

AN ANALYSIS OF TRANSLATION TECHNIQUES USED IN THE SUBTITLE OF SHANG-CHI AND THE LEGEND OF THE TEN RINGS MOVIE

Dika Aristia Yuda¹, Nico Harared²

English Literature Study Program, Universitas Nasional, Indonesia

¹ 2019.dika.aristia.yuda@student.unas.ac.id, ² nico.hrd@gmail.com

Abstract

The aim of this research is to classify and examine the translation techniques used in the subtitles of Shang Chi and the Legend of the Ten Rings movie, as well as the dominant strategy used by translators in translating English and Indonesian subtitles, using Molina and Albir translation techniques. In addition, other related theories are used in the research to support the analysis. This study's data was gathered and analyzed using qualitative descriptive techniques. This paper produced 508 data, including literal translation (193 data), linguistic compression (117 data), borrowing (65 data), established equivalent (60 data), modulation (16 data), discursive creation (16 data), linguistic amplification (12 data), variation (9 data), reduction (9 data), particularization (7 data), transposition (2 data), substitution (1 data), compensation (1 data), and description (1 data). And the most dominant strategy is literal translation (193 data).

Keywords: Movie; Translation Technique; Subtitle

INTRODUCTION

Movies play an essential role in conveying values, ideas, and information from one culture to another, but in order to reach a wider audience, movies must be translated. Larson (1984:3) defines translation as the process of transferring the meaning of the source language into the receptor language. Nowadays, people can improve their English skills in various ways. In addition to taking English courses, watching movies can also improve English skills. Watching movies can be a fun way for those who want to improve their English language skills. That is why movies are one of the learning media that are very popular with the wider community, especially for young people, making it easier for them to interact with the use of English in social life or even for professional needs. There are some words in both languages that are not match with the meaning that suitable perfectly with the context of the scene in the movie. Subtitles help to understand the content being watched. Not everyone speaks the same language. If we use the example of a foreign film before, it will be very helpful for the audience to understand the message they want to convey. Of course, this will not only enhance the viewing experience, but the audience can also feel the emotions of the characters in the film. The power of subtitles on videos can be very strong. With over 1 billion population on Earth, subtitles will help bridge those who don't speak the same language or are deaf. The objective of this paper is to classify and examine the translation techniques used in the subtitles of Shang-Chi and the Legend of the Ten Rings movie as well as the dominant strategies used by translators in translating subtitles, using Molina and Albir translation techniques. According to Molina and Albir (2002:509-511), there are eighteen translation techniques: Adaptation, Amplification, Borrowing (pure borrowing and naturalized borrowing), Calque, Compensation, Description, Discursive Creation, Established Equivalent, Generalization, Linguistic Amplification,

Linguistic Compression, Literal Translation, Modulation, Particularization, Reduction, Substitution, Transposition, and Variation. Regarding the synopsis of the movie, Shang-Chi is the son of a supervillain who repeatedly tries to conquer the world. Shang-Chi is a master of kung fu. His father, who wished for his son to become evil, honed shang-chi's abilities. And then, shang-Chi defied his father and rebelled. Many previous researchers have looked into the same field. First, Fitria (2020) conducted a journal entitled Translation Technique of English to Indonesian Subtitles in Crazy Rich Asians movie. This paper aims to classify the types of translation techniques from English to Indonesian subtitles and to determine the most dominant type of translation technique. She found eight types of translation techniques there are transposition, literal translation, established equivalence, reduction, borrowing, amplification, modulation, and adaptation. While the most dominant type of translation technique is transposition with 72 data. Second, Meylisa (2019), with research entitled Analysis of Translation Techniques in English into Indonesian Subtitle IT Movie. This study describes types of translation techniques from English texts to Indonesian and determines the most dominant types of translation techniques. She found ten translation techniques namely reduction, establish equivalent, generalization, adaptation, modulation, substitution, calque, amplification, compensation, and transposition. And the most dominant technique is reduction with 23 data. This research has some similarities with the preceding studies. The similarities are that this research employs translation techniques developed by Molina and Albir. In addition, other related theories are used in the research to support the analysis.

METHOD

The aim of this research is to classify and examine the translation techniques used in the subtitles of Shang Chi and the Legend of the Ten Rings movie, as well as the dominant strategy used by translators in translating English and Indonesian subtitles, using Molina and Albir translation techniques. A qualitative descriptive technique was used to collect and analyze data for this study. The data is taken from the film script as well as all utterances which are direct utterances and their translations in the film. Data management and reading were the first steps in the analysis. The major purpose of data management is to arrange and assure the completeness of the data before prompting the researcher to begin analyzing and interpreting the data. Look over all of the data to acquire a general idea of what was found so that the researcher may properly organize it. Following that, the research will classify all of the data into several categories. Finally, to aid interpretation, it is necessary to state explicitly what the conceptual basis or understandings of the categories are, as well as what distinguishes one category from another.

RESULTS AND DISCUSSION

Results

There are at least 508 utterances produced by each character in the film, as well as classifications of the translation techniques used for each utterance, in this study. This study discovered 14 translation techniques. The results of translation techniques applied to the English subtitle text of "Shang-Chi and the Legend of the Ten Rings" are presented in Table 1.

Table 1. Table of Classification of Result

Translation Techniques	Frequency	Percentage
Literal Translation	193	38,9 %
Linguistic Compression	117	23,4 %

Borrowing	65	12,5 %
Established Equivalent	60	11,7 %
Modulation	16	3,1 %
Discursive Creation	16	3,1 %
Linguistic Amplification	12	2,0 %
Variation	9	1,7 %
Reduction	9	1,7 %
Particularization	7	1,3 %
Transposition	2	0,3 %
Substitution	1	0,1 %
Compensation	1	0,1 %
Description	1	0,1 %
Adaptation	0	0 %
Amplification	0	0 %
Calque	0	0 %
Generalization	0	0 %
Total	508	100 %

Discussion

Pure borrowing

SL : “Mm, I’m not sure. They’re not **vibranium** or **chitauri** ?”

TL : “Mm, saya tidak yakin. Mereka bukan **vibranium** atau **chitauri**?”

The SL “...**Vibranium** and **Chitauri**.” is not translated in the TL which cataphorically refers to ‘Not like any **alien tech** I’ve seen’. According to Foley & Hall (2003) Cataphoric reference is a substitute word to refer to something later in the sentence (p.328). The TL “...**Chitauri**...” according to Marvel Studios Visual Dictionary (2018:114) are a hideous alien race of cyborg soldiers who share a hive mind. The TL “...**Vibranium**...” according to Marvel Studios Visual Dictionary (2018:141) is the strongest substance in the universe.

The translation technique applied here is **Pure Borrowing** using the theory of Molina and Albir. Borrowing is to take a word or expression straight from another language. It can be pure (without any change)...(2002:510). In addition, this translation technique also stated by Chesterman (2016:92) as Loan is strategy covers both the borrowing of individual items and the borrowing of syntagma.

Naturalized borrowing

SL : “Hmm. They don’t match any **artifact** from our **codex**.”

TL : “*Hmm. Mereka tidak cocok dengan **artefak** apa pun dari **kodeks** kami.*”

The SL “...**artifact** and **codex**” is translated into “...**artefak** and **kodeks**” in the TL. The TL “...**artefak**...” according to KBBI (2008:88), “*artefak n alat-alat (kapak, anak panah, dsb) yang masih sangat sederhana bentuknya yang dipakai pada zaman batu.*”. Then, the TL “...**kodeks**...” according to KBBI (2008:787), “*kodeks n naskah kuno, yang berupa tulisan tangan.*”.

The translation technique applied here is **Naturalized Borrowing** using the theory of Molina and Albir. Borrowing is to take a word or expression straight from another language. It can be naturalized (to fit the spelling rules in the TL)...(2002: 510). In addition, this translation technique also stated by Newmark (1988:82) as Naturalisation is procedure succeeds transference and adapts the SL word first to normal pronunciation, then to the normal morphology (word-forms) of the TL.

Compensation

SL : “**They** gave him the strength of a god and the gift of eternal life.”

TL : “***cincin cincin itu** memberinya kekuatan dewa dan karunia hidup yang kekal.*”

The word “...**They**” is translated into “...**cincin cincin itu**” which anaphorically refers to ‘Some say he found **the rings** in a crater or stole them from a tomb.’ According to Foley & Hall (2003), Anaphoric reference is referring back in a text to a previously mentioned item (p. 328). According to Halliday & Hasan (1976:31), there are certain items in every language which have the property of reference, instead of being interpreted semantically in their own right, they make reference to something else for their interpretation. The SL “...**cincin-cincin**” according to Moeliono et.al., (2017) occurs in a repetition process that can occur at the morphological level as a device for forming new lexemes. This repetition is called lexical reduplication or morphemic reduplication. Repetition at the syntactic level produces word-forms that are morphosyntactic and related to the meaning of various semantic categories or grammatical categories (p. 172). “*proses pengulangan itu dapat terjadi pada tataran morfologi sebagai peranti pembentukan leksem baru. Pengulangan itu disebut reduplikasi leksikal atau reduplikasi morfemis. Pengulangan pada tataran sintaksis menghasilkan bentuk kata {word-form} yang bersifat morfosintaksis dan bertalian dengan makna berbagai kategori semantik atau kategori gramatikal*”.

The translation technique applied here is **Compensation** using the theory of Molina and Albir. Compensation is to introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST...(2002:510). In addition, this translation technique also stated by Newmark (1981:39) as a semantic translation tends to be more complex, more awkward, more detailed, more concentrated, and pursues the thought-processes rather than the intention of the transmitter. It tends to overtranslate, to be more specific than the original, to include more meanings in its search for one nuance of meaning.

Linguistic Compression

SL : “**Hold on**, everybody! Oh, God.”

TL : “*Berpegangan, semuanya! Ya, Tuhan.*”

The SL “...**Hold on**” is translated into “...*Berpegangan*” in the TL. It consists of phrase made up of “hold” (verb) and followed by “on” (preposition) translated into word “...*Berpegangan*...” in TL. According to KBBI (2008: 1139) the TL “...*pegang*...”, “*pegang v berpegang berpau berteguh; tetap berpedoman*”. The prefix “ber-“ in the TL, according to Moeliono et.al., (2017: 147) if the verb has the prefix “ber-”, it becomes a verb non-transitive with the meaning of ‘action’. “*jika berprefiks “ber-”, menjadi verba taktransitif dengan makna ‘perbuatan’*”. Passive verbs that refer to dynamic actions. According to Moeliono et.al., (2017), action activity verbs describe actions that are dynamic, durative, and tactile (do not have a clear end point). Activity verbs are verbs that describe events with dynamic changes. “*Verba aktivitas tindakan menggambarkan perbuatan yang dinamis, duratif, dan taktelis (tidak mempunyai titik akhir yang jelas)*”. “*verba yang menggambarkan kejadian dengan perubahan yang dinamis disebut verba aktivitas*”(p.96). According to Moeliono et.al., (2017), the TL “...*Berpegangan*...” is derived from the root “*pegang*” with the confix : ber-...-an. “...*berpegangan*... diturunkan dari pangkal ‘*pegang*’ dengan konfiks ber- ...-an.”(p.155).

The data using Molina and Albir translation technique **Linguistic Compression** translation technique. According to Molina and Albir, “Linguistic compression is to synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling ... (2002: 510). Catford uses the term copy for the same translation technique. Catford stated that “Unit shift is changes of rank-that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL”. (1965: 79).

Particularization

SL : “Guang bo. Let her **shoot**.”

TL : “*Guang bo, biarkan dia **memanah***”

The translation of “...**shoot**...” is translated into “...*memanah*...” which anaphoric reference refers to ‘Oh, you're gonna deliver some dragon **arrows**?’. According to Foley & Hall (2003), Anaphoric reference is referring back in a text to a previously mentioned item (p.328). The TL of ‘mem-’ according to (Moeliono et.al., 2017:167), if it is added to a stem starting with the phoneme /b/, /p/, /f/, or /v/, the form of the change becomes mem- /mam/. ‘*Jika ditambahkan pada pangkal yang dimulai dengan fonem /b/, /p/, /f/, atau /v/, bentuk meng- berubah menjadi mem- /mam/.*’. The TL “...*Memanah*...” comes from the root word “*panah*” with the prefix mem-, according to KBBI (2008: 1111), “*panah n senjata berupa tongkat kecil yg berujung runcing dan tajam dan dilepaskan dengan busur anak panah*”. As stated in KBBI (2008:1112) “...*memanah*...” v : *melepaskan anak panah (kpd)*.

The translation technique applied here uses Molina and Albir **Particularization** translation technique. According to Molina and Albir, “Particularization is to use a more precise or concrete term...(2002: 510). In addition, this translation technique also stated by Vinay and Darbelnet (1995:59) that “Particularisation when a language uses a word of narrower extension”.

Reduction

SL : “That is exactly **the daughter my mom wishes came out of her vagina**.”

TL : “*Anak seperti itulah yang diinginkan ibunya.*”

If the utterance in SL translated literary, it will be “*Itu persis putri ibunya keinginan keluar dari vaginanya*”. Then, the expression is translated into “*anak seperti itulah yang diinginkan ibunya*”. There is a reduction in some words from 13 words to 6 words. The TL of ‘...-lah...’ according to Moeliono et.al., (2017: 405), is used to give assertiveness. ‘*Partikel -lah, , dipakai untuk memberikan ketegasan atau kalimat deklaratif.*’. According to Moeliono et.al., (2017: 126), the suffix ‘...-kan...’ in the TL, does not change if it is added to the base of a word that ends in a vowel or a consonant. ‘*Sufiks ~kan tidak mengalami perubahan jika ditambahkan pada pangkal kata yang berakhir dengan vokal atau konsonan*’). The SL of “...wishes...” is in active form is translated into passive form in TL “*diinginkan...*”. In Indonesian language, verb in active could be showed by using prefix ‘me-’, but in passive, it used ‘di-’, according to Moeliono et.al., (2017), transitive active verbs prefixed either in combination with other prefixes or not, can be changed into the passive form by replacing the prefix meng- with the prefix di-: . “*verba aktif transitif yang berprefiks meng-, baik dalam kombinasinya dengan prefiks lain maupun tidak, dapat diubah menjadi bentuk pasif dengan mengganti prefiks meng- dengan prefiks di-*” (p.131). Thus, in this translation using clause structure change which changed from active form of SL clause become passive form in TL. In addition, this translation technique also stated by (Chesterman 2016:94) as clause structure change where changes that have to do with the structure of the clause in terms of its constituent phrases. Various subclasses include constituent order (analysed simply as Subject, Verb, Object, Complement, Adverbial), active vs. passive voice, finite vs. non-finite structure, transitive vs. intransitive.

The data using Molina and Albir translation technique **Reduction** translation technique. According to Molina and Albir, “Reduction is to suppress a ST information item in the TT...(2002: 510). Vázquez Ayora in 1977 (Molina and Albir 2002: 504) the term is used to describe the same translation technique. Translation technique in this procedure is omission. “Omission is to redundancy and repetition that is characteristic of the SL.

CONCLUSION

Based on the data the researcher used 14 of the 18 translation techniques in the subtitle. The total data is 508 data. The most dominant techniques are literal translation used 193 data, linguistic compression used 117 data, borrowing used 65 data, and establish equivalent used 60 data. The least translation technique that appears in the subtitles are modulation used 16 data, discursive creation used 16 data, linguistic amplification used 12 data, variation used 9 data, reduction used 9 data, particularization used 7 data, transposition used 2 data, substitution used 1 data, compensation used 1 data, and description used 1 data. The four translation techniques namely, adaptation, amplification, calque and generalization were not used by the translator in the movie's Indonesian subtitle text because the researcher analyzed all of the translated utterances in Indonesian and compared them to the English and was unable to identify any required specifications and evidence from either of the mentioned translation techniques.

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