted. Eventually, it is translated simply so that the reader will understand it easily.

In Data 105, the SL sentence 'Let me just go through my notes really quick' is translated into '*Mari kuperiksa catatanku*' in the TL. Clearly, some language elements such as the adverbs are deliberately omitted in the sentence, but that does not eliminate the essence of the meaning to become an appropriate equivalence in the TL.

(2) Data 230

SL: "Well, this just got awkward"

TL: "*Ini jadi canggung*"

The sentence 'Well, this just got awkward' in Data 230 is translated into '*Ini jadi canggung'*. He does not translate it word by word but he makes it simple and straight to the point. Synthesizing the existing linguistic elements to be simpler so that they can be easily understood is one characteristics of Linguistic compression technique.

Discursive Creation

This technique is used to establish equivalence that is totally unpredictable or out of context. In other side, translation techniques that attempt to determine or create a temporary equivalent that is completely outside the unpredictable context of how this technique is used. This is usually used in the translation of titles (Molina & Albir, 2002). For example, entitled book of *Si Malin Kundang* is translated into "A Rebellious Son *Si Malin Kundang*".

(1) Data 3 and 102
    SL: "Giblets"
    TL: "*Astaga!*"
    SL: "So, he's kind of a wackadoodle"
    TL: "*Dia seperti orang yang setengah gila*"

Translator usually involves cognitive adaptation in both the SL and the TL in creating creative results with good equivalence. He also affects the emotions and expressions of the characters displayed in the film. In Data 3 'Giblets' is translated into '*Astaga!*'. The word 'giblets', if put into Indonesian means 'the inner organ', but he decides to choose word '*Astaga!*' instead. That is totally out of context from its meaning in the dictionary.

However, it becomes reasonable when translator interprets the gesture of character displayed in that movie. At that time, "Red" as the main character is falling from the tree with the position of falling right in the middle of his groin, and feels the pain of it.

Another example is shown in Data 102, the SL sentence 'So, he's kind of wackadoodle' is translated into '*Dia seperti orang setengah gila*'. In the SL, the utterance is like an idiom but the translator refuses to translate it idiomatically. Instead, he prefers to use the equivalence semantically by transforming it into semantic looking at the gesture in display.

Modulation

It is a technique used to change the point of view, focus, or cognitive category in relation to the SL. It can be lexical or structural, for example, the SL "I cut my finger" is transformed into the TL "*Jariku tersayat*" which contains the meaning of an unintended action instead of translating it into "*Aku memotong jariku*" which contains the meaning of a deliberate action.

(1) Data 6 and 68
    SL: "Up… and over"
    TL: "*Awas*"
    SL: "I'm looking at all their business here"
    TL: "*Aku melihat semua bagian tubuhnya disini*"

In Data 6, the expression "Up.. and over" is translated into the TL "*Awas*". It can be understood that the translator is leading the readers not to focus on the lexical meaning, rather on the visuals. Despite giving a new perspective in its notion, the translation still is fairly giving a closely semantic equivalent. Meanwhile, in Data 68, the perspective changes when the scene where Red as the main character is seeing pigs not wearing a single piece of clothing that makes the translator look for a semantic equivalent that resembles the original form.

Literal Translation

It is a technique used for translating a word or phrase by word-for-word translation (Molina & Albir, 2002). For example, in the SL sentence "I will ring you" is translated into the TL "*Saya akan menelpon anda*".

(1) Data 2 and 153
    SL: "Beak, wing, tail, ribs"

TL:" *Paruh, sayap, ekor, rusuk*"
SL: "I want Fruit"
TL: "*Aku mau buah*"

Words in Data 2 "Beak, wing, tail, ribs" are translated into literal translation "*Paruh, sayap, ekor, rusuk*". Also, in Data 153 the SL sentence "I want Fruit" is translated into the TL "*Aku mau buah*". Both data show that the translator is using word-for-word or literal translation.

Compensation

It is a technique used to introduce the element of information or stylistic effects in another place in the TL because it cannot be reflected in the same place as in the SL. In other words, the style brought by the SL cannot be used if translated literally to the TL. Therefore, the translator searches for the right words that scarcely differ in meaning from the SL.

(1) Data 5 and 21
  SL: "Bottom Feeder"
  TL: "*Pemakan Bokong*"
  SL: "I run my butt off"
  TL: "*Aku berlarian kesana kemari*"

It can be understood that the translator perceives the SL contained in Data 5 and Data 21 uses a style of language that the meaning cannot be referred directly to the dictionary. In coping with this issue, he uses the compensation technique to dig deeper the semantic meaning through the visuals displayed in the movie. As a result, the SL phrase "Bottom Feeder" is translated into "*pemakan bokong*" and the SL sentence "I run my butt off" is translated into "*Aku berlarian kesana kemari*". Both of these SL texts are translated using the contextual meaning of the SL because the language style is not commensurate with the direct meaning of the TL. The TL equivalence may differ in the expressions but related in meaning with the original texts in the SL.

Calque

It is a literal translation of foreign word or phrase from SL to TL in both lexical and structural. This technique is characterized the changes made by following the SL to TL in phonological form. For example, the phrase "Secretariat General" is translated into *Sekretaris Jendral*. The TL form is not far from its SL pronunciation.

(1) Data 63 and 137
  SL: "Yeah, that was some clever **symbolism**"
  TL: *"Ya, itu contoh **simbol** kecerdasan"*
  SL: "Maybe, it wasn't **ice cream.**"
  TL: *"Mungkin, itu bukan **es krim**"*

In Data 63, the SL phrase *"Yeah, that was some **clever symbolism**"* is translated into *"Ya, itu contoh **symbol** kecerdasan"* and in Data 137 *"*Maybe, it wasn't **ice cream**" into *"Mungkin itu bukan **es krim**".* Both expressions are translated using the Calque technique because by following the SL pronunciation.

Transposition

It is a technique of replacing or shifting the grammar category, structure, or unit in the SL into that of the TL. For example, the SL "I make peace with the past" is transpositioned into the TL "*Aku berdamai dengan masa lalu"*.

(1) Data 65

SL: "That house took me 5 years to build"

TL: "*Butuh 5 tahun untuk membangun rumah itu*"

It can be understood from Data 65 that the SL word "took" is categorized as verb in the sentence "That house **took** me 5 years...". However, it is shifted into a noun (gerund) in the TL into "*Butuh 5 tahun....*". The word *butuh* is the meaning of the SL word "took" itself.

Borrowing

This technique borrows words or phrases from the SL. It is purely borrowed the form of SL to TL without any change at all. For example, the SL word 'Harddisk' is translated into the TL "*Harddisk*" without any changes whatsoever.

(1) Data 194

SL: "Hors d'oeuvres"

TL: "*Kue Hors d'oeuvres*"

In Data 194, the SL phrase "Hors d'oeuvres" is translated into "*Kue Hors d'oeuvres*" in the TL. The translator purely takes the term from the name of the cake mentioned, without changing or looking for its equivalent in the SL.

CONCLUSION AND SUGGESTION

After analyzing data related to the English-Indonesian translation techniques used in 233 utterances of *The Angry Birds* movie subtitle, it can be concluded that there are 9 (nine) translation techniques used by the translator in the subtitle that included: Established Equivalent, Linguistic Compression, Discursive Creation, Modulation, Literal Translation, Compensation, Transposition, and Borrowing. The most dominant technique used in the subtitle is Established Equivalent that occurs 107 times (44.6%) in the data. Meanwhile, the least used technique is borrowing that occurs only 3 times (0.4%) in the subtitle.

To suggest, it is important that the translator explore various types of translation techniques and be selective in using these techniques based on the movie genre. Producing balanced TL translation with the SL utterances that reflect the emotions and the context displayed in the movie is also of great necessity. For the further researchers, it is important that they provide insight develop more in-depth related research on this issue.

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