THE TRANSLATION OF MILITARY REGISTER IN THE WAR MOVIE SUBTITLE

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Abstract

Subtitling is a kind of audiovisual translation/AVT. Translating oral dialogue into text (subtitling) has various aspects that must be considered, such as time exposure, space limitation. Related to sociolinguistic aspect, it is also known that language user and usage determined by various factors, such as, age, sex, and profession. One of the objects in sociolinguistics is register, a language variation, which exists in any social group. This research is aimed at discovering the ways of translator make the subtitle of military register as the character of a social group. Besides, it also aims at finding problems in the subtitle of military register and its implication toward teaching the translation subject. The tentative finding shows that military register tends to be translated in general term and non military register.

Keyword: *subtitling, military register, audiovisual translation*

A. INTRODUCTION

Translation is generally understood as an effort to render a message in a language to another. However, translation is not as simple as many people imagine, a translator should master some competences in producing a good translation, such as, target language, source language, field of the science, culture, transfer competence, and several other competencies in order to produce a good translation (Gile, 1995; Pacte, 2000). Based on the competencies mentioned above, it seems that the translation process is complicated and involves a multidisciplinary science, whether linguistics and extra- linguistic. Extra-linguistic is related to cultural aspect of source language and target language, knowledge related to the materials including media of translation.

Audiovisual translation - translation of the conversation in the film into subtitles that can be read by the audience - involving images and sound effects. This translation is known as *subtitling*. This translation practice was formerly known as *film translation*, later changed into *language transfer*. Next, as the development of media and technology, the term is again changed to audiovisual translation or AVT - calque from the French introduced since 1960 (Gambier, 2003:171). AVT - including the translation of film, radio, television, and video media - involves the transfer of multi-semiotic. These types of AVT for instance: interlingual subtitling, dubbing, a consecutive and simultaneous interpretation in electronic media and etc. This AVT not only requires translation competencies as noted above, but audiovisual translators have also to consider other aspects, such as time and space so that the translated text can appear in accordance with the image or on screen display both orally or in text. Of course, AVT will be very different when it is compared to other forms of translation.

In the film, there is a variety of conversations and various settings of different speakers, in terms of age, profession or ethnicity. Of course, these phenomena must be reflected in the translation. As we know, in Sociolinguistics, language is not only seen as a system of signs, but also as a social system, communication system and part of the culture of the community. It is often said that the language characterizes each individual identity. This is due to the social factors that influence the use of language, such as: age, education level, gender, socioeconomic status, profession, region of origin and so on. In accordance with Fawcett's statement (in Petitt, 2005:50) that the use of language is related to time (age/time when they were alive), regions (region they come from) and society (social classes). In addition, the communication situation also plays an important role in language usage, it creates formal, informal communication.

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Based on the two factors mentioning above - social factors and situational factors - a variety of language variation between different groups of people are appeared. Different language users is usually characterized by the register in the group. Register a variation in the use of language that is used by a particular group of people or community in accordance with the profession and certain similarities. One group of language users who have a particular variety of language which is a military group. Military groups have different registers with other community groups. This register is only used in the social interaction between members of the military or in military schools. Interestingly, in each country, the military group has registers that distinguish the group from other groups or professions.

In Indonesia, some specific words are known as military registers. These military registers seem very respectful to superiors. For example, in the dialogue between the soldiers and commanders will show different registers, a soldier when asked "*Ada pertanyaan*?" by his superiors, he would reply with "*Siap, tidak*! ". The word "*siap*" shows military registers as subordinates. If we remove the word "*siap*", then the marker will disappear and they become equal so characteristic of the military dialogue does not feel anymore. As well as in English, "Are you ready?", then the answer of the soldier is "Yes, sir". There is a difference, but there are similarities in the style and tone that characterizes the military registers. If the answer to the soldiers simply translates into "Yes", the military registers as a characteristic that exist in the military context would be lost, although the message can be understood.

Moreover, Nida and Taber (1982) that the translation should seek equivalence message and style. In this context, military registers with firm words, concise, and authoritative language is certainly a style of that group. It indicates that disappearance registers or replace them with other words that are not military registers will change the impression of that conversation which happens between military members.

However, translation of text into a text conversation in a movie or subtitle should be short and easy to understand. The translation is produced in limitation space and time. As stated by Gambier (2003: 171) that subtitling is the replacement of oral dialogue to be one or two lines of oral translation from one language to another. Moreover, based on the research conducted by Liu in China (in Chen, 2004:119) there are at least three reasons that subtitle should be short and simple, they are: (1) subtitle is disturbing and reduce the level of understanding as audience has to read. (2) the subtitles cause eyestrain because viewers are forced to focus on reading. (3), long texts reduces the pleasure of enjoying the film.

There are at least two dimension are considered in this research related to AVT, firstly related to the linguistic dimension and technical dimension. Chen (2004:119-120) mentions several linguistic aspects that must be considered, namely: a clear and concise writing, only two lines, omission, the use of punctuation, structural irregularities, and swearing translation. Because of the speed of the dialogue, text display is limited to two lines of translation. Omission must not interfere the comprehension of the storyline. Related to swearing, the translator must have more neutral words or lowered to a more acceptable level.

Then, some technical dimensions that need to be considered by AVT translators. Firstly, Pinto (2006) mentions some limitations in the subtitle namely: (a) space limitation, it is only 2 lines for about 30 to 35 characters each. (b) exposure time, there is a consensus that the maximum display of 2 lines of text for 6-8 seconds, while the one line of text just 4 seconds (consideration of average speed reader). (c) synchrony with the image, subtitles and images must not precede each other (overlapping), because they complement each other. Meanwhile, Gambier (2003: 179) provides a keyword in AVT, namely *accesibility*. The concept of accessibility include: (a) acceptability, it is associated with the norms of language, styles, rhetoric, etc. (b) ligibility, related to the amount and type of font, position, and velocity, (c) readability, text complexity, density of information, (d) synchronicity, the suitability of speech with the non-verbal elements, such as what is said and what is seen, (e) relevance, related to the subtraction, addition and clarification, does not increase cognitive effort in listening or reading, (f) domestication strategy related to cultural term need to be domesticated to be more easily understood.

Then related to register, it is generally understood as a variation of the language used by a group of people or a society that is used for specific purposes in accordance with their profession. Registers was firstly introduced by Thomas B. Reid in 1956, then widely used since 1960s by

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linguists to distinguish variations in language and its user and its usage. Richards & Schmidt (2003: 452) say that the register is "a SPEECH VARIETY used by a particular group of people, usually sharing the same occupation (eg doctors, lawyers) or the same interests (eg stamp collectors, baseball fans)." Similar opinion was also given by Wardhaugh (1986:48) that the registers are "sets of language items associated with discrete occupational or social groups". Wardhaugh's opinion confirms that registers refer to the use of a set of specialized vocabulary related to a particular job or social group.

Furthermore, registers should be differentiated with dialect. As stated by Biber *et al* (1998:135) registers are defined according to their situations of use (considering their purpose, topic, setting, interactiveness, mode, etc.). Meanwhile, dialects are related with different speaker groups (e.g., speaker living in particular region or belong to a social group. As in the military, the people involved in the situation continuously tend to develop patterns of communication with vocabulary, intonation, and syntactic features of typical and constant in their group. Richards & Schmidt (2003) also states that certain registers can be distinguished from others by providing a number of words or phrases differentiator in certain ways or with particular grammatical construction. These characteristics are sometimes very different from the group or any other profession. Therefore, on the basis for the emergence, military registers can be categorized as a profession register because it is used by groups of people who have the same profession.

Based on the background above, audiovisual translation should consider the time and space limitations. Technically, subtitle should consider some non-linguistic aspects to make it works. Therefore, it is interesting to see whether the translator maintains military registers contained in the war movies or just focus on the availability of space? Are translators maintain the registers in the target language or just focus on the message instead? Therefore, the writer is interested in analyzing the subtitling of war movies especially involving military registers.

B. RESEARCH METHODOLOGY

This research is a qualitative research. Source data in this study were registers used by military members in the movie "The Great Raid". Data were taken from the interaction among military personnel, namely: conversation between soldiers, the interaction within forces, among middle-ranking officers, and among high-ranking officers. Sample data were also taken in direct interaction and interaction through media, such as the telephone or other communication device. Data were transcribed from verbal conversation. Data were analyzed based on interactive technique developed by Miles & Huberman in Sutopo (2006:113-116). It involves data reduction, data presentation, conclusions and verification.

C. DISCUSSION

This study aims to identify, describe and classify the translation of military registers in the subtitle of "The Great Raid" movie into Indonesian. Data analysis was performed by comparing source language (SL) and target language (TL). Then analyzed the form and ways of military registers translated into Indonesia.

1. **Subtitle of military registers are not relevant or synchronous to image**

As stated in the theory, that utterance should have synchronicity to the image. Some subtitle of military registers are not synchronous to the image seen. The following example is taken from the subtitles on minute 19:04 to 19:08 when Captain Bob to prepare his company to receive a briefing from Colonel Henri Mucci. Here are excerpts :

Data TGR/19.04-19.08/P: Kapten Bob, MT: prajurit

English	Indonesia
Company...	Prajurit!
atten-hut!	*Perhatian!*

Accompanying the text above, the screen depicted the soldiers in company. Then a first military officer (Captain Bob) prepare the company with 2-steps command, they are "**company**..." and "**atten – hut**". Subtitle displayed on the film was "**Prajurit**" and the next

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"**Perhatian**!" If these command are translated back into English, they would be "soldier" and "attention". In the first command, soldiers paid attention to the commander, then the second command they showed a ready position to welcome the presence of their superiors middle-rank officer, namely Colonel Mucci.

If we compare with the Indonesian military registers, it is common to give commands in 2- or 3-steps command, namely: information, warning, and enforcement. In the above context, the actual source of language can also be divided into three based on intonation, ie "company// atten// hut!" The first command ask the company be ready to receive commands or instruction. In Indonesia, the first command is not started with "prajurit", but "pasukan" or "perhatian". The subtitle of the first command seems to be translated literally that becomes unnatural in the Indonesian military context.

Similarly, the second command, "atten-hut!" It was translated into "perhatian" in the subtitle. Meanwhile, in the context of Indonesia's military registers, "perhatian!" is only used for opening command, not as the core (enforcement). So that, when the audience reads the command "perhatian!" showing stand up in readiness position, these registers is not synchronous to the image displayed. The second command would be more natural if dynamically translates into "siap.., gerak!". Therefore, the subtitle on the screen is in line with the movement of the company that turned into a perfect stance. Thus, the military register of command will be more natural in a military context of the target language culture and the images that appear on the screen, if it is dynamically translated to "pasukan"and "siap, Gerak ! ", Or "perhatian"and "siap, gerak".

The following data are still in the context of giving command, the following subtitle is the instruction give by Captain Bob:

Data TGR/20.50-20.53/ P: Kapten Bob, MT: prajuri*t*

English	Indonesia
Company...	*Pasukan!*
atten-hut!	*Perhatian! (action salute to commander)*

Setting use of the above registers when Captain Bob gave command to his company to show respect to Colonel Mucci which would leave them after the briefing. If we compare the command in source language, the command are the same with the previous example. However, the effect is different. As the company heard "atten- hut!", the company was no longer showed a perfect stance but show respects to Colonel Mucci. Meanwhile, the translations that appear are still "pasukan" and "perhatian". The subtitle looks better in this date by translating the first-step command, "company" into "pasukan". However, the next register, "atten-hut!" is still literally translated into "perhatian", meanwhile on the screen, it was shown that the company show salute or respect to Collonel MUCCI. Thus, the translation registers is not irrelevant with the image on the screen because the soldiers did not pay attention but show respect. Translation of this data would be more natural if it was modulated into:

English	Indonesia
Company...	*Perhatian*
atten-hut!	*Hormat, gerak*

In Indonesia, first-step command is usually used to ask the company to pay attention. Therefore, it can be translated into "pasukan" or "perhatian".

2. Subtitle of military registers are incomplete

Some others, the military registers are not fully translated. The following example the command is the subtitle of command given by Colonel Mucci, that is:

Data TGR/19.10-19.12/Kolonel Mucci > prajurit

English	Indonesia
At ease	*Istirahat di tempat.*

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On the screen, it was shown the company change their position form stand stance into resting position after hearing the command. Translation "Istirahat di tempat" is registers in the military setting in Indonesia, but it would be natural if the command followed by execution command, that "Istirahat di tempat, **gerak**! "

This might be done in order to reduce the lenght of subtitle. Besides, this subtitle is quite communicative. However, in military setting this command seems to be incomplete. In Indonesian setting, command usually have 2-3-steps command.

3. Subtitle of military registers are converted to non military register

In contrast to the above data, some military registers are also translated into common words or non-military register in TL. Translators use words that are not military registers in the subtitle. For instance, it can be seen in the following data:

Data TGR/21.00-21.22/ P: Kapten Bob, MT: prajurit

English	Indonesia	
Platoon leader!	*Pemimpin pasukan,*	*Kapten*
Take charge of your platoon!	*Tangani pasukan kalian.*	

In military setting, *pleton* and *pasukan* actually have difference meaning related to the number of people in the company. The SL uses the word "platoon" that indicate it consist of some military groups (company) with total number 24-50 members. Meanwhile, "pasukan" or "company' has 8-20 members (see wikipedia and petra). On the screen, it was shown that the number of army more than 20, therefore it must not translated into "pasukan" but "pleton".

Moreover, the word "tangani" is not a common register to ask the company or platoon leader to take over or take charge his company or platoon by saying "tangani". If it is compared with SL, the subtitle is still likely translated literally. This instruction would be more natural in the Indonesian military registers if it is modulated into the following:
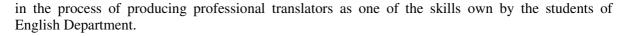
English	Indonesia	
Platoon leader!	*komandan Pleton,*	*Kapten*
Take charge of your platoon!	*ambil alih pasukan!*	

This register is more common in the military context that exists in the target language culture. Based on sentence length and the number of characters, the translation is shorter than the first translation.

Based on the analysis from data analysis, it indicates that the subtitle of military registers from the *Great Raid* movie were mostly translated literally, without considering the existence of military register in this context. The translator does not keep the military register into the target language. As the impact, some of the translations seems to be unnatural in the context of the regular military to the audience's culture. Based on sociolinguistic view, the change of the standard registers into non-standard registers in a particular group of people will cause a strange thing and give different effects. For example, "tangani pasukan kalian!". It could lead to another meaning, for example "beat your company", meanwhile in this context the captain handed over the command to the platoon commander.

Based on the analysis, it implies that registers play an important effect toward the translation quality. Translating military registers to literal or non-military register can create a different context of conversation. Registers, as a characters of certain profession, can indicate that conversation is between common people, doctors, military members, lecturer, etc. Changing the registers can change the people who have conversation. Moreover, translating registers literaly can create misleading translation as they become unnatural, even unacceptable in the target language.

This finding implies that in translation process, translator must consider register as important part that must be treated specially. Translators need to find such natural and acceptable translation that focus to the equivalence of message, not the similarity of word in the target language. Then, in the translation subject, the lecturers must consider it as one of the materials that should be considered

in the process of producing professional translators as one of the skills own by the students of English Department.

D. CONCLUSION

Based on the analysis performed, it indicates that the subtitle military register in this movie is still translated literally into Indonesia. As the effect, some translation are not matched with the image, incomplete, or translated into non military register in the target language. Meanwhile, the military registers are still given a little attention by the translator related to sociolinguistic aspects of language, that a common register if is replaced with other words that will change the nuance and even meaning of these registers. This research is still in the form of initial studies that should be developed further. It needs a further research to obtain a pattern that tends to be used in the subtitle translation (subtitling).

Moreover, in the translation subject, translating register should be considered as one of important material or as one of the process that must be included in the analysis. Identifying registers and translating them correctly should be done in the translation process. It is an important aspect to produce a good translation and producing a good translator by providing various material based on authentic translation problem.

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