



An Analysis of Translation Techniques Found in “Wish” Movie

Desak Made Indah Fitriawati¹, Ni Made Verayanti Utami²

Sakdeindahfitriawati@gmail.com

^{1,2}Maharaswati University Denpasar, Bali

Received: 2024-10-28 Accepted: 2024-12-31

DOI: 10.2456/ideas.v12i2.5772

Abstract

The study entitled An Analysis of Translation Techniques Found In “Wish” Movie. The study aims to observe the types of translation techniques that are used and which types are dominant in this movie. The data were obtained by descriptive qualitative method and the data was analyzed based on the theory by Molina & Albir (2002). The researcher found adaptation (8,5%), amplification (0,5%), borrowing (2,6%), calque (1,3%), Compensation (0,1%), Established equivalent (0,7%), Generalization (0,8%), Linguistic compression (2,4%), Literal translation (74,4%), Modulation (1,7%), particularization (0,1%), reduction (6,1%), substitution (0,5%), transposition (0,1%), and variation (0,4%). Therefore, the dominant translation technique used in the movie "Wish" is literal translation. Literal translation is more likely to be used in subtitling because it keeps the original dialog faithful. Literal translation allows the audience to understand what was said in the source language.

Keywords: *Movie, translation, translation techniques*

Introduction

Ibrahim et al, (2019: 119) stated that language is a tool for conveying messages, both with oral and written messages. Siregar et al, (2021: 19) also state that language is a widely used communication tool that allows communicators and recipients to exchange ideas, thoughts, and information. Learning English is currently increasingly popular, learning English is not only through courses but can also be done through translation in a movie. Translation in a film is easy to learn because there are two lessons we can get, listening and translation. This is because in movies there is dubbing and subtitles. Nida and Taber (1982: 12) stated that translation is “reproducing messages”.

Translation involves conveying a message from a source language (SL) to a target language (TL) while preserving the closest possible meaning and linguistic style. It is not merely about using a translation machine to translate text; it also encompasses various techniques that translators can employ to achieve accurate and effective results. According to Molina and Albir (2002), there are 18 types of translation techniques, including Adaptation, Amplification, Borrowing, Calque, Compensation, Description, Discursive Creation, Established Equivalent, Generalization, Linguistic Amplification, Linguistic Compression, Literal Translation, Modulation, Particularization, Reduction, Substitution, Transposition, and Variation. Each technique serves a distinct purpose in the translation process, addressing different aspects of translating texts. Many researchers have researched translation techniques, several sources are used by researchers.

The first study, conducted by Pratama et al. (2024) entitled *Techniques of Translations Found in Some Food and Beverage Packaging's*, investigates the types of translation techniques used by translators and identifies the most dominant techniques in food and drink packaging. The study utilizes Molina's theory (1998) as its foundational framework and employs both qualitative and quantitative methods to analyze translation techniques and their prevalence. Data was collected from various food and beverage packaging found in supermarkets, with information, sentences, phrases, and words gathered through photography.

The English and Indonesian texts on the packaging were compared and classified according to translation methods. Descriptive analysis was performed using translation technology theory, followed by calculations to determine the primary types of translation techniques employed. The findings revealed that the translation techniques used include literal translation, borrowing, amplification, description, reduction, and calque. Among these, the borrowing technique was the most dominant, accounting for 37 data points (37%).

The second study, conducted by Nugroho et al. (2024) entitled *Translation Techniques of Racial Slurs in the Movie 42 Subtitles*. Investigates the translation methods used by both professional (Netflix) and amateur (Movieku) translators to handle racial slurs in the film 42. Employing a qualitative case study approach, the research analyzes film transcripts and subtitles based on Molina and Albir's (2002) theory. The study identified 11 translation techniques from a total of 192 data points, with 96 data points for each category. The techniques include Amplification, Compensation, Description, Established Equivalent, Literal Translation, Linguistic Compression, Modulation, Naturalization Borrowing, Particularization, Pure Borrowing, and Reduction.

The results indicate that both professional and amateur translators use a variety of techniques. For professional subtitles, the distribution was: Single (20 instances, 20.83%), Duplet (50 instances, 52.08%), Triplet (25 instances, 26.04%), and Quartet (1 instance, 1.04%). In fansubs, the distribution was: Single (23

instances, 23.96%), Duplet (63 instances, 65.62%), Triplet (10 instances, 10.41%), with no instances of Quartet.

The third study is an article written by Arbain (2023) entitled *Translation Techniques Used and Its Shift In Stranger Things Movie*. The analysis of translation methods in this study is based on the framework developed by Molina and Albir (2002). This qualitative descriptive study employs a thematic approach to examine fear expressions in the first season of *Stranger Things*. Data collection focused on identifying types and functions of these expressions, with the analysis supported by two translation experts who evaluated the role of technology and changes in the translated material. The study predominantly uses the equivalence method to ensure natural equivalence in the target language.

However, reductionist or creative argumentation methods can distort meaning: discursive creativity can alter the meaning in the target language, while reductionist methods can lead to information loss. Additionally, the study found that inappropriate translation techniques resulted in a shift from imperative to interrogative functions. Understanding these translation techniques is crucial for English teachers and students to enhance communication, especially with idiomatic expressions and cultural nuances. The findings highlight the importance of careful translation to avoid functional shifts and ensure accuracy in educational contexts.

The fourth study is a thesis written by Orlando, (2023) entitled *The Translation of Complex Sentences in "Cantik Itu Luka" Novel*. This study aims to analyze the acceptability of complex sentences and sentence structures in novels and their translation into the target language. Data were collected by direct observation and analyzed using qualitative descriptive methods. This study was chosen because exposure to English in a country where English is not the native language does not guarantee that people can use and understand English fluently. In the English version of the novel, seven deliberately difficult sentences are translated into highly complex sentences.

The original author uses the verb "to" and in some places the verb "to"; in the English version, the choice of subordinate is different. The frequency of independent-dependent dependent structures is 75%, whereas the frequency of independent-dependent structures is 25%. Among survey respondents, an average of 88% rated the intentionally complex translated sentences as easy to understand. However, Larson's (1984) theory on the properties of translation acceptability indicates that this is not present in the two sentences.

The fifth study is a thesis by Widiyanthi (2022) titled *The Analysis of Translation Procedures Used in Subtitle of 'Encanto' Movie*. This research examines the types of translation procedures used in the subtitles of *Encanto* and explains

their application. Utilizing a descriptive qualitative methodology, the study analyzes subtitles by watching the film, reviewing the script, comparing dialogue with the script, and categorizing words, phrases, and sentences. The data is analyzed based on Newmark's (1988) theory of translation procedures. The results are presented in tables and verbal explanations, revealing 11 translation procedures used in the film's subtitles.

Based on the five previous studies, it can be seen that the similarities given are some studies use the same theory and some studies also use movies as data sources, but the findings found in each study are very different. This study aims to analyze what translation techniques are dominantly used in this movie and what factors affect the techniques used. This research focuses on the topic of translation techniques in the movie *Wish*, which contains various cultural elements that are rarely found in the surrounding environment. This study is expected to help the surrounding community about the impact given by the translator to the selection of translation techniques in subtitle translation which is very influential to the audience as the target market of a movie.

Method

The data was taken from a movie entitled "Wish" which was released on November 22, 2023. Walt Disney Animation Studios "Wish," the latest musical comedy from Walt Disney Animation Studios, takes audiences on the adventures of Asha, a smart and strong-willed teenager from the kingdom of Rosas. To save her people and prove that a hero's strong will can be realized when combined with magic, Asha and Star must join forces to battle their most formidable enemy: King Magnifico, ruler of Rosas. *Wish* movie was chosen as the data source because its dialogues contain culturally significant, idiomatic, and informal language that is difficult to translate.

These conversations are examined to determine how the translator communicates culturally appropriate meaning. The film received a positive response from 13.2 million viewers in its first five days on Disney+, demonstrating the importance of subtitles in maintaining the viewing experience. However, challenges still exist, particularly in conveying visual and nonverbal elements that are difficult to translate into text. This research used a descriptive qualitative method, this method helped the researcher to solve the problems in this research. According to Taylor (1984: 4), the qualitative method revealed that words (verbal, narrative, and descriptive). Qualitative methods are considered to be valid techniques for conducting research, in qualitative evolution the data begins as raw and descriptive information. The problem will be analyzed by using the theory by Molina & Albir (2002) about translation techniques used to analyze the data.

Results

The study found 15 out of 18 translation techniques in the subtitles of Encanto. The techniques identified are Adaptation, Amplification, Borrowing, Calque, Compensation, Established Equivalent, Generalization, Linguistic Compression, Literal Translation, Modulation, Particularization, Reduction, Substitution, Transposition, and Variation. The three techniques not found are Description, Discursive Creation, and Linguistic Amplification. The description is rarely used because it can lengthen the text and disrupt its flow, altering the tone or style. Discursive Creation is infrequently employed due to its high degree of creativity, which can result in translations that diverge significantly from the original.

Linguistic Amplification is seldom used as it adds extra information not present in the original text, potentially lengthening the translation and changing its tone or meaning. These techniques are avoided to maintain a concise and faithful translation. In the analysis, the literal translation technique was the most commonly used. This demonstrates that this technique is the preferred subtitle of the film Wish (2023). 74.4% of the translation data used the literal technique, indicating a strong preference for this technique in film translation. The prevalence of the literal technique could be attributed to the need to maintain fidelity to the original text while also ensuring readability for a wide audience.

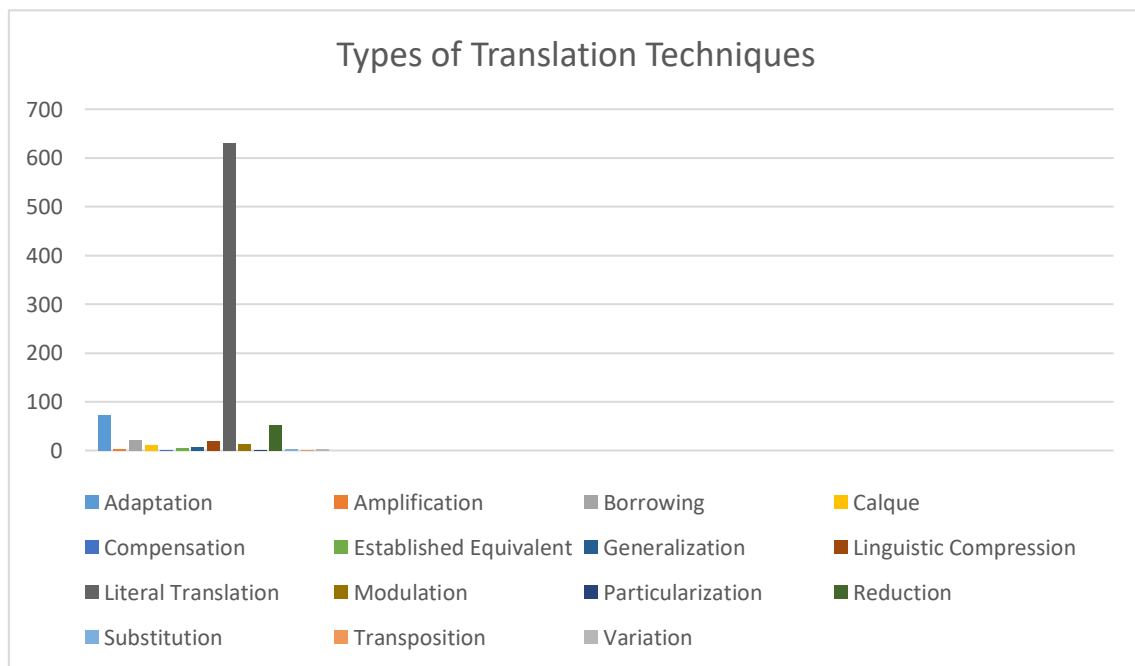


Figure 1. Types of Translation Techniques

Discussion

1. Adaptation

Adaptation is a technique that replaces a Source Text's cultural element with one from the target culture or a shift in a cultural environment.

Data 1

SL: The sorcerer didn't know if the world would want his **gift**.

TL: Sang penyihir tidak tau apakah dunia menginginkan **bakatnya**.

(Wish Movie, 2023: 01.49-01.53)

The adaption technique is used to conform to cultural and contextual nuances in the translation from "The sorcerer didn't know if the world would want his gift" to "Sang penyihir tidak tahu apakah dunia menginginkan bakatnya." In target language, the phrase "bakat" is employed, which translates to "talent" or "skill." The original word "gift" implies something precious or giving. This change indicates a greater focus on the individual skills of the sorcerer as opposed to a generic talent. With this version, the target audience will find the notion more accessible and culturally suitable. The translator facilitates a more effective message resonance with the intended readers by adapting the translation to the target language's idea of personal skills and talents.

2. Amplification

Amplification is a translation technique that introduces details that are not formulated in the ST: information, explicative paraphrasing.

Data 2

SL: Gabo: "Magic is forbidden by anyone other than Magnifico, who is also authorized to grant wishes."

TL: Gabo: "Sihir dilarang bagi siapapun kecuali Magnifico, yang juga **satu-satunya** yang berwenang untuk mengabulkan harapan"

(Wish Movie, 2023: 43.25-43,32)

Translations such as "Sihir dilarang bagi siapapun kecuali Magnifico, yang juga satu-satunya yang berwenang untuk mengabulkan harapan" or "Magic is forbidden by anyone other than Magnifico, who is also authorized to grant wishes" can be classified as amplifications because they add details that the original language sentence did not explicitly state. It is implied in the original line that Magnifico is the only one who is allowed to wield magic and grant wishes. The translated statement, however, adds more information that highlights Magnifico's unique position. Magnifico is strengthened by the addition of "satu-satunya" ("the only one").

The translation "Sihir dilarang bagi siapapun kecuali Magnifico, yang juga satu-satunya yang berwenang untuk mengabulkan harapan" to "Magic is forbidden by anyone other than Magnifico, who is also authorized to grant wishes" can be classified as an example of amplification because it adds details that are not expressly stated in the original language (SL) sentence. It is inferred in the original SL line that Magnifico is the only one with the power to cast spells and grant desires. However, the translation adds more information when it states that "satu-satunya yang berwenang" (literally, "the only one authorized"). This particular element highlights Magnifico's special and exclusive position in fulfilling wishes.

3. *Borrowing*

Borrowing is a translation technique in the process of translation is taking a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word lobby in a Spanish text, or it can be naturalized (to fit the spelling rules in the TL).

Data 3

SL: Queen Amaya: that kind of generosity has always been the true essence of **Rosas**.

TL: Queen Amaya: Sikap murah hati seperti itu adalah esensi sejati dari **Rosas**.

(Wish Movie, 2023: 10.19-10.23)

The sentence "Queen Amaya: that kind of generosity has always been the true essence of Rosas" translated as "Queen Amaya: Sikap murah hati seperti itu adalah esensi sejati dari Rosas" can be categorized as borrowing because the proper noun "**Rosas**" is taken directly from the source language (SL) and used in the target language (TL) without any modification. This technique maintains the original name and identity of the place, which is a characteristic of borrowing.

4. *Calque*

Calque is a foreign word or phrase translated and incorporated into another language, Calque also can be defined as a Literal translation of a foreign word or phrase; it can be linguistic or structural.

Data 4

SL: Asha: "**No... I... I mean yes**. And I understand if you want me to leave and never show my face again."

TL: Asha: "**Tidak... Aku... Maksudku ya**. Aku mengerti jika kau ingin aku pergi dan tidak Kembali lagi."

(Wish Movie, 2023: 11.45-11.52)

The translation of "No... I... I mean yes. And I understand if you want me to leave and never show my face again" to "Tidak... Aku... Maksudku ya. Aku mengerti jika kau ingin aku pergi dan tidak Kembali lagi" exemplifies a calque because it involves a literal and direct translation of the source text's structure and wording. In this translation, the original sentence's hesitation and correction, expressed as "No... I... I mean yes," are mirrored in the Indonesian translation as "Tidak... Aku... Maksudku ya," maintaining the same sequence and emotional nuance.

Additionally, the phrase "And I understand if you want me to leave and never show my face again" is directly translated to "Aku mengerti jika kau ingin aku pergi dan tidak Kembali lagi," which follows the English phrasing closely. This preservation of the original sentence's structure and vocabulary, without significant adaptation or modification, illustrates a calque. The translation closely adheres to the source language's construction and meaning, reflecting a direct and literal approach rather than adapting the content to fit target language norms.

5. Compensation

Compensation is introducing the ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST.

Data 5

SL: Valentino: "You know, all of this is just a **bump in the road**. A gigantically, homogenous bump."

TL: Valentino: "semua ini hanya sebuah **rintangan**. Rintangan yang sangat besar."

(Wish Movie, 2023: 1.00.39-1.00.46)

Translations of phrases range from "You know, all this is just a bump in the road, a gigantically homogeneous bump" to " semua ini hanya sebuah rintangan. Rintangan yang sangat " can be classified as compensation because it adapts the source text's stylistic elements to maintain the target language's overall impact. In the source text, the metaphor of "bump in the road" is used to indicate the obstacles. The use of additional descriptors such as "huge" and "homogeneous" (presumably meaning "uniform") adds a concrete and vivid image of the problem.

However, these particular stylistic and descriptive details do not translate directly into Indonesian. In the translated sentence, the specific imagery and descriptive adjectives are omitted, with "*bump in the road*" simplified to "*rintangan*" (obstacle). To compensate for the loss of subtle imagery from the original, the translation emphasizes the size of the obstacle with "rintangan yang sangat besar" (very big obstacle). This adjustment ensures that the translated text

still conveys the significant nature of the problem, retaining the emotional weight and impact of the original message, even if the exact stylistic elements are not directly translated.

6. *Established Equivalent*

Established equivalent refers to the use of terms that are commonly recognized and accepted, either in a dictionary or in the target language (TL), as the equivalent of those in the source language (SL).

Data 6

SL: Narrator: "The one that drives your heart, **the one that makes you who you are.**"

TL: Narrator: "sesuatu yang benar-benar kau inginkan, **harapan yang membentuk jati dirimu.**"

(Wish Movie, 2023: 01.15-01.18)

The translation of "the one that drives your heart, the one that makes you who you are" to "sesuatu yang benar-benar kau inginkan, harapan yang membentuk jati dirimu" can be categorized as an established equivalent because it uses culturally recognized expressions in the target language that effectively convey the same meaning as the source text. Instead of translating the English metaphors literally, the Indonesian translation employs phrases that are familiar and resonant within the cultural context of the target audience. The phrase "sesuatu yang benar-benar kau inginkan" (something you truly desire) captures the concept of a deep personal drive, while "harapan yang membentuk jati dirimu" (hopes that shape your true self) reflects the idea of hopes influencing one's identity. These expressions are established equivalents that align with the idiomatic usage and cultural norms of Indonesian, ensuring that the intended message is communicated clearly and meaningfully to the target audience.

7. *Generalization*

Generalization is a translation technique where more general or neutral terms are used in the target language (TL).

Data 7

SL: Dahlia: "well, his study is **off-limits.**"

TL: Dahlia: "kita **dilarang** masuk ke ruang belajar."

(Wish Movie, 2023: 41.05-41.07)

The translation of Dahlia's line from "well, his study is off-limits" to "kita dilarang masuk ke ruang belajar" can be categorized as a generalization because it simplifies the original meaning by making it more explicit and broader. In the source language, "off-limits" is a vague and general term that could imply various degrees of restriction, ranging from a simple preference to a strict rule. However, in the target language, the translation "kita dilarang masuk" explicitly states that entry is prohibited, removing any ambiguity. This change in wording broadens the scope of the restriction, making it more definitive and potentially altering the nuance of the original message.

8. Linguistic Compression

Linguistic compression is a technique that simplifies or condenses existing linguistic elements in the translation, as they can be understood without the need for elaboration.

Data 8

SL: Asha: "How did I manage to connect with a star **all the way across the sky?**"

TL: Asha: "bagaimana bisa aku terhubung dengan Bintang **jauh di angkasa?**"

(Wish Movie, 2023: 32.36-32.39)

The translation of Asha's line from "how did I manage to connect with a star all the way across the sky?" to "bagaimana bisa aku terhubung dengan Bintang jauh di angkasa?" can be categorized as linguistic compression because it condenses the original message while retaining its core meaning. In the source language, the phrase "all the way across the sky" emphasizes the vast distance involved. However, in the target language, this detail is condensed into "jauh di angkasa," which still conveys the idea of distance but in a more succinct manner. This process of shortening the expression without losing the essence of the original thought is characteristic of linguistic compression.

9. Literal Translation

Literal translation involves translating a word or expression word for word. This technique is used when there is an exact structural, lexical, or even morphological equivalence between the two languages.

Data 9

SL: **But he and his loyal wife** found the most perfect island deep in the Mediterranean Sea.

TL: Namun dia dan Istrinya yang setia menemukan pulau paling sempurna jauh di laut Mediterania

(Wish Movie, 2023: 01.53-02.01)

The data above can be categorized as literal translation because the translation of each word does not modify either the subtraction or addition of words. The sentence "But he and his loyal wife" is translated literally into " Namun dia dan Istrinya yang setia " The translation of the sentence does not modify.

10. Modulation

Modulation is a translation technique that involves changing the point of view, focus, or cognitive category of the source text. This shift can be lexical or structural, and it's essentially a change in perspective.

Data 10

SL: Man 4: "It was a **disaster!**"

TL: Man 4: "**Kacau!**"

(Wish Movie, 2023: 09.14-09.16)

This translation can be categorized as modulation because it involves a shift in perspective or a change in how meaning is conveyed between the source language (SL) and the target language (TL). In the source text, "It was a disaster!" is a direct statement that describes an event as a disaster, emphasizing the severity of the situation. The translation into "Kacau!" (which means "chaotic" or "messy" in Indonesian) alters the structure and tone, conveying a similar negative sentiment but more subjectively and less formally.

This shift is characteristic of modulation, where the translator changes the perspective or focus to adapt the expression to the cultural and linguistic context of the target language. In this case, "Kacau!" might be a more natural or culturally resonant way to express the same idea in Indonesian, making the translation more appropriate for the intended audience while still retaining the original meaning.

11. Particularization

Particularization is a translation technique where the translator opts for more concrete and specific terms in the target language.

Data 11

SL: Asha: "Oh! I'm **seeing things**."

TL: Asha: "aku **berhalusinasi**."

(Wish Movie, 2023: 31.55-31.57)

This translation can be categorized as particularization because it involves moving from a general expression in the source language (SL) to a more specific one in the target language (TL). In the source text, "I'm seeing things" is a vague, general statement that could imply a range of possibilities, such as illusions, misperceptions, or hallucinations. The translation "aku berhalusinasi," however, narrows down the meaning to specifically indicate that the speaker is experiencing hallucinations. This shift from a broad, ambiguous phrase to a more defined term is typical of particularization, where the translator chooses to convey a more precise meaning that may better fit the context or cultural expectations of the target language. By opting for "berhalusinasi," the translation provides clarity and specificity, ensuring that the intended meaning is clearly understood by the target audience.

12. Reduction

Reduction is a translation technique that involves condensing the information in the source language (SL), where certain details are omitted without distorting the overall meaning.

Data 12

SL: Asha: "Hi, Hello, **you know**, I'm just gonna..."

TL: Asha: "Hai. Halo. Aku mau..."

(Wish Movie, 2023: 39.15-39.19)

This translation can be categorized as reduction because it involves condensing the content of the source language (SL) by omitting certain elements without losing the overall meaning. In the source text, "Hi, Hello, you know, I'm just gonna..." includes multiple greetings and a filler phrase ("you know"), which contribute to the conversational tone but don't add essential information. The target language (TL) translation, "Hai. Halo. Aku mau..." simplifies this by removing the filler "you know" and the phrase "just gonna," while retaining the greetings and the main verb "mau" (meaning "want to" or "going to"). This process of reduction eliminates redundancy and unnecessary elements, streamlining the message for clarity and conciseness. By doing so, the translation maintains the essential meaning and flow of the original dialogue while making it more direct and efficient in the target language.

13. Substitution

Substitution is a translation technique where linguistic elements are replaced with paralinguistic elements, such as intonation or gestures, and vice versa.

Data 13

SL: Saba: “**putt, putt, putt**, and knock on wood.”

TL: Saba: “**tuk, tuk, tuk**, ketuk kayu.”

(Wish Movie, 2023: 02.58-03.01)

This translation can be categorized as a substitution because it involves replacing the elements in the source language (SL) with different elements in the target language (TL) that carry equivalent meanings or functions. In the source text, "putt, putt, putt, and knock on wood" includes the onomatopoeic sound "putt," which mimics a soft knocking or tapping noise, followed by the phrase "knock on wood," a common expression used to avoid bad luck.

In the target language, this is translated as "tuk, tuk, tuk, ketuk kayu," where "tuk, tuk, tuk" substitutes for "putt, putt, putt," using an onomatopoeia that is more familiar and culturally appropriate in the target language to convey the same knocking sound. Additionally, "knock on wood" is directly substituted with "ketuk kayu," which means "knock on wood" in Indonesian, preserving the superstitious connotation. This type of substitution ensures that the translation remains culturally relevant and understandable to the target audience while maintaining the original intent and tone of the source text.

14. Transposition

Transposition is a translation technique that involves shifting between grammatical categories or changing the grammatical category in the translation process.

Data 14

SL: Asha: “A most loving and handsome **man** who turns 100 years old today.”

TL: asha: “**orang** yang paling penyayang dan tampan yang berusia 100 tahun hari ini.”

(Wish Movie, 2023: 02.33-02.40)

This translation can be categorized as transposition because it involves changing the grammatical structure or word order from the source language (SL) to the target language (TL) while preserving the original meaning. In the source

text, "a most loving and handsome man who turns 100 years old today," the phrase "a most loving and handsome man" is structured with adjectives ("most loving" and "handsome") preceding the noun ("man"). The translation in the target language, "orang yang paling penyayang dan tampan yang berusia 100 tahun hari ini," shifts this structure slightly.

The adjectives "penyayang" and "tampan" follow the phrase "yang paling," which corresponds to "most" in English, and are placed after the noun "orang" (meaning "person" or "man"), which is common in Indonesian grammar. Additionally, the verb "turns" is transposed into "berusia," meaning "is aged" or "is," aligning with the natural way of expressing age in Indonesian. This change in grammatical order and structure is characteristic of transposition, where the translator adjusts the syntax to fit the norms of the target language while maintaining the original sentence's meaning and intent.

15. Variation

Variation is a translation technique that replaces linguistic or paralinguistic elements that affect linguistic variation, such as changes in textual tone, style, geographical dialect, and social dialect

Data 15

SL: Safi: "we got you. Right, Gabo?"

TL: Safi: "Beres. Benar, Gabo?"

(Wish Movie, 2023: 44.17-44.20)

This translation can be categorized as variation because it involves altering the formality, tone, or style of the expression in the source language (SL) to better suit the target language (TL) and its cultural context. In the source text, "We got you. Right, Gabo?" is a casual, conversational phrase that reassures someone and seeks confirmation from another person. The target language translation, "Beres. Benar, Gabo?" conveys the same reassurance and request for confirmation but uses "Beres" instead of a direct translation like "kami mendukungmu" (which would be a more literal translation of "we got you").

According to the results of the analysis, the literal translation technique dominates the translation of subtitles in the film *Wish* (2023), indicating a preference for preserving the source language's structure and meaning. The use of literal translation techniques can make the translation easier to understand because they preserve the structure of the original language. However, capturing cultural nuances, idioms, or humor can be difficult and may necessitate changes to make it more relevant and relatable to the intended audience. One of the literal technique's limitations is its inability to accurately capture the characters' cultural

contexts or emotions, which can have an impact on the viewing experience. Typical expressions or idioms that are translated literally may appear stilted or lack punch. Future research should look into different genres or contexts, such as comedy or historical films, to see if similar results can be obtained. This will help to understand how context affects translation technique preferences and their impact on audience engagement.

Conclusion

After the data was analyzed, it can be concluded that the translation techniques found in this study are 15 out of 18 translation techniques. However, there are three translation techniques which are description, discursive creation, and linguistic amplification are not found in this study. Description is rarely used in translation because it can make the text longer and disrupt its flow, altering the tone or style. Discursive creation is rarely used in translation because it involves a high degree of creativity and often results in a translation that diverges significantly from the original text. Linguistic amplification is rarely used because it adds extra information not in the original text, which can lengthen the translation and alter its tone or meaning. It is avoided to keep the translation concise and faithful to the original message.

The dominant translation technique used in translating the movie "Wish" is literal translation, where the percentage of literal translation reaches (74.4%). The literal translation is often favored in subtitling because it helps preserve the original meaning and nuances of the dialogue, ensuring that the intended message of the film or show is accurately conveyed. Given the time constraints inherent in subtitling, literal translation provides a concise way to convey the core message without requiring extensive adaptation or explanation. Additionally, in many cases, the original context or cultural references are familiar enough to the target audience, making literal translation practical. It also maintains consistency with the original script, which is important for viewers familiar with the source material. Moreover, for viewers who read subtitles quickly, literal translations offer straightforward and easily understandable translations without additional interpretation. Lastly, literal translation often requires less time and effort compared to more creative techniques, making it a more efficient choice in many cases.

References

- Arbain, A. (2023). Translation Techniques Used and Its Shift in Stranger Things Movie. *JEES (Journal of English Educators Society)*, 8(2).
- Disney.id. 2023. Wish. Available on: https://www.hotstar.com/id/movies/wish/1271275607/watch?utm_campaign=id_web_banner_kopota_08022024&utm_medium=web&utm_source=app
- Ibrahim, I., Akib, M., & Hasyim, R. 2019. The Analysis of Figurative Language in "Endless Love" Song Lyrics. *Lisan: Jurnal Bahasa dan Linguistik* Vol. 8 No. 2, 119-130.
- Ismayanti, D., Said, Y. R., Usman, N., & Nur, M. I. (2024). The Students Ability in Translating Newspaper Headlines into English A Case Study. *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature*, 12(1), 108-131.
- Molina, L., & Hurtado Albir, A. (2002). Translation techniques revisited: A dynamic and functionalist approach. *Meta*, 47(4), 498-512.
- Masruddin, Hartina, S., Arifin, M. A., & Langaji, A. (2024). Flipped learning: facilitating student engagement through repeated instruction and direct feedback. *Cogent Education*, 11(1), 2412500.
- Masruddin, M., & Munawir, A. (2021). the Efficacy of Treasure Hunt Game With Luwu Local Culture Based in Teaching English Vocabulary and Introducing Cultures Heritages of Luwu At Smpit Al Hafidz Kota Palopo. *Kongres Internasional Masyarakat Linguistik Indonesia*, 204-208.
- Nida, E. A., & Taber, C. R. (1982). *The Theory and Practice of Translation: (Second photomechanical reprint)*. The Netherlands. The United Bible Societies. <https://doi.org/10.1163/9789004496330>
- Nugroho, M. A. B., Agustiana, V., & Budi, F. F. K. (2024). Translation Techniques of Racial Slurs in The Movie '42' subtitles. *Leksema: Jurnal Bahasa dan Sastra*, 9(1), 47-57.
- Orlando, A. G. (2023). *The Translation of Complex Sentences In "Cantik Itu Luka" Novel*. Thesis. Denpasar. English Study Program, Faculty of Foreign Languages, Mahasaraswati Denpasar University
- Pratama, K. Y., Susini, M., & Putri, D. A. D. P. (2024). Techniques of Translations Found in Some Food and Beverage Packagings. *Kulturistik: Jurnal Ilmu Bahasa dan Budaya*, 8(1), 11-19.
- Sabrila, R., & Apoko, T. (2022). The Effectiveness of Podcast on Listening Skill for Vocational School Students. *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature*, 10(2), 1177-1186. doi: <https://doi.org/10.24256/ideas.v10i2.2897>

- Siregar, U. D., Lubis, S., & Nasution, K. 2021. Using The Theory of Conceptual Metaphor to Understand Utterance Metaphorical in English Version of Surah An-Nisa. *RETORIKA: Jurnal Ilmu Bahasa*, Vol 7 No. 1, 19-24. <https://doi.org/10.22225/jr.7.1.2884.19-24>
- Taylor, G. R. 2005. Integrating quantitative and qualitative methods in research: second edition. New York. University Press of America.
- Tyas, N. (2022). Students' Perception on Self-Directed Learning (SDL) in Learning English by Using Youtube Video. *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature*, 10(2), 1307-1314. doi: <https://doi.org/10.24256/ideas.v10i2.3208>
- Widiyanthi, P. A. (2022). The Analysis of Translation Procedures Used in Subtitle of "Encanto" Movie. Thesis. Denpasar. English Study Program, Faculty of Foreign Languages, Mahasaraswati Denpasar University
- Zainuddin, A. H. A., Masruddin, M., & Thayyib, M. (2024). Multilingualism in Bugis Language Context. *FOSTER: Journal of English Language Teaching*, 5(1), 19-27.