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ANALYSIS OF TRANSLATION TECHNIQUES IN THE ENGLISH SUBTITLE OF THE MOVIE "KETIKA CINTA BERTASBIH 1" *by Authar Nailul*

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ANALYSIS OF TRANSLATION TECHNIQUES IN THE ENGLISH SUBTITLE OF THE MOVIE "KETIKA CINTA BERTASBIH 1"

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ABSTRACT

A mistake in translating a single word may cause thousands of deaths. An unimaginable fact that mistranslation cost 80.000 lives in Japan in August 1945 proves that translating a text should be taken into consideration and done carefully. Translating a source language (SL) into a target language (TL) is problematic and not as simple as only transposing SL into TL because this activity closely relates to different cultures. Therefore, this study is aimed at analyzing the translation techniques in the English subtitle of the movie "Ketika Cinta Bertasbih 1". This qualitative study focuses on Molina and Albir's translation techniques used in the English movie subtitle. The primary data were collected from the dialogs and the English subtitle and selected based on the translation problems. Furthermore, the data were analyzed and interpreted descriptively to identify and explain why and how the translation techniques are used in the English subtitle. This study found that five translation techniques were used to translate the dialogs in bahasa Indonesia (SL) into English subtitle (TL). In the subtitle, this study found the use of adaptation (10 times), transposition (9 times), borrowing (7 times), generalization (3 times) and compensation (once). Those techniques were applied to solve problems in translation, such as cultural differences, in equivalence, untranslatability, and grammatical differences. This study concludes that the techniques proposed by Molina and Albir in 2002 have been a great contribution in the field of translation. The cultural problems which lead to in equivalence and untranslatability, as well as grammatical differences are no longer problematic to translators.

Keywords: translation techniques, cultural differences, source language, target language

INTRODUCTION

A mistake in translating a single word may cause thousands of deaths. An unimaginable fact that mistranslation cost 80.000 lives in Japan in August 1945 proves that translating a text should be taken into consideration and done very carefully, especially when a translator works on military documents. The New York Times (1989) cited "Stuart Chase's argument in his "Power of Words" about the possibility of gross misunderstanding following the issuance of an ultimatum by Truman, Churchill and Stalin at Potsdam calling for the Japanese to surrender. Chase said the Japanese responded with the word "mokusatsu," which was intended to mean in context that they were reserving comment." The translator mistakenly translated the word and informed that the Japanese ignored or refused to surrender. The inaccurate translation finally led to a fatal decision of bombing Hiroshima with a nuclear weapon in the final year of World War II.

Translating a language is problematic and not as simple as only transposing a source language into a target language because this activity closely relates to different cultures. The fact that approximately 7.000 languages exist in the world shows that there are cultural differences in all over the world. People with different nationalities living in different countries generally have different cultures. Considering that language is always a part of culture, different cultures are thus followed by different languages. The close relationship between culture and language makes translation difficult and even gets complicated when a translator must deal with cultural terms and idiomatic expressions which do not exist in a target language.

In addition to the complexities of translation, the differences in grammar among the languages in the world also bring another problem to a translator. For example, the sentence structure in Arabic language is different from both English and *bahasa* Indonesia. Arabic language uses VSO (verb-subject-object), whereas the two latter languages share the same structure with SVO (subject-verb-object) word order in their sentences as exemplified in the following Arabic sentence “قرأ” *(yaqra’u l-mudarrisu l-kitāba)*. The sentence starts with a verb *yaqra’u* meaning “to read” in English or “*membaca*” in *bahasa* Indonesia, which is followed by a subject “*mudarrisu*” (teacher or *guru*) and an object “*kitāba*” (book or *buku*). The difference in the sentence structure or word order is one of the issues in translation among other differences in linguistic aspects, such as noun clauses, compound words, two-word verbs and so forth.

Based on the issues showing the cultural and linguistic differences, translation requires a deep understanding of both grammar and culture to produce a good and accurate translation. A translator must have a mastery of the rules used in languages involved in the activity of translating a text, in spite of the habits of the people who use them. Therefore, this study is aimed at analyzing the translation techniques in the English subtitle of the movie “*Ketika Cinta Bertasbih 1*” adapted from a novel written by Habiburrahman El Shirazy released in 2007.

THEORETICAL FRAMEWORK

Previous Study

As this study is purposed to investigate the translation techniques used in the English subtitle of the movie “*Ketika Cinta Bertasbih I*”, reviewing previous studies in the same field will be an advantage to identify the use of translation techniques and explain why and how they are used to translate the Indonesian spoken dialogs into the English subtitle.. Therefore, the following twoprevious studies are expected to provide the supplemental background of knowledge and information for conducting this study.

In 2016, Sari Zulfida conducted a study entitled “*Translation Methods of The Translation of Sapardi Djoko Damono’s Poems in English*” to identify and analyze the methods in the translation of Sapardi Djoko Damono’s anthology, which contains a collection of his poems. However, the writer only analyzed the titles of the poems. The results showed the use of the translation methods proposed by Peter Newmark: word-for-word translation (32 titles), literal translation (78 titles), free translation (9 titles), adaptation translation (1 title), faithful translation (2 titles) and idiomatic translation (3 titles). However, semantic translation and communicative translation method were not found in the translation.

The second previous study entitled “*Translation Techniques Analysis of English-Indonesian Manual Book of Smartfren Andromax*” was conducted by Yosef Luman Christy (2016). In this study, he found eight techniques, namely adaptation, amplification, pure borrowing, naturalized borrowing, calque, generalization, literal translation, and description. The manual book containing the technical terms has minimum cultural terms. Therefore, pure borrowing and naturalized borrowing were the most dominant techniques found in the translation.

Concerning with the two previous studies, the writer conducts this study to fill up the research gaps. The first previous study only analyzed the use of methods in the translation of the poem titles. The second one studied the translation techniques used in translating a smartphone manual book which has few cultural terms. Conversely, this study is more challenging because it identifies and analyzes the use of translation techniques in the English subtitle of an Indonesian movie with full of cultural terms supported with the contexts which are quite different and not found in the target language.

Translation

Translation is an activity of transposing a source language (SL) into a target language (TL) as in line with Newmark (1988) who defined the term as rendering the meaning of a text into another language in the way that the author intended the text. The main purpose of translation is therefore to transfer the ideas of the author to the target readers by using the language they speak. To do this job, a translator is responsible to produce a comprehensible and accurate translation to transfer ideas in the source language by using target language as precisely as possible.

Further, Catford (1978) defined translation as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Translation refers to the activity of transforming a text written in a certain language into a text written in another language as closely as possible. It means that a translator must find words, phrases, and sentences from the target language to substitute the source language accurately.

In this study, the object is the English subtitle of an Indonesian movie, entitled “*Ketika Cinta Bertasbih I*” adapted from a very popular novel written by Habiburrahman El Shirazy in 2007. This movie is also targeted for a wider consumption. Similarly, it is directed to English speakers throughout the world. Hence, the translator should be able to transfer the messages and ideas through dialogues spoken in *bahasa* Indonesia to the English speakers by accurately translating those dialogues into English to reach equivalent meanings and effects.

However, translators often find problems when doing their jobs. Newmark (1988) asserted “that the body of knowledge and of assumptions that exists about translation is tentative, often controversial and fluctuating.” The various translation methods, strategies, and techniques which overlap to one another create problems in translation. However, the cultural differences followed by the existence of thousands of languages with different dialects spoken in the world are the major problems in translation.

Translation Problems

The close relationship between culture and language brings difficulties in translation. Nida (2001) proposed the classification of culture by stating that

“culture-loaded words is divided into 5 divisions, namely material culture-loaded words, social culture-loaded words, religious culture-loaded words, ecological culture-loaded words and language culture-loaded words.” Most translators have the same arguments that cultural words are the big problems. He stated that “the most serious mistakes in translation are not caused by improper expression of words, but by wrong cultural assumptions.” (Nida, 2001)

Besides, inequivalence indeed becomes the major debatable topic in translation. Catford (1978) stated that “the central problem of translation-practice is that of finding TL translation equivalents”. Equivalence refers to the equivalent level of meaning and style between the source text and the target text. Each translation experts has his/her own concepts in perceiving equivalence in translation. In other words, they have different concepts of equivalence. Nida (1964) asserted that “there are two different types of equivalence, namely formal equivalence—which in the second edition by Nida and Taber (1982) is referred to as formal correspondence—and dynamic equivalence”.

Moreover, Nida and Taber (1982) claimed that “formal correspondence focuses attention on the message itself, in both form and content', unlike dynamic equivalence which is based upon 'the principle of equivalent effect.” Formal equivalence or formal correspondence focuses on the message itself in which the target language resembles the source language in its form and content. In contrast, dynamic equivalence focuses on the function in which the effect of the message in the source language should bring the similar effect to the target language; thus the target readers feel as if they are reading the source text. To Nida, the key to a good translation is the dynamic equivalence because this type of equivalence pays attention to the naturalness which can create the natural effect as it is found in the source language.

Newmark agrees with Nida’s theory about the principle of equivalent effect. Newmark (1988) stated that “it has sometimes been said that the overriding purpose of any translation should be to achieve 'equivalent effect', i.e. to produce the same effect (or one as close as possible) on the readership of the translation as obtained on the readership of the original.” However, Newmark (1988) also argued that “equivalent effect is the desirable result, rather than the aim of any translation, bearing in mind that it is an unlikely result in two cases: (a) if the

purpose of the SL text is to affect and the TL translation is to inform (or vice versa); (b) if there is a pronounced cultural gap between the SL and the TL text.”

Moreover, untranslatability is closely related to inequivalence. In fact, there are words which cannot be substituted by any words with equivalent meanings in another language. Similarly, certain words in a source language do not exist in a target language. For example, the Indonesian word “*tempe*” has no equivalent word in English language. The following words are some Indonesian slangs, “*jayus*”, “*mager*”, “*gabut*”, “*jaim*”, which also have no equivalent English words. When finding those slang words, a translator often finds difficulties and must think extra hard to translate them into English. Robinson (2020) defines “untranslatability as a property of a text, or of any utterance, in one language, for which no equivalent text or utterance can be found in another language.” This linguistic phenomenon shows a lexical gap among languages.

To overcome the problem, the creation of a translator is the answer. He or she must creatively think to find the closest words in the target language for the untranslatable words. Robinson (2020) also supports the argument by stating that “transcreation skills are required rather than standard translation in order to overcome untranslatability.” It means that a translator should translate them innovatively to find the best words for the untranslatable. Robinson’s transcreation idea is in line with Newmark (1988) asserting that “there are no absolutes in translation, everything is conditional, any principle (e.g. accuracy) may be in opposition to another (e.g. economy) or at least there may be tension between them.” It means that there is no real equivalent translation.

Another problem in translation is grammatical differences. Languages do not share the same grammatical rules. Only languages with the same origins may have the similar grammar, but not exactly the same. As English belongs to the West Germanic language, the grammar in both languages is similar. Whilst, *bahasa* Indonesia and English are quite different in grammar because they do not come from the same origins, even though they share the same sentence structure. Both languages uses SVO pattern which begins most of the sentences with subject, verb, and object.

The major difference between *bahasa* Indonesia and English is in the noun phrase. It often brings a problem to students when translating noun phrases. In

bahasa Indonesia, the key word (the modified word) of a noun phrase should be come first and the modifier is put behind it, for example: *gadis imut*, *wanita cantik*, and *janda muda*. In contrast, the construction of English noun phrases is different in which the key word comes before the modifier, as exemplified in the following phrases: cute girl, pretty woman, and young widow.

Translation Methods and Techniques

Translation method and technique are the two terms that are mistakenly used interchangeably. Those two terms are quite different. Molina and Albir (2002) asserted that “a distinction should be made between translation method, that is part of the process, a global choice that affects the whole translation, and translation techniques that describe the result and affect smaller sections of the translation.” In addition, “translation method refers to the way a particular translation process is carried out in terms of the translator’s objective, i.e., a global option that affects the whole text.” (Molina and Albir, 2002) To simplify, translation method is the umbrella word for translation technique which refers to the entire process of translation. On the other hand, translation technique deals with how a translator translates each part of a text.

Nida (2002), identified “four translation methods, namely: interpretative-communicative (translation of the sense), literal (linguistic transcodification), free (modification of semiotic and communicative categories) and philological (academic or critical translation).” Since this study focuses on analyzing the translation techniques, the writer finds not necessary to include the detailed explanation about those methods.

Molina and Albir (2002) and Nida (2002) proposed eighteen techniques that a translator can use to translate a source language to a target language. The translation techniques are as follows: (1) adaptation, (2) amplification, (3) borrowing, (4) calque, (5) compensation, (6) description, (7) discursive creation, (8) established equivalent, (9) generalization, (10) linguistic amplification, (11) linguistic compression, (12) literal translation, (13) modulation, (14) particularization, (15) reduction, (16) substitution, (17) transposition, and (18) variation.

MATERIALS AND METHODS

The focus of this study was to identify and explain how the translation techniques are used in the movie English subtitle. The writer found out that qualitative study is the most appropriate design to conduct this study. It is in line with the claim made by Creswell (2012) that in qualitative research, “the inquirer seeks to gather information on a single concept—a central phenomenon”, then explores the translation techniques as the central phenomenon of this study. Moreover, Creswell (2012) asserted that “the researcher seeks a deep understanding of the views of one group or single individuals.” Aimed at providing an understanding, this qualitative study enables the writer to conduct data analysis and provide detailed explanations about how the translation techniques are used in the movie subtitle.

Creswell (2012) stated that “the qualitative researcher seeks to explore and understand one single phenomenon, and to do so requires considering all of the multiple external forces that shape this phenomenon. To give a deep understanding of the use of the translation techniques in the movie subtitle, this study reveals why and how those techniques are used to provide accurate translation of the movie subtitle. By wrapping this study using qualitative design, this study can effectively and efficiently expose the contributing factors in translation, such as the contexts and the socio-cultural aspects which deal with the use of the translation techniques.

Since this is a qualitative study, the data appeared in the form of words, phrases, and sentences which were transcribed from the spoken dialogues in *bahasa* Indonesia and the English subtitle. The data were obtained from the movie “*Ketika Cinta Bertasbih 1*” accessible on a Youtube channel in the following link: <https://www.youtube.com/watch?v=nzdPpUO92U0>.

While watching the movie, the writer focused not only on the dialogs spoken in *bahasa* Indonesia but also on the English subtitle provided in the movie. The spoken dialogs were transcribed and the English subtitle was taken into notes to facilitate the data analysis. Those data were then presented in a table.

The collected data were selected by using criteria which deal with the predefined translation problems. This study only selected the data which matched

the problems, namely cultural differences, inequivalence, untranslatability, and grammatical differences.

After collecting the data, the next step to be conducted was data analysis as the main stage of the study. Data analysis was divided into several steps described as follows:

1. Reading the data from the spoken dialogs in the source language (*bahasa* Indonesia) and the data from the English subtitle in the target language (English)
2. Selecting and classifying the data in a table based on the translation techniques
3. Identifying and analyzing the translation techniques found in the English subtitle
4. Providing explanations why and how the techniques are used in the English subtitle
5. Drawing the conclusion.

RESULT

In the English subtitle of the movie "*Ketika Cinta Bertasbih 1*", this study found that the translator used various techniques to render bahasa Indonesia as the source language (SL) into English as the target language (TL). The following table describes the use of various translation techniques in the English subtitle of the movie, namely adaptation, transposition, borrowing, generalization and compensation.

NO	SOURCE LANGUAGE (Indonesian Spoken Dialogs)	TARGET LANGUAGE (English Subtitle)	TRANSLATION TECHNIQUES	CODE AND TIME OF OCCURENCE
1	Mas Azam	Bro Azam	Adaptation	Datum 1 (05.53)
2	Mbak El	Sis El	Adaptation	Datum 2

				(05.56)
3	Aku masih harus mengawal acara.	I still have to work.	Generalization	Datum 3 (06.04)
4	Aku sampai ngebel 27 kali ke kamarnya mas Azam, tapi nggak diangkat-angkat.	I've called you 27 times to your room, but no answer.	Compensation	Datum 4 (07.03)
5	Aku sampai ngebel 27 kali ke kamarnya mas Azam, tapi <u>nggak</u> diangkat-angkat.	I've called you 27 times to your room, but no answer.	Adaptation	Datum 5 (07.03)
6	Ada yang perlu kita bicarain... hal penting	I've important thing to talk to Bro Azzam	Transposition involves moving from one grammatical category to another without changing the meaning of the text.	Datum 6 (07.08)
7	Mbak El sudah sholat?	Sis El, have you <i>sholat</i> ?	Pure Borrowing	Datum 7 (07.11)
8	Sambal khas Yogya	Yogya' special <i>sambal</i>	Pure Borrowing	Datum 8 (08.12)

9	Dikit pak Ali ... biar lebih mantap.	Just a few will make more delicious.	Adaptation	Datum 9 (09.15)
10	Enaknya makan pakai “pulukan”	More delicious if we eat by hand	Adaptation	Datum 10 (09.59)
11	Alhamdulillah	Alhamdulillah	Pure Borrowing	Datum 11 (11.51)
12	Ana yakin antum bisa menjadi entrepreneur yang hebat.	I’m really sure you will be a great guy.	Adaptation	Datum 12 (12.05)
13	Ana yakin antum bisa menjadi entrepreneur yang hebat	I’m really sure you will be a great guy.	Generalization	Datum 13 (12.05)
14	Syukurlah	Lucky you	Adaptation	Datum 14 (12.43)
15	Hampir semua mahasiswa Kairo asli Indonesia ...saya kenal	I almost knew all Indonesian students in Kairo	Transposition	Datum 15 (15.11)
16	Solehah	Soleehah	Naturalized Borrowing	Datum 16 (15.38)
17	Saya pikir yang cocok sama dia tuh sampeyan ini mas Azzam	I think she deserves you	Transposition	Datum 17 (15.55)
18	Dia langganan tempe saya	He is my tempe subscriber	Pure Borrowing	Datum 18 (16.32)

19	Kita cari ta'meyya abilbeit (a typical Cairo food)	Let's buy food	Generalization	Datum 19 (17.06)
20	Terbayang-bayang terus wajah dia	Her face is always in my mind.	Transposition	Datum 20 (44.05)
21	Toko buku Darut Tuaziah dimana ya?	Where's Darut Tauziah bookstore?	Transposition	Datum 21 (48.52)
22	Surat-surat penting	Important papers	Adaptation	Datum 22 (50.21)
23	Itu di kulkas ada buah	There are fruits in the refrigerator	Transposition	Datum 23 (53.32)
24	Kamu tahu ... ongkos rumah sakit itu dia juga yang nanggung.	You know ... he paid all the cost of care at the hospital yesterday	Transposition	Datum 24 (53.46)
25	Makasih ya Bang	Thanks Bro	Adaptation	Datum 25 (54.18)
26	Dari seluruh orang Palembang yang ada di Mesir, dialah jagonya.	Hafiz is the master of all Palembang people in making Pempek	Transposition	Datum 26 (54.21)

27	Hafiz nih pandai sekali bikin pempek. Dari seluruh orang Palembang yang ada di Mesir, dialah jagonya	Hafiz is the master of all Palembang people in making <i>pempek</i>	Pure Borrowing	Datum 27 (54.21)
28	Sinetron yang terbaru shootingnya dimana, Mbak?	Where's the latest soap opera shooting?	Transposition	Datum 28 (01.25.06)
29	Para ulama	The ulamas	Pure Borrowing	Datum 29 (01.46.22)
30	Tidak pernah dimadu	...never been co-wife	Adaptation	Datum 30 (01.49.18)

Table 1. Translation Techniques in the English Subtitle

DISCUSSION

As seen in Table 1, this study describes the use of five translation techniques in the English subtitle of the movie "*Ketika Cinta Bertasbih 1*". The most frequent technique used by the translator is adaptation, whereas compensation technique is the least used. The detail use of the techniques is described as follows: the first technique, called adaptation, was used 10 times. Transposition technique appeared 9 times. The translator used pure borrowing technique 7 times, whereas generalization technique was used 3 times. The last technique was compensation which was the least used (once) by the translator to render the movie dialogs spoken in *bahasa* Indonesia (Indonesian language) into English.

Adaptation Technique

In this study, adaptation is the most frequent technique used in the English subtitle because this technique provides solutions to translation problems dealing with cultural differences between the source language (SL) and the target language (TL). Molina and Albir (2002: 500) claimed that adaptation refers to replacing a cultural element in a SL text with the one originating from TL culture to make the translation of the original more familiar in the TL. The technique that refers to cultural substitution or cultural equivalent is a cultural element which replaces the original text with one that is better suited to the culture of the target language. Adaptation technique appears in the following data.

Datum 1:

SL: Mas Azzam

TL: Bro Azzam

Datum 2:

SL: Mbak El

TL: Sis El

Datum 12:

SL: Ana yakin antum bisa menjadi entrepreneur yang hebat.

TL: I'm really sure you will be a great guy.

Datum 25:

SL: Makasih ya Bang

TL: Thanks Bro

As a product of eastern culture, *bahasa* Indonesia provides the degree of politeness to address older people or respect someone. As described in Datum 1, Datum 2, and Datum 3, the cultural words *mas*, *mbak*, and *bang* have no equivalent translation in the target language because English users normally call one's name without any titles. This creates inequivalence and untranslatability problems. Thus, the translator used adaptation technique to maintain the politeness by using the terms "bro" and "sis".

Adaptation also appears in Datum 5 in which Indonesian people usually use the verb *mengangkat telepon* to answer a telephone call. Instead of using the phrase *to pick the phone*, the translator used the phrase *no answer*. Both of the phrases have the same ideas. Therefore, they are still equivalent in meaning.

Datum 5:

SL: Aku sampai ngebel 27 kali ke kamarnya mas Azam, tapi nggak diangkat-angkat.

TL: I've called you 27 times to your room, but no answer.

In Datum 9, 10, 14, and 22, the translator has to create a new situation that can be considered as being equivalent when translating the Indonesian word *mantap* into *delicious* because English users do not commonly use the word *steady* to describe the taste of food. The translator transformed the word *mantap* into "*delicious*" to maintain the context, and thus provides a good understanding. Whilst in Datum 10, the Indonesian word *pulukan* is best translated into the phrase "*by hand*" to maintain the equivalence between SL and TL.

Datum 9:

SL: Dikit pak Ali ... biar lebih mantap.

TL: Just a few will make more delicious.

Datum 10:

SL: Enaknya makan pakai "pulukan"

TL: More delicious if we eat by hand

Datum 14:

SL: Syukurlah

TL: Lucky you

Datum 22:

SL: Surat-surat penting

TL: Important papers

Hatim & Munday (2004: 151), adaptation is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. Since untranslatability problem occurs in Datum 30 in which the Indonesian term *dimadu* in the context of polygyny does not exist in English, the use of “*co-wife*” is appropriate and provides an equivalent meaning. The term *dimadu* refers to the husband’s practice of marrying two or more wives.

Transposition Technique

Molina & Albir (2002: 511) argued that transposition as changing the grammatical category. Concerning with the grammatical differences between SL and TL, transposition technique can be applied to translate *bahasa* Indonesia into English by changing the structure of sentences in TL without changing the meaning. In “*Ketika Cinta Bertasbih 1*”, transposition technique appears 9 times in Datum 6, 15, 17, 20, 21, 23, 24, 26, and 28 as exemplified below:

Datum 6:

SL: Ada yang perlu kita bicarain... hal penting.

TL: I've important thing to talk to Bro Azzam.

Datum 15:

SL: Hampir semua mahasiswa Kairo asli Indonesia ...saya kenal.

TL: I almost knew all Indonesian students in Kairo.

In Datum 6, a change in structure of the sentence in TL is clearly identified by observing the position of the phrase “important thing”. Conversely, the Indonesian phrase (*hal penting*) is put at the end of the utterance in SL. This translation technique makes the English subtitle flow well, and thus provides better understanding for English users who watch the movie. Moreover, the data in Datum 15 as well as 17, 20, 21, 23, 24, 26, and 28 also illustrate a change in the structure of the sentence in TL. The spoken language through dialogs in the movie does not follow the grammar. However, it sounds natural in conversational communication.

Besides, the noun phrase formation in bahasa Indonesia seen in Datum 6 is different from English. In *bahasa* Indonesia, the keyword always precedes the modifier as appears in the phrase *hal penting*. On the other hand, the modifier always precedes the keyword in English as exemplified in the phrase “important thing”. In this case, a difference of positioning nouns in SL and TL is obvious. Hence, to make the translation result easier to understand, a translator can use transposition technique.

Borrowing Technique

Molina & Albir (2002: 499) stated that borrowing as a word taken directly from another language. This technique is divided into two types: pure borrowing and naturalized borrowing. To use pure borrowing technique, a translator only borrows the term used in SL and re-uses it in TL without using any modifications at all. In contrast, a translator can apply naturalized borrowing technique by modifying the spelling or the pronunciation.

The use of pure borrowing technique appears in Datum 7, 8, 11, 18, 27, and 29. In Datum 7, the term *sholat* which is derived from Arabic language was not translated into the word “prayer”. Instead, the translator used pure borrowing to avoid confusion between the worshipping activities of Muslim prayer, namely *salat* and *du'a*. *Salat* and *du'a* are two different terms. *Salat* is an activity of worshipping Allah that must be compulsorily performed five times a day by a Muslim, whereas *du'a* is an activity of invocation, or requesting/asking help from Allah. Therefore, the translator does not transpose the term *sholat*.

Datum 11 contains the word *alhamdulillah* that literally means “praise be to Allah”. In English, it is commonly translated into “thank God”. In this case, the translator once again used pure borrowing technique by keeping the same word in the English subtitle. Since the movie is intended to wrap the story in Islam teachings, using the same word “*alhamdulillah*” is one of the ways to share the Islamic term.

In Datum 8, the Indonesian food called *sambal* is the typical Indonesian chili-based sauce that does not exist in English culture. However, it is not actually like sauce western people used to eat. It is a cultural term that has no equivalent term in TL. Hence, it is best translated by using pure borrowing technique without

making any changes. Similarly, pure borrowing is the solution to avoid misleading meaning.

On the other hand, Datum 16 illustrates the use of naturalized borrowing by modifying the spelling. Instead of using the same exact term by using pure borrowing technique, the term “solehah” was modified by doubling the vowel “e” to fit the spelling rules in TL. The minor spelling modification will not cause any misunderstanding because both terms “solehah” and *soleehah* have only a slight difference.

Datum 7:

SL: Mbak El sudah sholat?

TL: Sis El, have you sholat?

Datum 8:

SL: Sambal khas Yogya

TL: Yogya' special sambal

Datum 11:

SL: Alhamdulillah

TL: Alhamdulillah

Datum 16:

SL: Solehah

TL: Soleehah

Generalization Technique

When TL has no equivalent term to translate specific terms in SL, a translator can use generalization technique. The cultural differences lead to translation problems, such as inequivalence and untranslatability. In generalization technique, the use of hypernyms or superordinate terms to generalize the meaning and make the meaning more acceptable and comprehensible is possible. It is in line with the claim made by Molina & Albir (2002: 510) who defined generalization as using a more general or neutral term in

the target language. This study found the use of generalization in Datum 3, 13, and 19 as presented below.

Datum 3:

SL: Aku masih harus mengawal acara.

TL: I still have to work.

Datum 13:

SL: Ana yakin antum bisa menjadi entrepreneur yang hebat.

TL: I'm really sure you will be a great guy.

Datum 19:

SL: Kita cari ta'meyya abilbeit (a typical Cairo food).

TL: Let's buy food.

Datum 3, 13, and 19 exemplify the use of generalization in translation. The sentences in SL using specific terms (“mengawal acara”, “entrepreneur”, and “ta'meyya abilbeit”) are rendered in English by using more general term to simplify the meaning. For example, a typical Cairo food, named *ta'meyya abilbeit* is translated into food in general. Yet, the results obtained by the use of generalization technique cause the semantic meanings to lose because the meanings are not equivalent. Despite the inequivalence in meaning, this technique is applicable in free translation method usually applied in translating movies and songs.

Compensation Technique

The translation technique lastly discussed in this study is compensation technique which appear only once in the English subtitle, especially in Datum 4. Molina & Albir (2002: 500) stated that compensation takes place when an item of information or a stylistic effect from the ST (source text) that cannot be reproduced in the same place in the TT (target text) is introduced elsewhere in the TT (target text). In relation with untranslatability problem, compensation

technique is applied to translate terms that cannot be translated, yet their nuances are expressed somewhere else within the text.

Datum 4:

SL: Aku sampai ngebel 27 kali ke kamarnya mas Azam, tapi nggak diangkat-angkat.

TL: I've called you 27 times to your room, but no answer.

In English, the pronoun “you” is used to address the partner in speaking, whereas there are informal and formal versions in French (*tu* and *vous*), in German (*du* and *sie*) and in Spanish (*tú* and *usted*). To maintain the politeness, Indonesian culture also provides the degree of formality which is expressed in several ways, but not present in English.

To maintain politeness, an Indonesian girl is not supposed to use the pronoun “you” to address a boy whom she does not know very well. Instead, the use of *mas* followed by the name is more acceptable to maintain the politeness as exemplified in Datum 4. Conversely, English users do not assume the use of “you” by a girl to address a boy as something impolite. In other words, it is common and acceptable. Hence, a translator has freedom to replace elements that are inherent in SL with items that are native to TL when using compensation technique. However, a translator who uses compensation technique must have a deeper knowledge of the source and target languages, as well as the ability to have a higher level of understanding that goes beyond literal translation.

CONCLUSION

As the demands on translation services are increasing, a translator needs to consider problems in translation. The study is aimed at identifying the translation techniques applied in the English subtitle of the well-known Indonesian movie released in 2009 “*Ketika Cinta Bertasbih 1*” and explaining the reasons why the translator used the techniques as well as explaining the implementation of those translation techniques.

This study finds five translation techniques in the English subtitle. Those are adaptation, transposition, borrowing, generalization, and compensation.

Adaptation technique is dominantly used (10 times) in the English subtitle because the movie is full of Indonesian cultural terms. Transposition is also frequently used (9 times) because of the grammatical differences between the source language (*bahasa Indonesia*) and the target language (English). Borrowing technique appears 7 times, whereas generalization technique occurs 3 times. The last technique is compensation which is only used once.

This study also exposes some common problems in the field of translation, such as cultural differences, inequivalence, untranslatability, and grammatical differences. Unarguably, the cultural differences cause other problems in translation, namely inequivalence, untranslatability, and grammatical differences. The source language and the target language come from different cultures which definitely make translation activity more challenging because many terms in the source language have no equivalent meaning in the target language, thus leading to untranslatability. Moreover, the grammatical differences also make translation more complicated.

The five translation techniques written earlier are applied in different ways to solve the problems in translation. First, adaptation technique, which refers to the cultural substitution or cultural equivalent, is a technique used to solve problems dealing with cultural elements. It is used by replacing the source language with one that is better suited to the culture of the target language. Second, transposition is used to fill the gaps resulting from grammatical differences in both languages. Third, borrowing is the solution when certain terms are not translatable. Next, generalization is used to simplify the meanings. Finally, compensation is used by involving the stylistics effects in the target language.

This study has been set to the limitation of using Molina and Albir's translation techniques used to analyze the English subtitle of the movie "*Ketika Cinta Bertasbih 1*". Therefore, it is recommended for future researchers to conduct further studies using other techniques proposed by other experts in the field of translation. Moreover, the movie as the object of this study also provides limited techniques involved in translating spoken language into the English subtitle. Thus, more studies should be conducted to analyze the translation

techniques in other movies which are full of cultural elements and more challenging problems in translation.

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