



TRANSLATION TECHNIQUES IN INDONESIAN TRANSLATION OF MONOLOGUE IN *LOVE, SIMON* MOVIE

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Abstract

This is a study which analyzes translation techniques used by the translator in the monologue of *Love, Simon* movie. The purpose of the study is to explain the translation techniques and to determine the most dominant translation technique used in translating monologue in *Love, Simon* movie. This study is classified into descriptive qualitative research. In the study, the writer collected and analyzed the data to get a conclusion. The data were gained by watching the movie, documenting the script, selecting, identifying, classifying, counting, and conclusion. The writer used the translation techniques introduced by Molina and Albir (2002) to analyze and classify the data. There are 12 techniques found in 225 data. They are adaptation, amplification, borrowing, calque, compensation, established equivalent, generalization, linguistic compression, literal, modulation, reduction, and variation. The most dominant translation technique is established equivalent which occurs 77 times and it represents 34,22%.

INTRODUCTION

English has become a global language because of many factors. One of them is because English is the world's *lingua franca* or the most widely spoken second language with 1.5 billion speakers (Crystal, 2003). People use English to obtain information from variety of sources, including books, articles, magazines, music, movies, etc. But not everyone speaks and understand English. They struggle to listen to English because pronunciation, velocity, confusion, and lack of vocabulary (Alzamil, 2021). Because of that, the audience who is watching movie need translation in order to understand the dialogue.

Translation basically is a change of semantic structure. The translator changes the form of the source language to the form of the target language. It also means that the translator transfers the meaning of the source text (Larson, 1984:3). The translation is also rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1987). The translator use translation techniques when produce translation. Translation techniques will help translator to produce a translation that is natural, accurate, clear, and easily understood by the audience. It is necessary when a specific word to one language culture is expressed in a form that is unfamiliar or inappropriate to another language culture. It is a change in the cultural environment (Hartono, 2020).

Translation technique is defined as the realization of the translation process such as method and strategy of translation. According to Molina and Albir (2002) there are 18 types of translation techniques. They are adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification,

linguistic compression, literal, modulation, particularization, reduction, substitution, transposition, and variation.

A subtitle is a written text of the spoken sound which are presented on the screen. Subtitling is complement the original sound by adding the written text on screen (O'Connell, 2007). The maximum of the subtitle is 2 lines and 35 characters (Ghaemi & Janin, 2010).

A movie entitled, "*Love, Simon*" is an American movie that was released in April 2018. It is also an adaptation movie from a novel by Becky Albertalli with the title *Simon vs Homo Sapiens Agenda*. This 1 hour 50 minute movie tells about the struggle of Simon Spier. He must keep his secret from his family and friends, and also faces blackmail that wants to reveal his secret. He also has a love connection with a boy, that calls himself, Blue. They have a conversation by email even though Simon has no idea whom he is talking to. Blue hides his identity and Simon must discover him besides he tries to find himself as well.

Simon's monologue in this movie is the most interesting part. Through his monologue, the audience can understand the plot easily because Simon always speaks about what is on his mind. Simon's monologue can be found in the way he reads his email to Blue and vice versa, in the way he reads the blackmailed friend's post in his school's blog, and in his post on his school's blog that changes his life and finally finds Blue in real life.

The monologue is also the speaking where one speaker uses spoken language then the listener has to process the information without interruption and the speech will go on whether or not the listeners comprehend what the speaker means such as in speeches, lectures, readings, news broadcasts and the like (Brown, 2001).

METHOD

This research used the descriptive qualitative method. It is research for general statements about the relationship between categories of data (Marshall & Rossman, 1999). The writer used a qualitative method to identify techniques used by the translator using the theory proposed by Molina and Albir (2002). This theory is considered the most complete one in providing the classification of translation techniques.

The writer followed some steps to collecting and analyzing the data. Firstly, watching *Love, Simon* movie to select when the monologue happened. Then, documenting the monologue in the original script and the translated version. After that, the writer classifying and explaining the data why the translation was included in one of the 18 techniques of translation proposed by Molina and Albir (2002). The last step is concluding the research.

RESULTS AND DISCUSSION

There were 12 of 18 techniques found in the 225 monologues in *Love, Simon* movie. They were adaptation, amplification, borrowing, calque, compensation, established equivalent, generalization, linguistic compression, literal, modulation, reduction, and variation.

Table 1. The translation techniques used in translating subtitles of the monologue of *Love, Simon* movie

No	Techniques of Translation	Frequency	Percentage
1	Established Equivalent	77	34,22%
2	Literal	64	28,44%
3	Reduction	31	13,78%
4	Borrowing	26	11,56%
5	Generalization	8	3,56%
6	Calque	6	2,67%

7	Modulation	4	1,78%
8	Amplification	2	0,89%
9	Adaptation	2	0,89%
10	Compensation	2	0,89%
11	Linguistic Compression	2	0,89%
12	Particularization	1	0,44%
Total		225	100,00%

Adaptation

Adaptation is the replacement of the cultural elements of the source language (SL) with the cultural elements that exist in the target language (TL). This happens because the translator finds the appropriate word in translating to have the same meaning as SL.

SL: So, Blue... after the play, Friday at 10:00, you know where I'll be.

TL: Jadi, Blue... setelah pentas, Jumat pukul 22:00, kau tahu aku akan berada dimana.

In the USA it is usual to use 01.00-12.00 AM/PM to talk about time. In the movie, the play was in the evening. It is then translated into 22:00 based on the culture and custom of the target language (TL) because in Indonesia it usually uses 00.00-24.00 to talk about time.

Amplification

Amplification adds detailed information that does not exist in the SL.

SL: I haven't heard *from you*, so I'm going to assume it's because you have no service.

TL: Aku belum mendengar *kabar darimu*, aku beranggapan itu karena kau belum mendapat sinyal.

The translator added a detailed noun in the target language (TL). The word '*kabar*' has a function to make the sentence clearer and understand what the character talked about in the source language (SL) by adding more information in the target language.

Borrowing

Borrowing makes the translator takes a word or an expression directly from the source language.

SL: For the most part, my life is totally *normal*

TL: Untuk kebanyakan bagian hidupku sangat *normal*

SL: So my dad's flying in tonight for *Hanukkah*

TL: Ayahku datang malam ini untuk *Hanukkah*

The word '*normal*' is conforming to the standard or the common type. Then, *Hanukkah* is a Jewish festival lasting eight days. Both of them are borrowed from English and are not translated by the translator as their meaning of them. It is because the borrowing words are more familiar. Thus, the word '*normal*' still exists in the target language (TL) and *Hanukkah* is exist but Indonesia never a festival like that, so the translator borrowed the word in translating the subtitle.

Calque

It is a translation technique that translates the word or morpheme of the source language into the target language equivalently

SL: It's gonna to be an excruciating *two weeks* without you, Jacques.

TL: Ini akan jadi *dua minggu* melelahkan tanpamu, Jacques.

The translator use calque in translating those clause. The clause '*two weeks*' is translated into '*dua minggu*'; two=dua and weeks=minggu.

Compensation

This technique happens when there is no equivalence in the target language with the source language and the translator introduces a source language (SL) element of information or stylistic effect in another place in the target language (TL) because it cannot be reflected in the same place as in the source language (SL).

SL: And, honestly, I can't even really explain *why*.

TL: Dan, jujur, aku tak bisa jelaskan *alasannya*.

Instead of translating the word '*why*' into '*mengapa*', the translator chooses to translate it into '*alasannya*' to make the sentences in the target language (TL) more natural for the audience because of the stylistic effect in the target language (TL).

Established Equivalent

The translator uses this technique because the word in the source language (SL) is already prevalent in the target language (TL). It also happens because the term is generally based on daily life.

SL: Or at least *kindergarten*.

TL: Atau setidaknya *TK*

The word '*kindergarten*' is translated into '*TK*'. It in the source language (SL) is equivalent to the target language (TL) because the audience can find them in the dictionary.

Generalization

This technique happens when the translator uses a more neutral or general term.

SL: I have a *sister* I actually like.

TL: Aku punya *adik* yang sebenarnya aku sayangi.

The word '*sister*' is translated into '*adik*'. The '*sister*' should be translated as '*adik perempuan*'. The translator uses the generalization technique because the translated word in the target language (TL) is more general, also in the Indonesian language, there is no found gender pronoun

Linguistic Compression

The linguistic compression technique synthesizes linguistic elements from the source language (SL) into the target language (TL).

SL: Jacques, I have to get *something off my chest*.

TL: Jacques, aku ingin mengutarakan *sesuatu*.

The clause '*something off my chest*' is translated into '*sesuatu*'. The translator is not translated this clause word for word but only focuses on the point of the sentences. The translator uses a linguistic compression technique to translate this clause.

Literal

The literal translation technique translates a word from the source language into a word in the target language.

SL: I hope you understand.

TL: Kuharap kau mengerti.

The sentence '*I hope you understand*' is translated into '*Kuharap kau mengerti*'. The translator uses the literal technique to translate those sentences because they are literally translated word to word.

Modulation

This technique replaces the focus of the point of view or cognitive category in relationships that exist in the source language.

SL: Take holidays where *you can get them*.

TL: Ikut berlibur ke mana *mereka membawamu*.

The sentence 'you can get them' is translated into '*mereka membawamu*'. This sentence is translated by the translator by replacing the focus of the point of view.

Particularization

This technique uses a more concrete or precise term.

SL: *Very relieved* that we're in agreement on Oreos.

TL: *Aku senang* kita setuju dengan Oreos.

The phrase '*very relieved*' is translated into '*aku senang*'. If the translator translates literally, the audience must be confused about which characters that means in the sentence. It helps the audience understand the subtitle by adding the word '*aku*'.

Reduction

This technique suppresses the information contained in the source language (SL) in the target language (TL).

SL: *Do* you think I'm crazy?

TL: Kau pikir aku gila?

The word '*do*' is omitted in the target language (TL). Even if the word is omitted, this does not change the meaning because the translator only focuses on point of the sentences.

In this research, the writer found 12 of 18 translation techniques by Molina and Albir (2002) used by the translator in translating the monologue of *Love, Simon* movie. They are adaptation, amplification, borrowing, calque, compensation, established equivalent, generalization, linguistic compression, literal, modulation, reduction, and variation. The writer found that the most dominant technique is established equivalent. The established equivalent technique is used 77 times and it represents 34,22%.

The translator in translating the monologue of *Love, Simon* movie used the established equivalent as the most dominant translation technique. It happened because the translator used the translation that familiar with the audience. The translation word can be found in their daily activities and in the dictionary.

CONCLUSION

There were 12 translation techniques used by the translator in the data. They are: adaptation, amplification, borrowing, calque, compensation, established equivalent, generalization, linguistic compression, literal, modulation, reduction, and variation.

The most dominant translation technique that the translator used in translating the monologue in *Love, Simon* movie is established equivalent with 77 data or 34,22%. It can be revealed that the translator used this technique because the word in the source language (SL) is already prevalent in the target language (TL). It also happens because the term is generally based on daily life.

Also there are varieties in terms of the translation techniques employed by the translator of movie subtitles. It represents that every single translator has his own independence and ideology in translating the subtitle.

It is possible to have different translation techniques to make the subtitle clear for the audience and use the same target language (TL) for the same source language (SL). Further research is needed to follow the development of the translation study and investigate the other movies with different subtitle translators and different cultures and backgrounds.

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