Translation Techniques of Expressive Speech Act in The Spongebob Movie | Sponge on The Run on Netflix

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KEYWORDS	ABSTRACT
Expressive; Language; Movie; Subtitling; Translation.	The objective of this thesis is to identify the translation techniques of expressive speech act in The Spongebob Movie : Sponge on The Run (2020). In order to accomplish the research goals, the researcher use qualitative descriptive techniques along with case study methodologies. The researcher's findings show that there are several translation techniques used in translating expressive speech acts to effectively communicate positive messages in the target language. The researcher was motivated to explore translation techniques of expressive speech acts in this work due to the many difficulties involved in subtitle creation. Subtitlers are required to effectively communicate and translate messages from the source language to the target language within a certain time frame, while ensuring its acceptance. The researcher conducted the data collection and analysis stage by focusing on the theories of experts such as Molina & Albir, and Searle. A total of 91 expressive speech act utterances were found, which can be categorized into ten types: apologizing, thanking, congratulating, complaining, protesting, deploring, boasting, complimenting, greeting, and Mockering. The most frequently used is Complimenting with a percentage of 20%. Then there are 8 translation techniques used to translate expressive speech acts in the movie, including: established Equivalent, Literal, Discursive creation, Borrowing, Linguistic Compression, Linguistic Amplification, Reduction, Amplification. The most frequently used is Established equivalent with a percentage of 40%. This film has many foreign terms translated into Indonesian while maintaining the original concept given in the movie

INTRODUCTION

Translation is a fundamental process that involves converting written or spoken text from one language into another, effectively serving as a bridge between diverse linguistic communities. Its primary purpose is to convey messages from a source language to a target language, ensuring that ideas, emotions, and cultural contexts are accurately communicated. In the realm of literature, translation plays a crucial role in making literary works accessible to broader audiences by rendering original texts into languages that readers understand. This process not only facilitates comprehension but also enriches the reader's experience by preserving the linguistic nuances and contextual subtleties embedded in the original work. According to Catford (1965; 20) in his influential book A Linguistic Theory of Translation, translation can be defined as the transfer of discourse from a source language to a target language, with an emphasis on achieving equivalence between the two. Catford argues that the discourse being transferred must align closely with the original in terms of meaning and intention. The notion of equivalence is paramount in the translation process; if the message conveyed in the translated text does not correspond closely to the original message, the result cannot be deemed a proper translation. Therefore, the quality and fidelity of a translation hinge on its ability to maintain this equivalence, ensuring that the essence and intent of the original discourse are faithfully represented in the target language. In summary, effective translation not

only involves linguistic conversion but also requires a deep understanding of both source and target cultures to ensure that the transferred discourse resonates appropriately with its new audience.

In the field of translation, various techniques are used to ensure that the translated text accurately reflects the original while also connecting with the target audience. For example, Molina and Albir (Molina & Albir, 2002) identified 18 different translation techniques, including adaptation, borrowing, and modulation, each serving a specific purpose in addressing linguistic and cultural differences. These techniques showcase the creativity and flexibility of translators as they strive to convey meaning effectively. Searle (1976), offers further insight into the intricacies of translation techniques. His research explores different types of expressive speech acts, such as Complaining, Complimenting, Greeting, Protesting, etc. These expressive speech acts give translators valuable tools for navigating linguistic and cultural subtleties, enhancing their ability to accurately convey meaning across languages.

One of the key strengths of this research is its concentrated focus on the translation techniques of expressive speech acts. By narrowing the scope to this specific category of speech acts, the analysis can delve deeply into the nuances of sentence formation, meaning, and usage in both English and Indonesian. This targeted approach allows for a thorough exploration of how expressive speech acts are conveyed across these two languages, shedding light on the subtleties that influence communication. Additionally, using the SpongeBob SquarePants film as a case study enhances the research's relevance and appeal, particularly because the film enjoys immense popularity among children. This cultural touchstone not only makes the analysis more engaging but also provides a rich context for examining how expressive speech acts function in a medium familiar to the target audience.

In conclusion, while this research provides a valuable analysis of the translation techniques for expressive speech acts, there are numerous avenues for future exploration. Incorporating additional linguistic references and examining other types of speech acts could enhance the depth of the study. Involving a broader range of language learners and educators would further enrich the findings by capturing diverse perspectives and experiences. Additionally, investigating sociocultural and pragmatic aspects, conducting comparative studies, and exploring the implications of technology in translation could provide further insights. By pursuing these directions, researchers can build upon the findings of this study and contribute to a more comprehensive understanding of the translation techniques related to speech acts, ultimately advancing the field of translation studies.

METHOD

In this study, the writers used a qualitative approach to describe the findings. Several expert theories were used to guide the research, with a specific focus on analyzing phrases translated into Indonesian using translation technique. The writers selected data for analysis based on the framework provided by Molina and Albir (2002). Once the data was gathered, it was analyzed and categorized according to the types of expressive speech acts, following the classification system proposed by Searle (1976).

RESULTS AND DISCUSSION

The researchers used all of the characters' utterances from the Spongebob Movie : Sponge on the Run movie as the data for this research. The process of data analysis in this research used two theories, the first theory is translation techniques by Molina and Albir (2002:509). The second theory is expressive speech acts by Searle (1976). The results of data analysis of translation techniques of the directive speech acts in the Spongebob Movie : Sponge on the Run are shown in the table below:

Tabel 1 Findings

Expresive Speech Act / Trans Tech	Complimenting	Complaining	Greeting	Mockering	Protesting	Deploring	Apologizing	Boasting	Thanking	Congratulating	Total
Established equivalent	7	7	1	4	4	2	5	6	1	1	38
Literal	5	3	9	1	3	1	-	-	2	-	24
Discursive Creation	3	1	1	1	2	-	-	2	-	-	10
Borrowing	2	2	3	-	-	-	-	-	-	-	7
Reduction	1	-	1	-	2	1	-	-	1	-	6
Linguistic Compression	1	1	-	-	-	1	-	-	-	-	3
Linguistic Amplification	-	-	1	-	1	-	-	-	-	-	2
Amplification	-	1	-	-	-	-	-	-	-	-	1

There are 8 types of translation techniques are used to translate 91 utterances containing expressive speech acts. The translation techniques used the most is Establish Equivalent technique with 38 data (40%). The following techniques are 24 data (26%) for the Literal technique, 10 data (11%) for Discursive Creation, 7 data (7%) for Borrowing, 6 data (7%) for Reduction, 3 data (4%) for Linguitic Compression, 2 data (3%) for Linguistic Amaplification, 1 data (2%) for Amplification. Also there is 10 data of expressive speech acts from the utterances of *The Spongebob Movie | Sponge on the Run.*

The researcher also found 10 types of expressive speech act by Searle, they are 19 data (20%) for Complimenting, 15 data (16%) for Complaining, 16 data (17%) for Greeting, 6 data (7%) for Mockering, 12 data (13%) for Protesting, 5 data (6%) for Deploring, 5 data (6%) for Apologizing, 8 data (9%) for Boasting, 4 data (5%) for Thanking, 1 data (1%) for Congratulating.

DISCUSSION

In this section, the researchers discussed the types of expressive speech acts on the Spongebob Movie : Sponge on the Run, along with the translation techniques. The discussion was carried out as follows:

1. Established Equivalent

Established Equivalent is the use of a termor expression recognized (by dictionaries or language in use) as an equivalent in the target language (Molina and Albir, 2002).

Excerpt 1

Source Language	Target Language
Good morning Squidward, and isn't it a lovely morning?	*Selamat pagi Squidward, bukankah ini pagi yang indah?*

The context of the excerpt above is when Squidward had just arrived at the Krusty Krab, Spongebob suddenly appeared from the window and welcoming him. The utterance Good morning Squidward, and isn't it a lovely morning? is spoken by Spongebob and is included in the expressive speech acts of Greeting. Here Spongebob shows his Greeting to Squidward because he was there first and saw Squidward who had just arrived,

Spongebob's utterance is included in the expressive speech acts of Welcoming.

The utterance Good morning Squidward, and isn't it a lovely morning? is translated into Selamat pagi Squidward, bukankah ini pagi yang indah? using Established Equivalent technique. The translator utilized an established equivalent technique, deliberately selecting a term that is widely recognized and commonly used in the target language. This choice was made to ensure that the translation aligns seamlessly with the context of the movie scene, enhancing its relevance and making it more relatable and appropriate for the target audience.

2. Literal

This technique is to translate a word or an expression word for word (Molina and Albir, 2002).

Excerpt 2

Source Language	Target Language
But, oddly soothing.	*Tapi anehnya menenangkan.*

The context of this excerpt is when Spongebob has just been hit by a snail trail from Gary who previously stepped on Spongebob's face and then he says But, oddly Soothing. The statement But, oddly soothing is uttered by Spongebob and can be classified as an expressive speech act of Complimenting. Here, Spongebob praises Gary's snail trail even though he previously complained about it.

The utterance but, oddly soothing is translated into Tapi, anehnya menenangkan in the target language using a literal technique. The translator used a literal translation technique. Where each word is translated directly without altering the language form or structure between the source and target languages. The word But translated into Tapi in the first word in this phrase, and then the word oddly translated into anehnya in the second word in this phrase, and then the word soothing is translated into menenangkan in the last word of this Phrase.

3. Discursive Creation

It is a technique to establish a temporary equivalence that is unpredictable out of context. (Molina and Albir, 2002)

Excerpt 3

Source Language	Target Language
Ahh. never **gets old.**	*Ahh, tidak pernah **membosankan***

The context of this excerpt is when the Krabby Patty was full of visitors and Mr. Krabs said Ahh. never gets old. This speech is included in the expressive speech act of compliment. It means Mr. Krabs is very happy with what he can get now.

The utterance Ahh. never gets old. translated into Ahh, tidak pernah membosankan In the target language using a Discursive Creation technique. The translator translated with Discursive Creation since the phrase gets old is translated into membosankan. Discrusive creation technique is a technique used to translate a word or sentence using another point of view. Because basically the word gets old is translated into menjadi tua. However, the translator uses discursive creation techniques the target language is changed. So, the words gets old are translated into membosankan because naturally getting old is boring.

4. Borrowing

It is a technique that takes a word or expression straight from another language. There are two kinds of borrowing, first, pure borrowing (without any change) and second, naturalized borrowing (fit the spelling rules in the target language (Molina and Albir,2002)

Excerpt 4

Source Language	Target Language
Another day, another **migraine**.	*Hari yang lain, **migrain** yang lain.*

The context of this excerpt is when when Squidward had just arrived at the Krusty Krab then he saw Spongebob there and he said Another day, another migraine. The word Another day, another migraine is spoken by Squidward and include in the expressive speech acts of Complaining. Here Squidward shows his complaint to Spongebob because he always annoys Squidward.

The sentence Another day, another migraine is translated into Hari yang lain, migrain yang lain using a Naturalized Borrowing technique. The sentence Another day, another migraine In this utterance translated with naturalized borrowing since he preserved word straight from the source language migraine to the target language migrain without any changes.

5. Reduction

The reduction technique is to suppress an information item in the source language to the target language.(Molina and Albir, 2002)

Excerpt 5

Source Language	Target Language
I love you **so much**, Gary!	*Aku menyayangimu, Gary!*

The context of this excerpt is when Spongebob had just finished his breakfast with Gary then Gary acted adorable. The utterance I love you so much, Gary! is spoken by Spongebob and includes in the expressive speech acts of Complimenting. Here Spongebob shows his affection for Gary by hugging him tightly while smiling happily.

The utterance I love you so much, Gary! is translated into Aku menyayangimu, Gary! was translated using a Reduction technique. The translator translates with reduction since the word so much is not translated or omitted in the target language, the expression as it appears in the source language is not directly translated into the target language. The translator removes certain words or details in the target language, but the meaning of the original speech remains intact and does not change the context.

6. Linguistic Compression

Linguistic compression isthe technique to synthesize linguistic elements in the target language. It is applied by using a more precise or concrete in the translated text (Molina and Albir, 2002).

Excerpt 6

Source Language	Target Language
They were in my pocket the whole time!	*Ternyata sedari tadi ada di kantongku!*

The context of this excerpt is when Spongebob was confused looking for the key to the Krusty Crab kitchen then he realized that the key was in his pants pocket and than he said They were in my pocket the whole time! This speech includes an expressive speech act of Deploring. Spongebob. He deplore it because he had been careless and it turned out the key was in his pocket.

The utterance They were in my pocket the whole time! is translated into Ternyata sedari tadi ada di kantongku! was translated using a Linguistic Compression technique. The Linguistic Compresion technique uses employed in the utterance They were in my pocket the whole time! since the word They was removed but does not change the meaning of the sentence.

7.   Linguistic Amplification

This technique is the addition of linguistic elements. These techniques are often used in consecutive interpreting and dubbing (Molina and Albir, 2002).

Excerpt 7

Source Language	Target Language
Nope, not talking to you.	*Aku tidak **mau** bicara denganmu*

The context of this excerpt is when Squidward was reading a magazine but Spongebob thought Squidward was talking to him, and then Squidward says Nope, not talking to you. This speech includes an expressive speech act of Protesting. Here Squidward just want to read the magazine but Spongebob instead answered Squidward's words.

The utterance Nope, not talking to you is translated into Aku tidak mau bicara denganmu. was translated using a Linguistic Amplification technique. The translator translated with Linguistic Amplification since the word Not tranlated into Tidak mau, and there is an additional linguistic of the word mau in source language translating the word "Not".

8.   Amplification

Amplification isthe technique that is used to add information that is not available in the sourcelanguage information. The addition is meant to help deliver the message, so the information can be received and understood (Molina and Albir, 2002).

Excerpt 8

Source Language	Target Language
I look like an old avocado that's been left and forgotten in the fridge!	***Wajahku** terlihat seperti alpukat tua yang tertinggal dan terlupakan di lemari es!*

The context of this excerpt is when Poseidon was looking in the mirror and noticed that wrinkles were starting to appear on his face. The utterance I look like an old avocado that's been left and forgotten in the fridge! is spoken by Poseidon and includes in the expxressive speech act of complaining. Here Poseidon shows his complaint when there are wrinkles in his face.

In the utterance I look like an old avocado that's been left and forgotten in the fridge! translated into Wajahku terlihat seperti alpukat tua yang tertinggal dan terlupakan di lemari es! was translated using a Amplification technique. The translator translated with Amplification since there is an addition of information in the target language. The translator add the word Wajahku in the target language to show the wrinkles are on the face.

CONCLUSION

In the framework of research entitled *Translation Techniques of Expressive Speech Act in Netflix Movie the Spongebob Movie | Sponge on the Run*, researchers have carefully investigated the translation techniques used in translating expressive speech acts in the very popular film, SpongeBob Squarepants. In this study, researchers collected and analyzed a total of 93 utterances across all characters. An in-depth analysis produced the interesting finding that of the 8 translation techniques identified, one was the most dominant, namely Established Equivalent with a percentage of 40%. On the other hand, researchers also found that of the 10 types of expressive speech acts identified, the most dominant is Complimenting with a percentage of 20%.

As the researcher explores the world of Spongebob Squarepants, the importance of translation techniques becomes crucial in adapting language to resonate deeply with the intended audience. This highlights that translation goes beyond direct word substitution, instead serving as an art that preserves the essence and significance of the original work while ensuring it is relatable and meaningful to diverse cultural audiences.

In conclusion, this research has offered valuable insights into the pivotal role of translation techniques, especially in the realm of movie translation. Specifically, for Spongebob Squarepants, the use of Established Equivalent techniques has demonstrated remarkable effectiveness in safeguarding the film's core message and meaning while ensuring clarity and relevance in the target language. The researcher underscores the critical importance of a thorough understanding of these techniques, highlighting their ability to bridge cultural divides during the translation process. Ultimately, proficient translation is essential for delivering a profound and resonant experience to the audience, particularly in the context of a movie that holds substantial influence over popular culture.

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