AN ANALYSIS TRANSLATION TECHNIQUES IN THE SUBTITLE OF "ORION AND THE DARK" MOVIE
Analisis Teknik Penerjemahan dalam Subtitle Film "Orion and the Dark"

[1]Rima Novianti, rima.novianti3398@gmail.com
[2]Hosnol Wafa, hosnolwafa@upm.ac.id
[3]Rasyidah Nur Aisyah, rasyidah.nuraisyah@upm.ac.id
[1,2,3] Fakultas Sastra dan Filsafat
Universitas Panca Marga

Abstract

Translating is not an easy task as it involves transferring ideas and thoughts from one language to another. Understanding the culture of both languages plays an important role in translation. This study aims to analyze the translation techniques used in the subtitles of *Orion and the Dark Movie* which focus on the dialogues of the main character. This research is based on the importance of accuracy of meaning and context in audiovisual translation. Audiovisual translation is a translation approach that has developed in the modern era along with the increasing demand for audiovisual content such as films, TV series, online videos, and games. This study uses theory of translation techniques from Molina and Albir (2002). This research is descriptive qualitative research. Data sources were taken from dialogue transcripts and film subtitles (English) and (Indonesian). The author analyzed using tables to classify the translation techniques used in the subtitles. The results of this study identified 15 translation techniques and 2 variations of translation techniques. Adaptation 1 data, Borrowing 9 data, Calque 5 data, Compensation 1 data, Discursive Creation 5 data, Established Equivalent 26 data, Generalized 14 data, Linguistic Amplification 1 data, Linguistic Compression 37 data, Literal Translation 172 data, Modulation 47 data, Reduction 47 data, Transposition 43 data, Particularization 11 data, and Variation 2 data, Couplet 2 data, and Triplet 1 data. The author found that the most frequently used technique by translators when translating main character dialogues was literal translation.

Keywords: Translation, Translation Techniques, Audiovisual, Subtitle.

Abstrak:

Terjemahan bukanlah proses yang mudah karena melibatkan pemindahan ide dan pemikiran dari satu bahasa ke bahasa lain. Pemahaman terhadap budaya dari kedua bahasa memainkan peran penting dalam proses terjemahan. Penelitian ini bertujuan untuk menganalisis teknik terjemahan yang digunakan dalam subtitle film Orion and the Dark, khususnya pada dialog karakter utama. Penelitian ini didasarkan pada pentingnya akurasi makna dan konteks dalam terjemahan audiovisual. Penerjemahan audiovisual adalah pendekatan penerjemahan yang berkembang di era modern seiring dengan meningkatnya permintaan akan konten audiovisual seperti film, serial TV, video online, dan permainan. Penelitian ini menggunakan teori teknik penerjemahan dari Molina dan Albir (2002). Penelitian ini merupakan penelitian deskriptif kualitatif. Sumber data diambil dari transkrip dialog dan subtitle film (Bahasa Inggris) dan (Bahasa Indonesia). Penulis menganalisis menggunakan tabel untuk mengklasifikasikan teknik terjemahan yang digunakan dalam subtitle. Hasil penelitian ini mengidentifikasi 15 teknik terjemahan dan 2 variasi teknik penerjemahan. Adaptasi 1 data, Peminjaman 9 data, Kalke 5 data, Kompensasi 1 data, Kreasi Diskursif 5 data, Kesepadanan Lazim 26 data, Generalisasi 14 data, Amplifikasi Linguistik 1 data, Kompresi Linguistik 37 data, Terjemahan Harfiah 172 data, Modulasi 47 data, Reduksi 47 data, Transposisi 43 data,

Partikularisasi 11 data, dan Variasi 2 data, Kuplet 2 data, dan Triplet 1 data. Penulis menemukan bahwa teknik yang paling sering digunakan oleh penerjemah saat menerjemahkan dialog karakter utama adalah terjemahan harfiah.
Kata Kunci: Penerjemahan, Teknik Penerjemahan, Audiovisual, Takarir.

Introduction

The process of moving a language from Source Language (SL) to Target Language (TL) is called translation. According to Newmark (1988), translation is "the process of rendering the meaning of a text into another language in the way that the author intended the text". The goal and message that the author of the source language (SL) wishes to get across must be understood by the translator. The translator's job is to be the link between the SL writer and the reader or recipient of the message, so that the message conveyed is not misinterpreted or misunderstood.

The translation process is not a simple thing, as there are many challenges faced by the translator. The translation process is not only replacing words from one tongue to another. The translator must be an expert in the Source Language (SL) meaning, cultural background, and intended use (Nida, 1964). Translators must have a lot of knowledge to face these challenges in order to produce appropriate and accurate translations. In doing translation, it is necessary to be careful because mistakes in each stage will make mistakes in other stages (Nababan, 2016).

One of the things that makes translating challenging is stylistic complexity. Given the differences between the target language and the source language cultures the language styles used by the two languages are certainly different (Nababan, 2016). Translation is not just a transfer of language, but also involves a cultural shift that often goes unnoticed.

In this era of globalization and rapid technological advancement, translation has developed into a significant phenomenon that has a wide impact. The results of translation are not only in the form of articles, novels, books, and others. One of which is movie, the influence produced by movies is stronger because movies present audio and visual elements simultaneously, making the audience not easily bored. Movies are not only an educational medium but also an entertainment medium.

Films usually shown in a cinema or on television, are often seen as personal works because they reflect the filmmaker's life experiences, beliefs, and artistic ambitions. Through films, audiences often gain new insights into social, cultural, educational, and other issues. Movies used in American English are more focused on meeting audience expectations with the primary goal of entertaining. Movies tend to be less personal and rarely offer new insights, but are instead aimed at evoking emotions such as joy, laughter, sadness, or fear in their viewers.

Watching movies is done by people of all ages. Spending leisure time watching movies is a preferred activity in this modern age, especially now that all movies can be accessed through various apps such as *Netflix, Disney+, Viu*, and others. Many local and international movies can be accessed easily through these apps. Although many Indonesians love international movies, not everyone is fluent in English. Therefore, translating movies or writing subtitles on movies can help them understand the conversations in international movies (Boniliziawan & Darmawan, 2024).

Molina and Albir (2002) presented 18 translation techniques in the journal "Translation Techniques Revisited", including 1) Adaptation, 2) Amplification, 3) Borrowing, 4) Calque, 5) Compensation 6) Description, 7) Discursive Creation, 8) Established Equivalent, 9) Generalization, 10) Linguistic Amplification, 11) Linguistik Compression, 12) Literal Translation, 13) Modulation, 14) Particularization, 15) Reduction, 16) Substitution, 17) Transposition, 18) Variation. The classification of translation techniques should be clear, comprehensive and practically applicable. It should also allow for the analysis of small parts of the translated text (Molina & Albir, 2002).

The researcher chose the *Orion and the Dark* movie because English dialogue is easy to understand. In addition, this movie was inpired by psychological issues related to everyday life, especially in adolescents who are in the phase of change. Anxiety disorders are experienced by many people, and this movie also clearly illustrates how anxiety disorders interfere with life. In addition, the researcher chose this movie because the translation used is not accurate and has words that are not understood by 7 years old audiences.

Method

A qualitative descriptive strategy is employed in this study. As stated by (Creswell & Creswell, 2018) qualitative method is an approach to understanding social problems based on the exploration and interpretation of the meaning given by individuals or groups to the phenomenon. According to (Miles et al., 2014) a qualitative approach is a study technique used to gain a thorough understanding of human behavior or social events via relying on descriptive data in the form of words, text, images, or symbols, not quantitative numbers or statistics. Understanding and characterizing a translation phenomena was the goal of this work, particularly in light of the use of translation techniques in subtitles. This method is in line with the research objectives as it explains the meaning contained in an event. This method was chosen because it is in line with the study's goals, which include determining the translation techniques used in the movie Orion and the Dark. It explained how the translation techniques affect the meaning, style and message delivery in the target language.

Sentences from the movie dialogue serve as the study data source language and target language. The primary data consisted of the dialog main character *Orion* in the target language as well as the original dialog in the source language contained in the movie which is the object of the research. This data became the main focus in the analysis of techniques for translation, by comparing the source and target languages, the technique employed in the translation process can be identified. Meanwhile, secondary data included various literature and theories related to subtitle translation techniques, and movie related including journals, media internet as well as relevant previous research results.

Data collection method was gathered by means of the observation approach from written sources, namely movie subtitles. One of the main methods in qualitative research, documentation allows researchers to extract contextual information from existing documents (Creswell & Creswell, 2018).

Data analysis refers to the method developed by Miles, Huberman and Saldana (2014). Data condensation selected the character Orion dialog in the *Orion and the dark* movie that contained important elements related to methods of translation as stated by Molina and Albir (2002). Data display to present the dialog subtitle in a form that is easy to analyzed the presentation of dialogue was done using tables by sorting the dialog. The final stage of analysis conclusions according to the patterns that emerge from the analyzed subtitle.

Discussion and Result
1. Adaptation

Number of Adaptation	Number of Data	Source language	Target language
1	73	**The counselor** at school doesn't have any theories.	**Guru BK** di sekolah tak punya teori.

The translation of "The counselor" into "guru BK" the context of the culture and education system in English-speaking countries, "counselor" generally refers to professionals who provide counseling services in schools, which can be educational, career or psychosocial counselors. In Indonesian, the equivalent functional equivalent in a school setting is "guru BK".

2. Borrowing

Number of Borrowing	Number of Data	Source language	Target language

| 1 | 39 | …Richie Panichi. | …Richie Panichi. |

Data (39) using pure borrowing "Richie Panichi" has no changes because it still uses the source language.

3. Calque

Number of Calque	Number of Data	Source language	Target language
1	121	What **cruel aberrations** conceal yourself in your dark cloak?	**Penyimpangan kejam** apa yang tersembunyi di balik jubah gelapmu?

Data (121) "cruel abberations" translated into "penyimpangan kejam" because the meaning of the lexical elements is translated directly word for word from the source language to the target language, with only the phrase structure adjusted to conform to the language structure of Indonesian.

4. Compensation

Number of Compensation	Number of Data	Source language	Target language
1	104	Okay, I will. But…	Aku akan **tidur**. Tapi…

Data (104) in the sentence "okay, I will. But…" translated to "aku akan tidur. Tapi…", The target language now has more words, namely "tidur". The word is added to ensure the message remains intact.

5. Discursive Creation

Number of Discursive Creation	Number of Data	Source language	Target language
1	59	And all those **giant models of our solar system** hanging from the ceiling? I mean, how long have those things been up there? A hundred years?	**Replika tata surya** tergantung di plafon? Sudah berapa lama ada di sana? 100 tahun?

Data (59) "giant models of our solar system" translated into "replika tata surya" because the translation is a new expression that is not a direct translation, but conveys the original concept in a different way.

6. Established Equivalent

Number of Established Equivalent	Number of Data	Source language	Target language
6	53	Oh, no. I was hoping Mrs. Spinoza would've forgotten about the **field trip**.	Oh tidak. Aku berharap Bu Spinoza lupa **karyawisata** ini.

Data (53) "field trip" translated into "karyawisata" the existing and common equivalent used in the target language.

7. Generalization

Number of Generalization	Number of Data	Source language	Target language
1	11	**rejection**, humiliation… that you might tell your friends, and they would all laugh at me.	**takut ditolak**, dipermalukan, kau beri tahu teman-temanmu dan aku ditertawakan.

Data above "rejection" translated into 'ditolak' can refer to various forms of rejection, but is translated into the general form "ditolak." This is a simplification from a specific term to a generalized form.

8. Linguistic Amplification

Number of Linguistic Amplification	Number of Data	Source language	Target language
1	285	**Like, the noises**. You know, have you heard the sounds of the day?	**Suara-suaranya**. Pernah dengar suara siang?

Data (285) "like, the noises" is translated into "suara-suaranya" by repeating the word, even though The source language does not have a plural form. The crowd or sound is strengthened by this translation.

9. Linguistic Compression

Number of Linguistic Compression	Number of Data	Source language	Target language
1	3	**Anyhow**, I saw you sitting there by yourself	**Kulihat** kau duduk sendiri dan kupikir mungkin kau ingin ditemani.

Data (3) "anyhow" translated into "kulihat". "Anyhow" means however but in the main character's conversation it is translated into "kulihat". This translation simplifies the structure without losing meaning.

10. Literal Translation

Number of Literal Translation	Number of Data	Source language	Target language
1	1	Hi. My name's Orion.	Hai. Namaku Orion.

Data (1) "Hi. My name's Orion" is translated into "Hai. Namaku Orion" is translated word for word without any structural changes.

11. Modulation

Number of Modulation	Number of Data	Source language	Target language
1	2	I'm a kid, just like you, **so we have that in common.**	Aku anak kecil, sepertimu. **Itu kesamaan kita.**

Data (2) "so we have that in common" translated into "itu kesamaan kita" changes the point of view. There is a change in structure and conveyance of meaning from the source language to the target language.

12. Reduction

Number of Reduction	Number of Data	Source language	Target language
2	17	That's **why I keep** a sketchbook. It's my way of trying to manage my issues.	Buku sketsa adalah caraku untuk mengelola masalahku.

Data (17) "That's why I keep a sketchbook" translate to "buku sketsa". The words "why I keep" are not translated because by deleting them, the meaning is still there.

13. Transposition

Number of Transposition	Number of Data	Source language	Target language
1	5	Walking right past you.	berjalan melewatimu.

Data (5) "walking right past you" translated into "berjalan melewatimu". The word walking, which indicates "sedang berjalan", was changed to 'berjalan' without the word "sedang". The word right was not translated because its meaning is already clear in Indonesian.

14. Particularization

Number of Particularization	Number of Data	Source language	Target language
3	46	I'll go to **juvie**. Plus, I'll have to live with the guilt of...	Aku **dipenjara**. Hidup dengan rasa bersalah…

Data (46) "juvie" translate to "dipenjara", juvie is a children's prison but in the context of the orion conversation in the movie the meaning is narrowed to fit the context of the source language to be "dipenjara".

15. Variation

Number of Variation	Number of Data	Source language	Target language
1	253	**You?** What could you possibly be afraid of?	**Kau?** Apa yang bisa kau takutkan?

Data (253) "you" translate to "kau" translated in different forms depending on the language variety and the relationship in the conversation.

16. Couplet

Number of Couplet	Number of Data	Source language	Target language
1	341	I'm very sure. Go on.	Ayah sangat yakin. Ayo katakan.

Data (314) modulation technique is used to translate the word "i'm" which is translated into"'Ayah". Meanwhile, the literal translation technique is used to translate "very sure" into "sangat yakin" which is translated word for word.

17. Triplet

Number of Triplet	Number of Data	Source language	Target language
1	228	I guess. I don't know. I'm just kind of riffing here.	Kurasa. Entahlah. Ayah cuma berimprovisasi.

Data (228) in this data set, three translation techniques were used. The modulation technique was used because "I'm just kind of" became "ayah cuma" but remained consistent with the source language (SL). The established equivalent translation technique was used because the word "riffing" was translated as "berimprovasi," which is already a commonly used term in the TL. The reduction technique was applied because the word "here" was omitted, but the meaning remains consistent with the SL.

The result of analysis the data taken from subtitle of Orion dialogue based on theory Molina and Albir found 17 types of translation techniques.

Table of Translation Techniques in the Subtitle of *Orion and the Dark* movie

No.	Translation Techniques	Total
1.	Adaptation	1
2.	Borrowing	9
3.	Calque	5
4.	Compensation	1
5.	Discursive Creation	5
6.	Established Equivalent	26
7.	Generalization	14

8.	Linguistic Amplification	1
9.	Linguistic Compression	37
10.	Literal Translation	172
11.	Modulation	47
12.	Reduction	47
13.	Transposition	43
14.	Particularization	11
15.	Variation	2
16.	Couplet	2
17.	Triplet	1

Conclusion

Based on the results of the analysis of the subtitles for the film *Orion and the Dark* movie, it can be concluded that the subtitles use various translation techniques to transfer messages from the source language (SL) to the target language (TL). In this research, a total of 17 translation techniques were identified and classified based on the theory proposed by Molina & Albir (2002). The 17 techniques identified include Adaptation 1 data, Borrowing 9 data, Calque 5 data, Compensation 1 data, Discursive Creation 5 data, Established Equivalents 26 data, Generalized 14 data, Linguistic Amplification 1 data, Linguistic Compression 37 data, Literal Translation 172 data, Modulation 47 data, Reduction 47 data, Transposition 43 data, Particularization 11 data, and Variation 2 data, Couplet 2 data, and Triplet 1 data. It can be concluded that the most dominant technique used in the subtitles for Orion as the main character in the movie Orion and the Dark is the Literal Translation technique, found in 172 data out of 424 data.

Bibliography

Agusdtine, P., Sofyan, R., & Ayuningtias, N. (2022). *Longda Xiokan : Journal of Mandarin Learning and Teaching*. *5*(1), 21–31.

Arbain, A. (2023). Translation techniques used and its shift in Stranger Things movie. *JEES (Journal of English Educators Society)*, *8*(2). https://doi.org/10.21070/jees.v8i2.1758

Bassnett, S. (2002). Translation studies. In *Translation Studies* (3rd ed.). Taylor & Francis. https://doi.org/10.4324/9780203488232

Boniliziawan, R., & Darmawan, I. N. P. (2024). *STUDI KASUS TEKNIK PENERJEMAHAN PADA UJARAN EKSPRESIF DALAM TAKARIR FILM "TRANSFORMER ONE."*

Chaume, F. (2012). *Audiovisual Translation: Dubbing*. St. Jerome Publishing.

Cintas, J. D. (2009). NEW TRENDS IN AUDIOVISUAL TRANSLATIO. In *New Trends in Audiovisual Translation*. British Library. https://doi.org/10.21832/9781847691552-005

Cintas, J. D., & Anderman, G. (2009). *Audiovisual Translation*. Palgrave Macmillan.

Creswell, J. W., & Creswell, J. D. (2018). *RESEACRCH DESIGN: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE Publications, Inc.

Díaz Cintas, J., & Remael, A. (2007). Audiovisual translation: Subtitling. In *Audiovisual Translation: Subtitling*. St. Jerome Publishing. https://doi.org/10.4324/9781315759678

Fitria, T. N. (2015). *TRANSLATION TECHNIQUE OF ENGLISH TO NDONESIAN SUBTITLE IN DORAEMON "STAND BY ME" MOVIE*. 0–16. https://ssrn.com/abstract=3527873

Fitria, T. N. (2020). *Translation Technique of English to Indonesian Subtitle in "Crazy Rich Asian" Movie* (Vol. 3, Issue 1).

Gottlieb, H. (1992). *Subtitling - a new university discipline*.

Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook*. SAGE Publications, Inc.

Molina, L., & Albir, A. H. (2002). *Translation Techniques Revisited : A Dynamic and Functionalist Approach*. 498–512.

Mulyadi, D., Fitriani, N., Hariyana, A., & Adi, B. T. (2023). *Translation Techniques Used in Indonesian Subtitle Text of the Main Character from Avengers : Endgame Movie Script*. *8*(2), 25–31.

Munday, J. (2016). *Introducing Translation Studies: Theories and applications* (fourth edi, Vol. 53, Issue 9). Routledge.

Nababan, R. (2016). *TEORI MENERJEMAHKAN BAHASA INGGRIS* (4th ed.). pustaka pelajar.

Newmark, P. (1988). *A TEXTBOOK OF TRANSLATION*.

Nida, E. A. (1964). *TOWARD A SCIENCE OF TRANSLATING*. E. J Brill.

Rahma, L. G. A. D., & Hardjanto, T. D. (2022). Teknik Penerjemahan Ungkapan Fatis Bahasa Inggris Ke Dalam Bahasa Indonesia. *Linguistik Indonesia*, *40*(2), 293–303. https://doi.org/10.26499/li.v40i2.217

Szarkowska, A., & Jankowska, A. (2025). *Introducing Audiovisual Translation*. Routledge.

Venuti, L. (1995). The Translator's Invisibility. In *Visual Global Politics* (first). Routledge. https://doi.org/10.4324/9781315856506

Wahidatunnisa, M. Z. (2020). *ENGLISH-INDONESIAN TRANSLATION DEVIATION FOUND IN AMATEUR SUBTITLES OF THE MOVIE BOOKSMART*. Hasanuddin University.

Warda, U., & Ashari, E. (2024). *The Analyze of Translation Techniques in Despicable Me 3 Movie*. *12*(09), 3595–3602. https://doi.org/10.18535/ijsrm/v12i09.el03