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Students' Ability in Translation Techniques (English-Gorontalo): Subtitle of *Orion and The Dark* Film

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Abstract

This study analyzes students' ability to apply translation techniques from English to Gorontalo based on the subtitles of the film "Orion and The Dark." A descriptive qualitative approach was employed, utilizing the translation techniques theory developed by Molina and Albir. A total of 261 data points was analyzed to identify the use of various translation techniques by students, including adaptation, transposition, reduction, and modulation. The results revealed that out of the 18 translation techniques proposed by Molina and Albir, students only used 7 techniques. The findings highlight students' limitations in understanding the cultural context of both the source and target languages, which contributed to translation errors. Furthermore, the study indicates that students' ability to apply certain translation techniques is influenced by their limited contextual understanding of the texts. The study also identifies semantic and pragmatic shifts in the translation process, which may affect text coherence and reader comprehension. This research contributes to the understanding of the application of translation techniques at the local level and recommends further development in the application of amplification techniques within target language translation.

Keywords: *English-Gorontalo; Film Subtitle; Translation*

Introduction

The ability to translate texts well is one of the most essential skills among students. This skill supports high-quality translation that aligns with cultural context. Noor (2023) stated that translation enables students to understand both the parallels and differences in grammatical structures between the source language and the target language. Through translating, students also become

accustomed to using a variety of word choices and grammatical structures in the target language.

Among several translation techniques, one that is quite popular is the Molina and Albir translation technique. Throughout translation research in 2023, discussions on translation techniques still refer to the Molina and Albir method. For example, Purba's research (2023) analyzes the implementation of the Molina and Albir translation technique. This study evaluates translation results using data from English-language film subtitles translated into Indonesian. Additionally, Fadilah et al. (2023) also used the Molina and Albir technique to evaluate translation methods specifically concerning grammatical rules (syntax). The same approach was adopted by Iriawan et al. (2023) in translating bilingual subject textbooks. This study also utilized the Molina and Albir technique to classify translation methods.

Based on these examples, it is clear that the Molina and Albir translation technique is still highly relevant and necessary for the latest translation research.

In the theoretical framework, Molina and Albir (2002) introduced 18 translation techniques that serve as a foundation for many professional translators. These techniques help translators choose the most suitable approach to retain the meaning, structure, and cultural nuances from the original text to the translated version. In this discussion, these translation techniques will be explained in detail, divided into several sub-sections with support from relevant scientific journal articles from the past five years.

1. Adaptation

Adaptation is a technique where the translator replaces cultural elements in the source text with equivalent cultural elements in the target language. This technique is used when the cultural situation in the source text has no equivalent in the target language. For example, a translator might replace a traditional dish from one country with a more familiar dish for readers in the target language.

2. Amplification (Addition)

Amplification involves adding information in the translated text that was not present in the original text. This is done to clarify concepts that might be unclear in the target culture. For instance, foreign terms or technical jargon often require additional explanations.

3. Borrowing

Borrowing is a technique where a word or phrase from the source language is retained in the target language without any changes. This technique is commonly used for words that have no direct equivalent in the target language, such as place names, product names, or specific terms.

4. Calque

Calque involves directly translating the structure or expression from the source language into the target language. This technique is often used when the structure or concept from the source language is easily understood in the target

language. However, there is a risk that the translation may sound awkward or unnatural.

5. Modulation

Modulation entails a change in perspective, viewpoint, or lexical category without altering the overall meaning of the message. This technique allows the translator to convey the message more naturally in the target language.

6. Compensation

Compensation is used when the translator sacrifices certain elements of the source text due to a lack of equivalent in the target language but adds other elements elsewhere in the text to maintain the balance of meaning. For example, if humor or wordplay is difficult to translate, the translator might add humor in another part of the text.

7. Transposition

Transposition is a technique where there is a change in grammatical category in the translation. For instance, an adjective in the source language might be changed into a noun in the target language, depending on the natural structure of the target language.

8. Description

Description involves replacing a term or concept from the source language with a description of that term in the target language. This technique is useful when the term from the source language has no direct equivalent in the target language, especially if it is related to specific cultural or contextual elements.

9. Reduction

Reduction is the opposite of amplification, where certain elements of the source text are omitted because they are deemed irrelevant or redundant in the target language. This technique is often used to simplify the text or avoid unnecessary repetition.

10. Expansion

Expansion is a technique where information is added in the target language to clarify meaning that might be less understandable if translated directly. This technique is similar to amplification but focuses more on adding details that make the translation clearer. Irwandi and Lestari (2020) demonstrated that expansion is useful in translating academic and scientific texts, where complex concepts often require additional explanations to be easily understood by target readers.

11. Compensation

Compensation, as previously mentioned, involves sacrificing certain elements of the source text due to a lack of equivalent in the target language, but adding another element elsewhere to maintain the balance of meaning. For instance, if humor or wordplay is hard to translate, the translator might introduce humor in another section.

12. Generalization

Generalization is a technique where specific terms from the source language are translated using more general terms in the target language. This technique is helpful when the source language term is too specific or not well-known in the target language.

13. Particularization

Particularization is the opposite of generalization, where a general term in the source language is translated into a more specific term in the target language. This technique is used when the translator wants to provide more detail in the translation.

14. Literal Translation

Literal translation is a technique where words or phrases from the source language are translated directly according to their word-for-word equivalents in the target language. This technique is often used in technical or scientific texts, where accuracy is more important than flexibility.

15. Substitution

Substitution is a technique where linguistic elements such as sounds, styles, or expressions from the source language are replaced with similar elements in the target language. This technique is often used in translating poetry, drama, or texts that employ wordplay.

16. Variation

Variation is a technique where the translator changes linguistic or paralinguistic elements (intonation, speaking style) to suit the target language audience better. This technique is often used in translating dialogue for films, drama, or texts that require style adjustments for a specific audience.

17. Elision (Omission)

Elision is a technique where certain elements from the source language are not translated because they are considered irrelevant or unnecessary in the target language context. This technique is often used to avoid excessive information or unnecessary repetition.

18. Discursive Creation

Discursive creation is a technique where the translator creates a completely new expression that is different from the source text to match a specific context or effect in the target language. This technique is often used in translating advertisements, slogans, or other creative texts.

Based on the explanation of translation techniques above, it can be understood that the translation techniques outlined by Molina and Albir provide a rich framework for translators facing various translation challenges. From adaptation to discursive creation, each technique has its usefulness in preserving the meaning, structure, and aesthetics of the original text.

In reviewing several research subjects on the Molina and Albir translation techniques, it was found that the research subjects have been conducted with various objectives, such as translating from one country's language to another. Additionally, translation has also been done for bilingual textbook purposes in educational settings. Among these studies, there are also analyses of subtitles from films. However, from the various research topics conducted, there is no study has yet focused on analyzing the quality of translation from global languages to local languages. This gap serves as the starting point for conducting research on translation at the local language level. Research at the local language level will contribute to local literacy on how good translation practices are. As an exploratory effort, it is important to conduct research aimed at evaluating how students translate English into local languages, specifically Gorontalo. This research is expected to contribute to the diversity of translation studies in local languages.

Method

This research employs a descriptive qualitative analysis method using the translation analysis theory developed by Molina and Albir (Molina,2002, Moonti & Dama, 2023; Purba, 2023; Volf, 2020). This theory provides a framework for understanding and analyzing various translation strategies, which are then applied to the subtitles of the film Orion and the Dark. The study focuses on the translation process and results used in the film's subtitles, aiming to explore translation strategies.

Approach and Method

A descriptive qualitative method was chosen because it allows the researcher to explore and describe translation strategies found in film subtitles. This approach emphasizes understanding the context of the original text and how the meaning and nuances of the source language are preserved or adapted in the translation.

Stages of Analysis

The analysis process in this research is carried out through several stages:

1. Identification: In this stage, the translation techniques used by students for translating from English to the local Gorontalo language are identified.
2. Classification: In this stage, the research data is classified by categorizing the translation techniques applied by the students.
3. Evaluation: In this stage, the results of the translations performed by the students are evaluated. The data is presented according to the classifications found in the previous step.
4. Justification or Analysis: An analysis is conducted to assess the quality of the translations, based on the translation techniques theory by Molina and Albir.
5. Additionally, discussions are held regarding the findings of the translation results.

Data Collection Techniques

The data is taken from the subtitles of the film *Orion and the Dark* and the original English script. In the context of education, Orion and the Dark is suitable for an educational theme. Additionally, the subtitles that are translated are highly relevant to the theme of children's lives. The translation results will certainly help meet the literacy needs of children in Gorontalo. This film is appropriate for beginner translators aiming to translate into the Gorontalo language. Evaluating this translation will provide insights into the techniques of translating into local languages. The data collection process is conducted through documentation, comparing the original text with the subtitles to identify significant translation differences. Documentation is a data collection technique that involves gathering and studying relevant documents for research purposes, such as film scripts or translated texts (Creswell, 2014).

Data Analysis Techniques

The collected data is then analyzed using the content analysis method. This method aims to identify patterns in translation strategies and assess whether the meaning in the original text is retained or adapted in the subtitles. Content analysis is a research technique aimed at identifying patterns or themes in the data collected, focusing on how information is presented in various contexts (Krippendorff, 2018). In this research context, content analysis is used to observe and evaluate the translation strategies applied in the film's subtitles.

Results

Finding

Based on the analysis of subtitles from the film Orion and the Dark (2024), several translation techniques used by students were identified, particularly in translating from English to Gorontalo. This is reflected in 261 data points. The data analysis was conducted using Molina and Albir's theory of translation techniques. 7 translation techniques were found to be used by students out of a total of 18 translation techniques. The presentation of the translation techniques is provided in the data below.
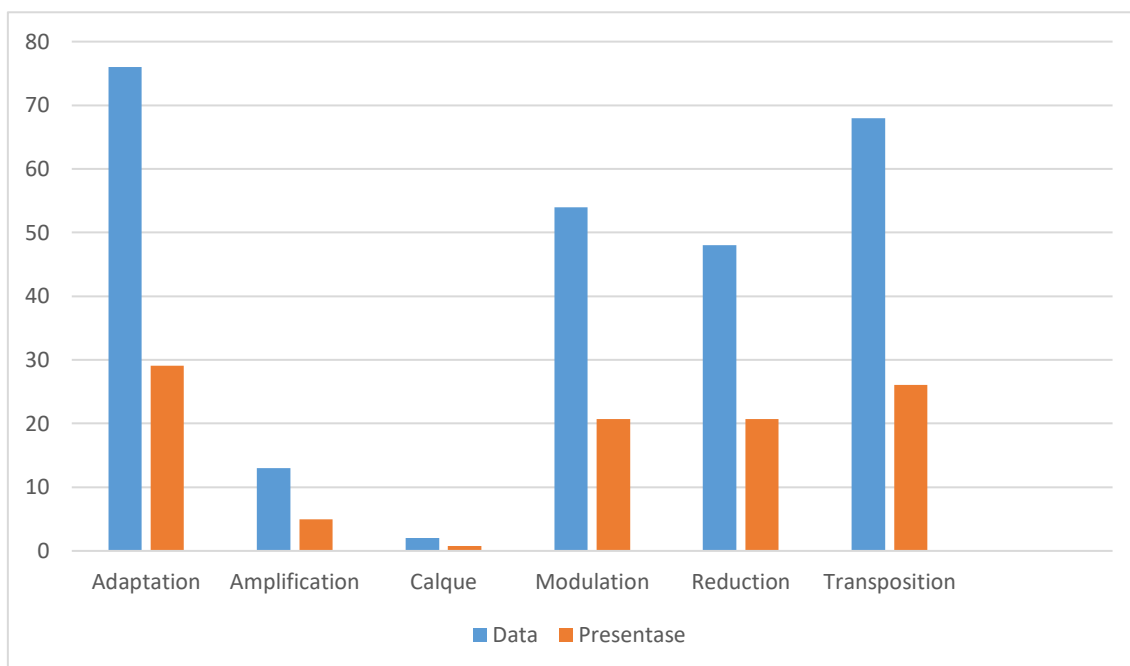
Tabel 1. Translation Techniques and frequency based on Molina and Albir Theory

From the data in the table above, the translation techniques used are limited to a few, namely Adaptation, Amplification, Calque, Compensation, Modulation, Reduction, and Transposition. The data shows an uneven distribution of the usage of these techniques. To understand the level of usage, we can refer to the following 7 translation techniques.

1. Combination of Adaptation and Transposition Techniques

Data 1:

SL: "I'm a kid, just like you, so we have that in common."

TL: "Wau ta kekeina. Madeloyio. Ito sasamawa."

Time: 00:00:25,250 --> 00:00:29,042

Adapation

The translation uses "Takekeina" as an equivalent for the English word "kid." While "kid" in English broadly refers to a young person, "Takekeina" is a culturally adapted term in Gorontalo language that holds a similar meaning. The choice of this term provides a local nuance that resonates better with the target audience, making the character's self-identification as a child more contextually appropriate in an informal or colloquial setting. This reflects an important adaptational strategy: ensuring that the translated text does not just reflect the literal meaning but also aligns with the social and cultural norms of the target audience. It's crucial to choose words or phrases that elicit a similar response and familiarity from the target audience, maintaining the emotional and contextual impact of the original text.

Transposition

In English, the phrase "I'm a kid, just like you" is a straightforward statement where the subject "I" directly introduces the context. However, in the Gorontalo translation, this phrase is adapted to "Wau ta kekeina" with the supporting structure "Madeloyio."

The target language employs a simplified and flexible sentence structure, where the main idea (being a "kid") is presented upfront, followed by additional context. This grammatical change in structure is a transpositional strategy to ensure the translated text adheres to the linguistic norms of Gorontalo. In many languages, word order can be more flexible than in English, allowing for rephrasing that feels more natural to native speakers.

2. Combination of Reduction, Modulation and Adaptation

Data 2:

SL: "I'm a kid, just like you, so we have that in common."

TL: Wau ta kekeina. Madeloyio. Ito sasamawa.

Time: 00:00:25,250 --> 00:00:29,042

In the case of the provided data, the translation of "I'm a kid, just like you, so we have that in common." into the target language "Wau ta kekeina. Madeloyio. Ito sasamawa." can be analyzed using several translation techniques. Some of the relevant techniques for this analysis include reduction, modulation and adaptation

Reduction

In the provided data, the sentence "I'm a kid, just like you, so we have that in common." consists of three main elements: the assertion of being a child, the emphasis on similarity, and the conclusion regarding that similarity. In the target language, this clause is translated into three short sentences that appear to separate each element from the source language more explicitly: "Wau ta kekeina" (I am a child), "Madeloyio" (Just like you), and "Ito sasamawa" (We have something in common). This demonstrates a process of reducing a complex sentence in the source language into three simple sentences in the target language.

Modulation

The original English sentence uses "just like you" to indicate similarity, whereas the target language uses the separate sentence "Madeloyio," which seems to emphasize similarity from the speaker's perspective. This can be seen as a shift from a claim of similarity to a more explicit statement of likeness.

Adaptation

In this context, the phrase "we have that in common" may not translate literally with the same meaning in the target language. Therefore, adaptation is used by substituting it with "Ito sasamawa," which means "We have something in

common." This adaptation preserves the overall meaning while adjusting it to fit the structure of the target language.

3. Combination of Transposition, Reduction, Adaptation and Compensation

Data 3:
SL: "Anyhow, I saw you sitting there by yourself."
TL: "Ilondongau Yio hulohuloa tutuwawu."
Time: 00:00:29,125 --> 00:00:31,583

Transposition

In the English source language, the sentence begins with the subject pronoun "I," followed by the verb "saw," creating a standard subject-verb-object (SVO) order. However, in Gorontalo, the verb "Ilondongau" ("saw") is placed first, reflecting a verb-focused sentence structure. This change is not merely linguistic but also cultural, as Gorontalo frequently omits explicit pronouns when they are clear from context. Additionally, the word "Yio" functions as a substitute for "you," maintaining the focus on the action rather than the actor. According to Molina and Albir, transposition can involve shifting parts of speech or syntactical order without altering meaning, which is effectively achieved in this translation. The translation avoids redundancy by combining both "I saw you" and "by yourself" into a single, more efficient structure in Gorontalo.

Reduction

The English phrase "sitting there by yourself" contains multiple elements: the action of sitting, the location "there," and the state of being alone. In the Gorontalo translation, this complex phrase is reduced to "hulohuloa tutuwawu." Here, "hulohuloa" captures the action of sitting or staying in a place, while "tutuwawu" indicates being alone. Reduction, as per Molina and Albir's framework, involves omitting unnecessary information that does not significantly impact the message's overall meaning. The Gorontalo translation condenses these ideas without losing their essential meaning, as the target audience would naturally infer the omitted elements, making the translation more fluid and contextually appropriate.

Adaptation

For instance, the word "anyhow" at the beginning of the English sentence serves as a discourse marker to introduce the topic casually. However, the Gorontalo translation omits this word, as a direct equivalent is unnecessary in the context of the conversation. This decision reflects the translator's sensitivity to cultural and linguistic norms in Gorontalo, where the emphasis on the main action—observing someone sitting alone—is more important than the framing discourse marker. By omitting "anyhow," the translation achieves a more natural flow.

Compensation

While certain elements are reduced or adapted, compensation is used to ensure the meaning is not lost. The word "Ilondongau" serves as a key compensatory element, encompassing both the act of seeing and the casual observation implied by "I saw you." This allows the translation to maintain the intended nuance of noticing someone alone without needing additional words to convey the same idea.

4. Combination of Adaptation, Transposition, Reduction, compensation, and Modulation

Data 4
SL: "So that's why I'm walking up to you right now."
TL: "Wau lo nao ode olemu."
Time: 00:00:38,708 --> 00:00:41,417

Adaptation

The phrase "walking up to you" in English carries the nuance of movement toward someone in the present moment. This is effectively adapted into Gorontalo as "Wau lo nao ode olemu." The verb "nao" means "to walk," and the phrase "ode olemu" means "to approach you." This adaptation ensures that the cultural and linguistic context in Gorontalo conveys the same sense of immediacy and purpose as the English phrase. In this case, the adaptation captures the informal and immediate nature of "walking up to you," making the target text more appropriate for Gorontalo speakers. The translation maintains the sense of intentionality in approaching someone, a meaning that could be lost if a more literal or direct equivalent were used.

Transposition

Transposition is evident in the change of grammatical structure while preserving meaning. The English sentence "So that's why I'm walking up to you right now" is composed in a complex form, using the present continuous tense "I'm walking." In contrast, the Gorontalo translation uses the simple present "Wa lo nao," which literally means "I walk." Despite the shift in tense, the use of the simple present in Gorontalo conveys the same immediacy and action that the present continuous does in English. This transposition reflects a structural difference between the two languages while retaining the original meaning of the sentence.

The use of the word "Wau" at the beginning of the Gorontalo sentence functions as a connector or explanation, akin to the use of "So" in English. This shows that the translator maintained the structure of linking the action to a cause or reason, ensuring coherence in the translation.

Reduction

The phrase "right now" in the English source language is not directly translated into Gorontalo. Instead, the context of immediacy is implied within the verb "nao" (to walk). By omitting "right now," the translator applies the reduction technique to simplify the sentence without losing its urgency or purpose. This is consistent with Molina and Albir's theory of reduction, where unnecessary elements are removed as long as the essential meaning is preserved. Since the present tense in Gorontalo naturally implies current action, the translation effectively communicates the immediacy without needing a separate temporal marker.

Compensation

While some information is reduced, compensation is used to ensure that the translation remains accurate and contextually appropriate. For instance, although "right now" is not explicitly included, the verb "nao" combined with the structure "ode olemu" ensures that the sense of immediacy and current action is still communicated. Compensation balances the loss from reduction by integrating the implied context into other elements of the translation.

Modulation

Modulation in this translation involves changing the viewpoint to maintain the natural flow of meaning in Gorontalo. The English sentence places emphasis on the reasoning ("that's why"), while the Gorontalo translation focuses on the action ("Wau lo nao"). This slight shift in perspective maintains the coherence and naturalness of the translation. Molina and Albir describe modulation as changing the form of expression without altering the message, which is evident in how the translation effectively conveys the intended purpose and reason for approaching someone.

5. Combination of Adaptation, Transposition, Reduction, Amplification and Modulation

Data 5:
SL: "The school counselor told me to document my fears in some form."
TL: "Walo Guru lo BK tulade wolo umo ohe olemu."
Time: 00:01:25,000 --> 00:01:28,167

Adaptation

The term "school counselor" is translated as "Guru lo BK," which stands for "Bimbingan Konseling" or "Guidance Counselor." This is a culturally relevant term for Gorontalo speakers and is a familiar concept within the Indonesian educational system. The choice to use "BK" instead of a direct translation of "counselor" is an appropriate adaptation technique, ensuring that the translation aligns with local

terminology and effectively conveys the role of the person being described. As per Molina and Albir's framework, adaptation is used when a concept in the source language has no direct equivalent in the target language, and the translator needs to find a culturally appropriate replacement. This replacement maintains the intended meaning and context without introducing ambiguity.

Transposition

A significant change in sentence structure is observed in this translation. The original English phrase "told me to document" is rendered as "tulade wolo umo" in Gorontalo, which directly translates to "instructed to write." Here, the English structure is more passive, with "told me to document" framing the action from the speaker's perspective. In contrast, the Gorontalo translation uses an active verb "tulade," which directly conveys the instruction.

This transposition shifts the focus from a somewhat passive English construction to a more direct and active form in Gorontalo. Despite the grammatical shift, the underlying meaning remains intact. This technique, as defined by Molina and Albir, helps maintain the natural flow and syntax of the target language, demonstrating that changes in sentence structure can be made to preserve clarity and readability.

Reduction

The English phrase "to document my fears in some form" is reduced to "wolo umo ohe olemu," which translates to "to write down your fears." The reduction technique simplifies the message by condensing "document in some form" into the clearer and more direct "write down" ("wolo umo"). This helps the translation avoid unnecessary verbosity, as "wolo umo" in Gorontalo inherently implies documenting in a written form. Since the context of "in some form" is already understood through "wolo umo," there's no need to explicitly state it, thus improving the succinctness of the message without losing the original intent.

Amplification

While some elements are reduced, the translation compensates by slightly amplifying other parts to ensure that the context and tone are retained. The use of "tulade" emphasizes that the instruction given by the counselor is not just a suggestion but an authoritative directive, reflecting the counselor's role as someone who provides guidance or advice. By amplifying the directive tone, the translation effectively communicates the seriousness of the instruction, aligning with the formal context of a counselor's advice.

Modulation

The English phrase "told me to document my fears" is modulated into "wolo umo ohe olemu," which literally means "to write your fears." This modulation involves changing the point of view and form of the message to better suit the target language. In Gorontalo, the explicitness of writing down fears is preferred, and the phrase does not require an indirect suggestion like "in some form." Modulation helps to shift the nuance from a vague "documenting" to the more direct "writing," making it clearer and more natural in the target language.

6. Combination of Adaptation, Transposition, Reduction, Amplification and Modulation

Data 6:
SL: "That's why I keep a sketchbook. It's my way of trying to manage my issues."
TL: "Buku lo Gambari cara'u mongolola masala'u."
Time: 00:01:28,250 --> 00:01:30,083

Adaptation

In this translation, adaptation is effectively used to convey the deeper meaning and context behind the action. The source text emphasizes keeping a sketchbook as a way to handle personal challenges. However, the Gorontalo translation "Buku lo Gambari cara'u mongolola masala'u" focuses on the sketchbook as a tool or method for managing issues, using the verb "mongolola," which means "to manage." Here, "Buku lo Gambari" translates literally to "book of drawing" or "sketchbook," while "cara'u" means "my way" or "my method." This adaptation shifts the emphasis from merely owning a sketchbook to the purpose it serves in coping with problems, aligning with the target language's cultural understanding of self-expression and self-management. By choosing to use "mongolola masala'u" ("to manage my issues"), the translator conveys a practical approach to dealing with personal difficulties, something that resonates with how Gorontalo speakers might discuss coping mechanisms. This ensures that the translation not only communicates the message but also aligns with local nuances of self-expression.

Transposition

The structure of the English sentence is declarative and somewhat explanatory, starting with "That's why I keep a sketchbook," followed by the purpose, "It's my way of trying to manage my issues." In the translation, the order is transposed to make the function of the sketchbook clearer upfront. "Buku lo Gambari cara'u mongolola masala'u" directly means "The sketchbook is my way to manage my issues," placing the emphasis immediately on the function of the sketchbook rather than on the fact of keeping it.

This transposition results in a shift from a narrative structure that explains the action to one that focuses on the relationship between the sketchbook and the act of managing issues. This mirrors the Gorontalo preference for succinctness and directness when discussing purposes or functions.

Reduction

The phrase "That's why I keep a sketchbook" is simplified in the target language to "Buku lo Gambari," omitting the explanatory phrase "That's why." This is a form of reduction, where unnecessary components are excluded to make the translation more concise without sacrificing the core meaning. The Gorontalo language typically implies causation or reason through context rather than explicit phrases, making the inclusion of "That's why" redundant.

Similarly, "It's my way of trying to manage my issues" is reduced to "cara'u mongolola masala'u," which literally translates to "my way to manage my issues." The word "trying" is omitted, as the concept of effort or intention is implicitly understood in the context of using a method to deal with personal challenges.

Amplification

While some information is reduced, amplification helps to make the meaning explicit where needed. In this case, "cara'u" (my way) directly ties the purpose of the sketchbook to the process of managing issues. The translation makes the intention behind keeping the sketchbook clearer than in the English version by explicitly stating its use for "managing issues," ensuring that the audience understands the active role the sketchbook plays in the speaker's life.

Modulation

Modulation is applied in the shift of perspective from a more descriptive "I keep a sketchbook" to the functional and intentional "Buku lo Gambari cara'u mongolola masala'u." The English phrase highlights the act of keeping a sketchbook as a personal activity, while the Gorontalo translation places emphasis on the sketchbook as a purposeful tool for handling issues. This change in focus shifts from a description of an action to an explanation of purpose, making the translated sentence clearer and more aligned with the communicative style of the target language.

7. Combination of Modulation and Reduction

Data 7:
SL: "I'm afraid of being responsible for my team losing."
TL: "Wau mohe mali sababu kokalahan lo taman-tamaniu."
Time: 00:02:43,583 --> 00:02:45,750

Modulation

In the source sentence, "I'm afraid of being responsible for my team losing," the phrase "being responsible" is translated as "source of the loss." The modulation technique is used here to shift the perspective while maintaining the core meaning. Instead of merely emphasizing responsibility for the team's loss, the translation uses the word "source" to indicate the origin of the loss. This modulation portrays the speaker as playing a more active role in causing the loss, rather than just being generally responsible. This shift in perspective makes the translation closer to the thought patterns and language structure of the target language, making it easier for target language speakers to understand.

Reduction

In the source sentence, "being responsible for" is translated as "sababu," which literally means "cause." The reduction technique simplifies the expression of responsibility by choosing a more concise and direct term. This translation omits the phrase "of being responsible for," which might be seen as excessive or unnecessary in the target language. The word "sababu" effectively conveys the concept of responsibility for the loss without needing extra details, resulting in a shorter but still clear translation. This technique is particularly useful for maintaining clarity and readability in the target language without compromising the message's intended meaning.

8. Combination of Calque and Reduction

Data 8
SL: "Sounds like a traffic accident waiting to happen"
TL: "Madelo u topotala to dalalu mamedungga."
Time: 00:05:04,958 --> 00:05:07,125

Calque

In this case, the source sentence "Sounds like a traffic accident waiting to happen" is translated almost literally as " Madelo utopo tala to dalalo mame dungga" following a structure that closely mirrors the original language. However, this direct translation might not fully capture the nuance of the original expression. The phrase "a traffic accident waiting to happen" in English implies a situation that is highly likely or inevitable, with a sense of looming danger. In the target language, " Madelo utopo tala to dalalo mame dungga " presents the idea in a more straightforward manner, lacking the subtlety of expectation or inevitability conveyed in the source text. While calque maintains the surface meaning, it can sometimes lead to a loss of idiomatic nuances that are present in the original language.

Reduction

In this translation, the phrase "sounds like," which suggests a predictive or speculative tone, is not fully translated. In the source language, "sounds like" conveys a sense of something that seems very likely to happen, hinting at a cautious expectation. However, the target language simply states " Madelo utopo tala to dalalo mame dungga," without any element expressing this predictive tone or sense of caution. This reduction simplifies the source phrase, but in doing so, it loses some of the subtlety of the original. A more natural translation that aligns with the target language's style could be achieved by applying modulation, changing the perspective to better fit the target language's idiomatic structure.

9. Combination of Amplification, Modulation dan Reduction

Data 9:
SL: "I'll never know the joy of a meaningful human connection."
TL: "Wau ja mongarati maksudu lo kobahagiaan lo manusia."
Time: 00:05:28,167 --> 00:05:31,208

Amplification

The word "Maksudu" (meaning) is added in the target language, even though it is not explicitly present in the source phrase. This addition serves to clarify the phrase "the joy" to ensure the intended meaning is conveyed within the context of the target language.

In the original English sentence, "the joy" is somewhat abstract and may not directly carry over into the target language with the same nuance. By adding "maksudu" in the translation, the phrase is made clearer and more resonant in the context of Indonesian, helping the reader understand that it refers to a deeper, meaningful joy derived from human connection.

Modulation

The phrase "the joy of a meaningful human connection" in the source text emphasizes "Kobahagiaan yang borarti lo manusia," focusing on the joy coming from a meaningful connection. However, in the target text, this is modulated into "Maksudu lo kobahagiaan lo manusia," which shifts the focus to "the meaning of joy" in the context of human relationships. This modulation changes the way the message is presented, creating a subtle emphasis on the concept of finding meaning in joy through human connections, rather than just experiencing joy from those connections. It provides a nuanced adaptation that makes the phrase more aligned with the linguistic and conceptual patterns of the target language.

Reduction

The word "meaningful" in the source text, which could be translated as "Maksudu" or "borarti," is not explicitly translated in the target text. Instead, it is implied within the context of human connection. This approach leads to a more concise translation, where the word "borarti" is not directly expressed but its sense is preserved through context. This reduction is effective in maintaining the readability of the translation while keeping the essence of a "meaningful human connection" without overcomplicating the sentence in the target language.

Discussion
Student Ability in Translating English to Gorontalo

Based on the research findings, it was discovered that students were able to apply a combination of translation techniques in the subtitles of the film Orion and The Dark. This combination of techniques indicates that students have the ability to translate from English as the source language into Gorontalo. The combination of translation techniques identified includes Adaptation, Transposition, Amplification, Calque, Compensation, Reduction, and Modulation.

The translation techniques used in the translation of *the film Orion and the Dark* are still at a relatively easy level. The translation did not employ more advanced techniques such as linguistic compression or variation in Gorontalo language. This is because Orion and the Dark is a children's film with a character-building theme. Therefore, the vocabularies being translated were not difficult, and the use of linguistic compression or variation was not necessary. However, despite this, indications of the students' translation abilities were still errors found at certain levels, particularly at the level of meaning. Students made errors during the translation process. These errors occurred in several texts and were categorized into Misalignment Between Source and Target Language, Semantic and Contextual Misinterpretation, Cultural and Stylistic Considerations, Pragmatic Failures, and Transfer Issues (Catford, 2022). The discovery of errors in several translation data points indicate a lack of student ability in understanding the context of the source language. As a result, the translations do not align with the target language, namely Gorontalo. Yet, in the cultural context, the translators are native speakers of Gorontalo. The identified errors point to weaknesses in understanding the source language.

Although students possess the ability to combine translation techniques, several errors were still found in various aspects of translation, namely:

1. *Misalignment Between Source and Target Language*

The example provided, "And thought maybe you'd like some company" being translated to "Wawu harapuu yio motamani olau," showcases a misinterpretation in translation that leads to a change in meaning. In the source text, the phrase implies an offer of companionship — a suggestion that the speaker is offering to be

with someone. However, the target translation shifts this implication by presenting a perspective where the speaker is expecting to receive companionship. This shift from offering to expecting fundamentally changes the intent and context of the interaction. In translation studies, these types of errors are categorized under pragmatic misinterpretation (House, 2023). Pragmatics deals with the context in which language is used and how the meaning is influenced by speaker intention and listener interpretation.

2. *Semantic and Contextual Misinterpretation*

Data 11
SL: Can't seem to stop my brain.
TL: Madelo dila onuhe moberendi lo wuto'o.
Time: 00:23:15,708 --> 00:23:20,375

One of the core issues in the original translation is a misunderstanding of the semantic context of the phrase "Can't seem to stop my brain." The translator's choice of "Madelo dila Onuhe" suggests a misunderstanding of the word "seem," which in English often expresses perception rather than literal visual interpretation. The translator appears to have interpreted "seem" as something related to physical sight or visibility, thus changing the whole meaning of the phrase.

In linguistic theory, particularly semantic analysis, words have both denotative (literal) and connotative (implied or associated) meanings. The term "seem" has a connotative meaning in this context, indicating an inability to control one's thoughts rather than something related to being seen or not seen. As described by Larson (2021), the connotative meanings of words are context-dependent, and failing to recognize these nuances can lead to misrepresentation of the original intent in translation. A more contextually appropriate translation, as mentioned earlier, would be: "Madelo wau dila moberendi momikirangi". This translation captures the feeling of restlessness and a hyperactive mental state, which is more aligned with the source text.

3. *Cultural and Stylistic Considerations*

Another layer of complexity in translation is stylistic equivalence. The stylistic choices in a source language can carry different weight, emphasis, or emotional resonance in the target language. In this case, the phrase "Think, think, think!" is an expression of urgency and frustration. The repetition serves to emphasize a mental struggle or a frantic state of mind. While "Pikirangiya, Pikirangiya, Pikiranginya" is technically correct, it may lack the sense of urgency and repetitiveness in the target language, as Gorontalo often uses emphatic phrases in a slightly different manner. A stylistically closer rendering might be: "Pomikirangi Turusi!" This translation uses the word "Turusi" (continuously) to enhance the urgency and imply a sense of relentless thinking. According to Venuti (2017), capturing the stylistic force of the source text is crucial in translation because it maintains the original's emotional

and psychological effect on the reader. This aligns with the dynamic equivalence approach, which suggests that translations should strive to evoke the same response in the target audience as in the original audience.

4. *Pragmatic Failures and Transfer Issues*

In pragmatics, which deals with the contextual meaning and use of language, the translation suffers from failing to account for the implicit meaning behind certain phrases. "Can't seem to stop my brain" implies a mental struggle and an ongoing internal conflict. It speaks to a psychological experience, which the target translation failed to capture by introducing a visual element ("Madelo"). The pragmatic context of phrases is often culture-specific and requires a deep understanding of how certain expressions are perceived within both source and target languages. As per Nida (2023), translation must not only consider the literal meaning but also how context, culture, and intent shape the interpretation of language. In this case, focusing on the mental process rather than the physical "visibility" would ensure a more accurate translation. The pragmatic nuance in this case is not adequately transferred. A correct transfer of meaning would maintain the mental aspect, resulting in a phrase like: "Madelo dila onuhe moberendi lo wuto'o." Or "Wau dila mowali moberenti momikirangi." These translations better capture the emotional weight and the psychological implications of the source text.

Translation Error Level

When compared to the translation errors made by students as studied by Sadije Rexhepi et al. (2024), most of the errors were grammatical in nature and occurred at the morphological-syntactic level. For example, the verb was used in the wrong person, such as shkoj = "I go" instead of shkoi = "he goes." Additionally, other errors included confusion between plural and singular forms. This research also showed that students' lack of attention caused errors in the placement of prepositions. The study focuses on whether errors occur during the translation process in areas of grammar, orthography, semantics, and sentence structure, including potential interference errors between the two languages. These errors may arise due to uncertainty, carelessness, or the influence of other languages. Another study by Ahmad Harith Syah Md Yusuf (2024) found errors in rendition errors, language errors, and other errors. At the three levels of error examined, students experienced similar issues, namely errors in the rendition of translation. This was due to students' lack of understanding of the source language.

In the translation process carried out by students in the subtitles of the film Orion and The Dark, similar errors were found. However, the errors in this translation do not specifically address word-for-word issues, as in the grammatical error analysis described by Sadije Rexhepi (2024). This study shows that errors also occur at the cultural translation level, affecting the transition from English to the target language, Gorontalo. These errors indicate a misplacement of context

within the text.

Conclusion

The results of this study indicate that the translation process carried out by students from English to Gorontalo is generally good in several translation techniques by Molina and Albir. However, translation should still pay attention to the understanding of both the source and target languages so that translation errors do not occur. There are several errors that need attention, namely:

1. Misalignment Between Source and Target Language
2. Semantic and Contextual Misinterpretation
3. Cultural and Stylistic Considerations
4. Pragmatic Failures and Transfer Issues

Suggestion

The findings of this translation analysis can help in understanding the process of analyzing translation techniques within the cultural and linguistic context of Gorontalo. Although this study is limited to subtitles in a film, it can still be expanded to other subjects, such as the analysis of translation in Gorontalo's bilingual educational texts.

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