

An Analysis of Translation Techniques Used in The *Encanto* Film Subtitle

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ABSTRAK

The translation of literary works, including films, is essential in Indonesia, where many films are in English, but not everyone understands the language. Translation serves as a means of communication, ensuring that messages are effectively conveyed to the audience. In the translation process, it is crucial to apply appropriate methods and techniques. The researchers selected the film *Encanto* as the subject of study because it is an animated film that appeals to both adults and children. The film's translation employed Molina and Albir's technique, which is characterized by the use of functional but independent strategies that vary depending on the specific context. After analyzing the data, there are 12 techniques were used by the translator to translate the dialog in the *Encanto* film, which contains 475 data, they are Borrowing (10 data), Established Equivalent (1 data), Generalization (1 data), Linguistic Amplification (13 data), Linguistic Compression (211 data), Literal Translation (155 data), Modulation (16 data), Particularization (3 data), Reduction (14 data), Substitution (10 data), Transposition (15 data), Variation (26 data).

Key words: translation, translation techniques, *Encanto* Film

ABSTRACT

Penerjemahan karya sastra termasuk film menjadi penting karena banyak film berbahasa Inggris di Indonesia dan tidak banyak orang yang mengerti bahasa tersebut. Menerjemahkan berarti berkomunikasi, yaitu menyampaikan pesan kepada orang lain. Dalam proses penerjemahan, perlu mengikuti metode dan teknik penerjemahan. Para Peneliti memilih film *Encanto* sebagai objek penerjemahan karena film *Encanto* merupakan film animasi yang dapat dinikmati oleh orang dewasa maupun anak-anak. Dalam menerjemahkan film tersebut menggunakan teknik Molina dan Albir yang memiliki karakter dimana teknik yang digunakan bersifat fungsional dan tidak berhubungan satu sama lain namun berdasarkan konteks tertentu. Setelah melakukan analisis data, terdapat 12 teknik yang digunakan oleh penerjemah untuk menerjemahkan dialog dalam film *Encanto* yang terdiri dari 475 data, yaitu *Borrowing* (10 data), *Established Equivalent* (1 data), *Generalization* (1 data), *Linguistic Amplification* (13 data), *Linguistic Compression* (211 data), *Literal Translation* (155 data), *Modulation* (16 data), *Particularization* (3 data), *Reduction* (14 data), *Substitution* (10 data), *Transposition* (15 data), *Variation* (26 data).

Kata kunci: Penerjemahan, Teknik penerjemahan, Film *Encanto*

A. INTRODUCTION

The evolution of literary works, including short stories, novels, and dramas, has extended beyond traditional texts and can now be experienced through films. Films represent a contemporary form of literary expression, blending audio-visual elements such as dialogue, soundtracks, and music into a unified artistic medium (Chang 71). The translation of literary works, including films, plays a crucial role in ensuring accessibility for diverse audiences. In Indonesia, where many films are produced in English, translation becomes essential for those who do not understand the language. Translation serves as a means of communication,

conveying messages across linguistic and cultural boundaries. To achieve accuracy and coherence, translators must employ appropriate translation methods and techniques. Consequently, translation helps bridge language barriers, enabling a wider audience to engage with literary works (Ordudary 7).

This study examines translation techniques using *Encanto* as the primary object of analysis. *Encanto* is an animated film that appeals to both children and adults, incorporating vibrant visual storytelling and engaging narrative elements. Animation, as a film genre, relies on meticulous editing and stylistic choices to capture viewers' attention. Context is also a key consideration in this research, as analyzing the themes and dialogues in the film requires a clear understanding of linguistic and cultural nuances (Rohmadi et al., 216). *Encanto*, released by Walt Disney Pictures and Walt Disney Animation Studios and directed by Byron Howard and Jared Bush, explores complex family dynamics and delivers valuable moral lessons. One of its central themes is the importance of self-discovery, emphasizing the need for individuals to embrace their unique identities to lead fulfilling lives.

In conducting research on film translation techniques, this study adopts the framework developed by Molina and Albir, which classifies translation techniques into 18 distinct categories. The researchers analyzed the subtitles of *Encanto*, systematically categorizing each instance of translation according to Molina and Albir's classification. The primary objective of this research is to identify the translation techniques applied in the film's subtitles. This study is specifically focused on translation techniques as defined by Molina and Albir's theory, which serves as the study's primary limitation.

B. LITERATURE REVIEW

1. Film

Film is a work of art that must go through a thought process and a technical process, namely the search for ideas and story ideas. While the technical process is in the form of artistic skills to realize all ideas or stories so that they become films that are ready to be watched (Rohrbach et al., 94–95). Animation film is the process of recording and playing back a sequence of stills to achieve the illusion of continuous motion that forms a film/movie (Fernandez 78-79). An animation film is also a film flavored with editing to attract viewers' attention. The context is also needed in this study because, in analyzing the topic or theme of the conversation, it must be clear (Rohmadi et al., 216).

2. Subtitle

Subtitles are the text displayed on the film screen, as a translation of a foreign language into a language understood by the audience, or as a transcription of the text on the video to assist viewers with hearing impairments. Subtitles can also include additional information such as character names or relevant sound effects. Subtitles are an important aspect of multilingual content distribution, allowing viewers from different countries to enjoy and understand content created in different languages (Borwell et al, 122-127).

3. Script

A script is a written or typed document that can be regarded as the basis of a play, consisting of settings, characters, dialogue, and stage directions for films, TV shows, and stage plays. It contains stage directions primarily focused on dialogue between characters in the story.

In films and television, a screenwriter is called a screenwriter. Film scripts are called screenplays, and TV scripts are called teleplays (Field, 23).

4. Translation Techniques by Molina and Albir

The translation technique is a way to analyze and classify the translation and source text. Molina and Albir (499) define the translation technique by describing the appropriate steps to be taken by translators in each textual unit and obtaining clear data for the results. The translation technique is referred to as the realization of the decision-making process, where the translation product can be identified in the translation result. According to Molina and Albir (12), translation techniques have five characteristics:

1. Translation techniques affect the translation results.
2. Techniques are classified by comparison to the SL text.
3. The technique is at the microlevel.
4. Techniques are not related to each other but are based on a particular context.
5. Techniques are functional.

There are 18 techniques of translation according to Molina and Albir. These techniques are classified based on how they modify or maintain the original text in translation. Here is a brief explanation of each technique:

- a. **Adaptation:** Replacing a cultural element in the source text with one more familiar to the target audience. For example, changing baseball (popular in the U.S.) to soccer (more common in other regions).
- b. **Amplification:** Adding details that are not explicitly stated in the source text to clarify meaning. Example: "Ramadan" translated as "the Islamic fasting month of Ramadan."
- c. **Borrowing:** Directly taking a word or phrase from the source language without translation. Example: "Tsunami" remains "Tsunami" in English.
- d. **Calque:** A literal translation of a phrase or expression. Example: "Skyscraper" translated into Indonesian as *pencakar langit* (literally "scraper-sky").
- e. **Compensation:** Introducing a stylistic or cultural element elsewhere in the text when it cannot be preserved in the same place. Example: A pun lost in translation may be replaced with a different pun later.
- f. **Description:** Explaining a term instead of directly translating it. Example: "Samurai" translated as "Japanese warrior of the feudal era."
- g. **Discursive Creation:** Using an entirely new expression to evoke the same meaning in the target language. Example: The English novel *The Fault in Our Stars* was translated into Indonesian as "Kesalahan dalam Takdir Kita" (literally "The Mistake in Our Destiny").
- h. **Established Equivalent:** Using a commonly accepted translation for a term or phrase. Example: "United Nations" translated as *Perserikatan Bangsa-bangsa* in Indonesian.
- i. **Generalization:** Using a broader term in the target language. Example: "Guava" translated as "fruit."
- j. **Linguistic Amplification:** Adding linguistic elements to make the meaning clearer. Example: "No way!" translated as *Tidak mungkin! Aku sama sekali tidak percaya!* (Literally: Impossible! I don't believe it!) In Indonesian.
- k. **Linguistic Compression:** Shortening the translated phrase while maintaining the original meaning. Example: *I don't know. It could be possible, but I'm not sure.* Translated into Indonesian as *Mungkin, tapi aku tidak yakin.* (Literally: "Maybe, but I'm not sure.")

- l. **Literal Translation:** Direct, word-for-word translation while maintaining grammatical structure. Example: "She is reading a book" translated as "Ella está leyendo un libro" in Spanish.
- m. **Modulation:** Changing the structure or perspective while keeping the same meaning. Example: "You're welcome" translated as "Sama-sama" ("Of nothing") in Indonesian.
- n. **Particularization** – Using a more specific term in the translation. Example: "Flower" translated as "rose."
- o. **Reduction** – Omitting unnecessary details from the original text. Example: "The capital city of France, Paris" translated simply as "Paris."
- p. **Substitution** – Changing linguistic elements, such as using gestures instead of words. Example: In a movie translation, replacing a verbal expression with a culturally appropriate nonverbal gesture.
- q. **Transposition** – Changing grammatical structures without altering meaning. Example: "He will soon arrive" translated as "Il arrivera bientôt" (word order changes in French).
- r. **Variation** – Modifying elements like tone, style, or dialect to fit the target audience. Example: Adjusting formal speech to informal speech depending on the context.

C. METHOD

1. Research Design

This research used a qualitative method because this study aims to describe and analyze the translation techniques used in the film *Encanto*. Qualitative methods used in research are designed to provide an in-depth description of a particular program, practice, or setting. Qualitative research has a multi-method focus, involving an interpretive, naturalistic approach to its subject matter (Kasinath 48). This study also used a descriptive approach. According to Kumar (26), "A study that focuses on describing rather than examining relationships or associations is classified as descriptive research. Descriptive research systematically attempts to describe a situation, problem, phenomenon, service, or program, provide information about, for example, living conditions in a community, or describe attitudes toward a topic".

2. Data and Source of Data

The data sources of this research were from two sources. The first one is are Indonesian subtitle by Disney+Hotstar, and the second source is the English script of *Encanto* Film from Internet Movie Database (IMDb). *Encanto* is a 2021 American 3D fantasy computer-animated film released by Walt Disney Pictures and Walt Disney Animation Studios and directed by Byron Howard and Jared Bush. The data analyzed were words, phrases, clauses, sentences, and paragraphs, which were a type of qualitative research.

3. Research Instrument

This research is qualitative, where the research instrument is the researcher herself. Because it is the researcher herself who collected, explored, examined, created, and interpreted it. Therefore, researchers in qualitative research have a very important role in their research, namely as an instrument or research tool in the research itself.

4. Data Collection Technique

This study employed a qualitative method for data collection. According to Marshall and Rossman (p. 141), qualitative researchers typically use four main methods to gather data: (1) participant observation, (2) direct observation, (3) in-depth interviews, and (4) document analysis. This research focused on the fourth method—document analysis. First, the researchers watched the film *Encanto* to collect Indonesian subtitles from Disney+ Hotstar and examined the film's dialogue in both English and Indonesian. Primary data consisted of the film's script, while secondary data included translation techniques from previous studies, dictionaries, and academic journals. Finally, all collected data were analyzed systematically.

5. Data Analysis Technique

Data analysis is a process or effort to process data into new information; the data can be used to answer many questions (Leek, 93). Data analysis involves collecting and modeling data to identify patterns, make inferences, and draw conclusions. From the collected data, next took several steps to analyze the data. After collecting English and Indonesian dialog data, then analyzed the data by comparing the two dialogs in different versions. Next, examined the data in dictionaries, journals, or books and categorized them using the translation techniques proposed by Molina and Albir. The data were displayed in a table, and then next described the data and conclusions were described.

D. FINDINGS AND DISCUSSION

1. Findings

Based on the analysis, there are 12 translation techniques used in the film subtitles. The data are presented as follows

a. Borrowing

Young Mirabel: An Encanto.

Young Mirabel: *Sebuah Encanto*. [02:07-02:08]

In the data above, the word 'encanto' is derived from the Spanish word for "mantra" or "pesona", and it also has the meaning of an adjective for "kekasih". Although the word encanto has a meaning in the target language, the translator still borrowed the word encanto in SL because encanto was the title of the film; if the translator translates into the target language, the title must also be translated into the target language. That is why this word purely borrows the word "encanto" from SL to remain "encanto" in TL, so this data can be categorized as a pure borrowing technique.

b. Established Equivalent

Mirabel: I know you're an animal guy.

Mirabel: *Aku tahu kau pecinta hewan*. [14:40-14:42]

The phrase "animal guy" is not translated into "*pria hewan*" but rather "*pecinta hewan*," which is a general term used to describe someone who is a lover and protector of animals. It is common for an animal lover to be called an "animal guy".

c. Generalization

Baground Walla: Anybody seen my tiple?

Baground Walla: *Ada yang lihat gitarku?* [22:42-11:42]

In data 84, translated from English, the word 'tiple' is a 12-string chordophone usually plucked from the guitar family; however, in the target language, the term for the musical

instrument is considered the same as the musical instrument called guitar. Therefore, the specific term 'tiple' is translated into a common term in the target language, which is gitar.

d. Linguistic Amplification

Abuela Alma : One hour!

Abuela Alma : *1 jam lagi!* [11:47-11:48]

In this example, "*1 jam lagi*" is an amplification of "one hour" by adding the extra information "*lagi*" to emphasize that it means an additional hour.

e. Linguistic Compression

Abuela Alma : And though many joined us...

Abuela Alma : *Meskipun banyak yang ikut..* [01:22-01:25]

In this case, the phrase "And though many joined us" is changed to "*meskipun banyak yang ikut*" which included the reduction of the word 'and, us' or the simplification of the sentence structure to convey information more efficiently, while still maintaining a comparable meaning.

f. Literal Translation

Mirabel: Make my family proud.

Mirabel: *Buat keluargaku bangga.* [03:14-03:17]

From SL "make my family proud", which if translated literally into Indonesian becomes "*buat keluargaku bangga*". The translator also translated the same thing in TL, which proves that the translator used the literal technique by interpreting word by word in both SL and TL.

g. Modulation

Mirabel: We're gonna find out.

Mirabel: *Kita lihat nanti.* [04:33-04:34]

The data above, if translated into Indonesian, becomes "we will find out," while in TL, the translator changes the focus or point of view, becoming 'we will see later'.

h. Particularization

Isabela: Selfish?! I've been stuck being perfect my whole entire life and literally the only thing you have ever done for me is mess things up!

Isabela: *Egois? Aku terpaksa harus sempurna seumur hidupku dan satu-satunya yang kau lakukan adalah mengacaukan hidupku!* [68:11-68:21]

From the data, the phrase "mess things up" is linguistically translated as "*mengacaukan segalanya*", where this statement refers to a general thing, namely everything that is being messed up. However, in this conversation, the speaker meant that the messed-up thing was his life. So the phrase is translated into the target language as a specific, specific statement, namely "*mengacaukan hidupku*".

i. Reduction

Tio Bruno: You were never supposed to see that vision, no one was—

Tio Bruno: *Seharusnya kamu tidak lihat. Tak ada yang melihatnya—* [56:16-56:18]

In the data, the language used by the source explains that the interlocutor should not see "that vision" or not see "*penglihatan itu*". However, in the target language, the sentence is shortened by omitting the phrase "that vision" so that in the target language, the full sentence means "*seharusnya kamu tidak lihat. Tak ada yang melihatnya*".

j. Substitution

Mirabel: Mm-hmm

Mirabel: *Mengangguk.* [12:25-12:26]

In this translation technique, the conditions, atmosphere, and even the gestures of the speaker must be taken into account, as they can make the meaning of the conversation slightly different from its literal meaning. The dialog "Mmmhm..." with the speaker's gesture of nodding his head can be interpreted as if he is saying yes to his interlocutor.

k. Transposition

Little Alejandra: It is physically impossible to relax!

Little Alejandra: *Mustahil bisa tenang secara fisik!* [05:40-05:42]

The data above shows a change in language structure, which in SL, if translated into Indonesian, should be "*secara fisik mustahil bisa tenang*," where the adverb is at the front of the sentence, but the translator changes the language structure in TL by putting the adverb at the end.

l. Variation

Young Mirabel: What do you think my gift will be?

Young Mirabel: *Kira-kira aku akan dapat karunia apa?* [03:30-03:20]

In the variation technique, some stylistic terms are commonly used in dialogue that have certain meanings that can be adapted to the target language. The term "what do you think" in the target language translates to "*kira-kira*."

2. Discussion

The researchers used translation techniques according to Molina and Albir to analyze the data, which found 475 data out of 460 dialogues of the English and Indonesian versions of the script translated by Disney+Hotstar. From this statement, it can be concluded that sometimes one sentence has two techniques that can be used. Among the 18 translation techniques, only 12 techniques were used by the translator to translate the dialogue in the film. From the 475 data found, the techniques used by the translator are Borrowing (10 data), Established Equivalent (1 data), Generalization (1 data), Linguistic Amplification (13 data), Linguistic Compression (211 data), Literal Translation (155 data), Modulation (16 data), Particularization (3 data), Reduction (14 data), Substitution (10 data), Transposition (15 data), Variation (26 data).

The researchers found several translation techniques that were most often used in translating scripts, namely linguistic compression. Linguistic compression is more widely used because it has time and space constraints on the screen, so the translation fits the duration and space available on the screen. Furthermore, the literal technique is often used, considering who will watch the movie. The translator had to be adaptive and consider more common meanings in the target language or choose to use the literal technique. The variation technique is quite widely used because the characters in the movie may have a distinctive language and speaking style.

Of the 18 translation techniques, there are also 6 translation techniques that are not used, namely adaptation, amplification, calque, description, compensation, and discursive creation, because differences in social elements in communicating between languages can cause the meaning of utterances or sentences from the source language cannot be interpreted literally in the target language due to differences in culture, language structure, or idiomatic expressions.

D. CONCLUSION

After analyzing the data, there are 12 techniques were used by the translator to translate the dialog in the *Encanto* film, which contains 475 data, they are Borrowing (10 data), Established Equivalent (1 data), Generalization (1 data), Linguistic Amplification (13 data), Linguistic Compression (211 data), Literal Translation (155 data), Modulation (16 data), Particularization (3 data), Reduction (14 data), Substitution (10 data), Transposition (15 data), Variation (26 data). Linguistic compression is often used due to time and space constraints on the screen, so compression techniques allow for the use of shorter, condensed words to convey the message within the duration of the scene. Literalness is often used depending on the target audience and cultural context. Meanwhile, language variation techniques are also frequently used because this is important for maintaining personality and personality unique characteristics of each character in the film. Other translation techniques are not used due to the different social elements in communicating between languages, which cause the meaning of the source language cannot be interpreted literally in the target language. Each translated document has different translation techniques depending on its style and format.

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