

Translation Techniques of Affect on Riley's Utterances in The Movie "Inside Out 2": Appraisal Perspective

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ABSTRACT

The aims of this study are to find out the feelings and emotions expressed by Riley as the main character in the "Inside Out 2" movie and to explore the translation techniques used to translate the emotions that convey the main character's feelings. This study utilizes a descriptive qualitative method and the data were collected by using purposive sampling. The data were analyzed by applying Molina and Albir's (2002) translation techniques framework and Martin and White's (2005) appraisal framework. The result of this study shows that In/Security is the most common type of affect found in the data with 36 data because the feelings expressed by the main character show that growing up and getting puberty can make the main character feel anxious, Un/Happiness with 35 data, Dis/Satisfaction with 28 data and Dis/Inclination with 9 data simultaneously. Besides that, the translation technique frequently used is Established Equivalent with 34 data because the translator wants to make it easier for the readers to understand the message of feelings correctly by translating the SL as an equivalent into the TL, Reduction with 22 data, Literal Translation with 18 data, and Modulation with 17 data, Adaptation with 7 data, and Transposition with 6 data, Borrowing with 2 data, Linguistic Compression with 2 data, Generalization with 1 data respectively. The most common translation technique used is Established Equivalent because the translator has to determine the appropriate translation technique in transferring the meaning to TL.

Keywords: affect; appraisal; attitude; movie; translation technique

INTRODUCTION

Translation implies a correct and precise rendering of what is expressed in one language to another language (Corina, 2021). Through translation, individuals can communicate various perspectives of the world, which allows people to exchange information, knowledge, and ideas. Meanwhile, numerous differences exist between the source language and the target language, so translation is invaluable for those who struggle to comprehend the source language, as they require assistance to convert it into the target language (Manipuspika & Winzami, 2021). Furthermore, the equivalence in translation refers to the TL that most closely matches the SL, as determined by the translator during the process Pinchuck in Suryawinata and Hariyanto (2003). Translators must enhance their language skills and study pertinent linguistic theories that guide their work (Sukhoverkhov et al., 2019).

Some previous studies have been conducted research on translation of affect using appraisal theory. Most studies focus on literary texts or political speeches rather than audiovisual translation such as Nuraisah et al., (2018); Ananda et al., (2019); Zain, Rahman and Nababan, (2023). Some research have investigated translation techniques of attitude appraisal in movie subtitles but has not explicitly examined translation techniques of affect such as Syahputri et al., (2021); Jusry and Cahyono (2021). In addition, translation research using digital application have been conducted by Nadhiroh, et. al (2021); Shafira and Nugroho (2023) & Existing studies generally investigate translations between languages other than English and Indonesian. There has been no in-depth research on affect translation techniques in animated film subtitles, which present unique challenges in translating the emotions of animated characters. The specific challenges of audiovisual translation and emotional expression in animated characters have not been thoroughly explored from this perspective. The present study aims to fill this gap by examining affect translation techniques in English to Indonesian subtitles on the film *Inside Out 2* by providing insights into the transfer of emotions across languages and cultures.

According to Molina and Albir (2002), there are eighteen types of translation techniques. Those are: (1) Adaptation is a cultural component that is replaced by an equivalent element aligning more closely with the cultural norms and expectations of the target language context. This achieves a more familiar and comprehensive text. (2) Amplification involves adding information or explanatory details that are absent in the source language, often through informative or explicative paraphrasing. (3) Borrowing involves incorporating words or expressions from the source language, either in their original form (pure borrowing) or with modifications to spelling or pronunciation (naturalized borrowing). The authoritative dictionary of the source language serves as a reference to determine whether a term qualifies as a borrowing. (4) Calque involves replicating the syntactic or lexical structure of the source language, often resulting in the creation or use of neologisms in the target language by the translator. (5) Compensation involves conveying elements of meaning or stylistic effect from the source text at a different point in the target text, due to the inability to reproduce them in the same location or manner as in the original. (6) Description is employed when a term or expression is substituted with an explanation detailing its form and function. (7) Discursive creation refers to a form of translation in which a context-independent and unpredictable equivalence is temporarily established. (8) Established equivalent refers to the use of a widely accepted term or expression typically validated by dictionaries or common usage as a translation in the target language. (9) Generalization is a translation strategy that renders source language terms into broader or more neutral expressions in the target language. (10) Linguistic amplification refers to the addition of linguistic elements in the target language that were implicit or absent in the source language. This technique is commonly applied in interpretation and consecutive dubbing. (11) Linguistic compression involves condensing linguistic elements in the target language. This technique is frequently employed in simultaneous interpreting and subtitling and stands in contrast to linguistic amplification. (12) Literal translation, also referred to as metaphrase, involves translating text word-for-word. It preserves the original syntax, meaning, and stylistic features of the source text. (13) Modulation is a translation technique that involves altering the perspective, emphasis, or conceptual framework relative to the source language. These shifts may occur at the lexical or structural level. (14) Particularization involves translating using more specific or detailed terms, serving as the opposite approach to generalization. (15) Reduction is a translation strategy that involves omitting certain elements of information from the source language in the target language. This approach contrasts with amplification. (16) Substitution involves converting linguistic elements into paralinguistic features such as intonation or gestures – or the reverse and is primarily applied in interpreting contexts. (17) Transposition is a translation method that shifts elements from one grammatical

category to another while preserving the original meaning. It involves modifying the grammatical structure of the text. the final strategy, (18) Variation, involves substituting linguistic or paralinguistic elements that influence language variables such as tone, style, regional dialects, or social variation in the text.

Besides that, a translator must handle cultural references, idioms, and social customs that might lack direct counterparts in the language translation, while cultural references often contain implicit meanings that are difficult to convey in another language, necessitating a nuanced understanding of both the source and target cultures (Alharahsheh, Moindjie, & Lin, 2024). Moreover, a translation should be viewed as a cross-cultural process, emphasizing that even when direct translations are possible, the meanings derived from those translations can vary significantly across different cultural backgrounds (Nida & Taber, 2003). Hence, translation is translating various source languages from all over the world into one target language from the language used by the translator every day or the language from the translator's place of origin. Translation itself can be in the form of documents, subtitles, poetry, etc. However, translating the source language into the target language must be appropriate, precise, and correct so the readers can understand the message very well. Translating one language into another can be challenging due to the differences in language and cultural systems between the source and target languages. This also applies to the translation of movie subtitles.

Subtitles are crucial in bridging language gaps and ensuring viewers can fully understand and enjoy audiovisual content, effective subtitles should convey the literal meaning of dialogue and the nuances, humor, and cultural context inherent in the source language (Cintas & Remael, 2014). Meanwhile, (Fitria, 2020) argues that the translation techniques in subtitling must be thoughtfully chosen so that viewers can comprehend the dialogue while also interacting with the movie's visual aspects. Translating movie subtitles requires meticulous thought regarding the dialogue's meaning, context, and cultural subtleties (Nan, 2023).

Nowadays, various issues and problems related to the quality of translations in movie subtitles have emerged. Many movie subtitles are translated inaccurately to the target languages about meaning and cultural appropriateness. This problem is caused by multiple elements, such as the intricacies of language, cultural subtleties, and the limitations of the subtitling format. Subtitles often use techniques like paraphrasing, euphemism, omission, and calque, which can result in misunderstandings of the original meaning and cultural context of the dialogue (Hashish & Hussein, 2022). This is often due to time constraints in the translation process, lack of understanding of cultural context, or the use of imperfect automatic translation technology. As a result, viewers often experience confusion or lose the essence of the film's narrative. Therefore, people need to know that translating a feeling and emotion is difficult because the main character's feelings and emotional qualities must be translated correctly to call it a good translation.

A more in-depth analytical approach to the quality of subtitle translations is needed to solve these issues and problems. One method that can be used is the appraisal study developed by Martin and White (2005). Martin and White have a framework for analyzing evaluative language and revealing attitude, engagement, and graduation in texts. Attitude includes appreciation to evaluate things, judgment the people's character, and affect their feelings (Martin, 1992; Martin & White, 2005). Attitudes relate to assessing various aspects, including individuals' traits and feelings. It encompasses a range of assessments that can vary in intensity and polarity. These evaluations may stem from the speaker or writer or be attributed to external sources. The concept of attitude is multifaceted, typically encompassing three main domains: affect, which relates to emotional reactions and feelings; judgment, involving assessments of behavior and character; and appreciation, which concerns evaluations of things (Martin &

White, 2005; Martin & Rose, 2007). Investigating attitude in translation, especially in multimedia settings such as film subtitling, is essential for maintaining the intended emotional resonance and character growth in the target language. Nonetheless, it is vital to understand that achieving complete equivalence in attitude translation is frequently unfeasible because of disparities in language and culture.

Affect is developed within the discourse semantic system of attitude, and it is expressed through a variety of grammatical forms. Attitude refers to the way emotions or sentiments are constructed as a system of meaning, encompassing evaluative stances such as praise or blame. In appraisal theory, this reflects whether a speaker or writer assigns a positive or negative value to a person, place, object, event, or situation. According to Martin and White (2005), attitude is categorized into three domains: affect, judgment, and appreciation. Affect specifically pertains to the expression of emotional responses both positive and negative. It involves the evaluation of how individuals emotionally respond to particular experiences, conditions, or phenomena. It assesses an individual's emotional reaction to a particular situation. It concerns the way individuals respond emotionally to favorable or unfavorable events, circumstances, and occurrences. They can communicate positive and negative emotions. It can also be conveyed explicitly or implicitly to describe a specific circumstance.

According to Martin and White (2005) they identify various grammatical realizations of affect, which include mental process, participant modification, and relational process. Further, Martin and White, (2005) said that there are irrealis and realis affect. In irrealis affect, there is dis/inclination. Whilst realis affect consists of un/happiness, in/security, and dis/satisfaction. This classification is illustrated in the table below:

TABLE 1: Types of affects (Martin and White (2005))

Types of Affects	Positive	Negative
Dis/Inclination	miss, long for, yearn for	wary, fearful, terrorised
Un/Happiness	Cheerful buoyant, jubilant; like, love, adore	sad, melancholy, heart-broken, broken-hearted, heavy-hearted, sick at heart; sorrowful, joyless, dreary, cheerless, unhappy, sad; gloomy, downcast, low, down, down in the mouth, depressed, weepy, wet-eyed, tearful, in tears
In/Security	Together, confident, assured; comfortable, confident, trusting	uneasy, anxious, freaked out; startled, surprised, astonished
Dis/Satisfaction	Involved, absorbed, engrossed; satisfied, pleased, chuffed/impressed, charmed, thrilled	flat, stale, jaded; cross, angry, furious; bored with, sick of, fed up with

Table 1 provides a comprehensive framework for understanding how emotions are linguistically realized. By distinguishing between irrealis and realis affect, and further categorizing them into dis/inclination, un/happiness, in/security, and dis/satisfaction, their framework allows for a nuanced analysis of emotional expression in language. This typology serves as a valuable tool for examining how speakers convey attitudes, feelings, and interpersonal positioning across various contexts.

METHODOLOGY

This research used qualitative descriptive analytical approach, in which data of this study were in the form of dialogues and its Indonesian subtitles are analyzed to understand the emotions and feelings translation. This study employed purposive sampling as a method to select data sources, with a particular focus on the main character's utterances in *Inside Out 2* and the Indonesian text (Khalefa and Selian 2021). Purposive sampling is a non-random sampling technique used to select samples that are most relevant to the research objectives. According to (Nyimbili and Nyimbili 2024), purposive sampling is particularly effective in qualitative research to identify and select information-rich cases that are highly relevant to the phenomenon under study. The "Inside Out 2" movie was produced by Pixar Animation Studios of Walt Disney Pictures in 2015. Meanwhile, in analyzing the data, content analysis was applied. The data collected contained affect appraisal of feelings and various emotions of main character. Furthermore, the subtitle of both in English (SL) and Indonesian (TL) were retrieved from the following website <https://subsource.net/subtitles/inside-out-2-2024>.

RESULT AND DISCUSSION

The researchers used the appraisal theory of affect to describe Martin and White's (2005) theory for analyzing feelings and emotions from the *Inside Out 2* movie and it became a better understanding of this research. The unit of analysis is clauses in the subtitle of *Inside Out 2* movie which is part of the affect of Martin and White's (2005) appraisal theory. The source language is English and the target language is Indonesian. This research focuses on translation techniques by Molina and Albir (2002). Based on the analysis of the affect and the translation techniques of both subtitles, here are the finding of affect and translation techniques used in the subtitle of *Inside Out 2* movie. The finding of affect conducted by Martin and White (2005), states that Dis/Inclination contains feelings of fear or desire that drive characters' actions and reactions. Un/Happiness is considering emotions, the unhappiness affect is often the first thing that springs to mind, and it is listed in every inventory that has been used. It deals with the emotions of happiness and sadness as well as the potential to direct these emotions toward a trigger by liking or disliking it. In/Security encompasses emotions of tranquility and anxiety concerning the characters' surroundings, including the individuals they interact with. The last is Dis/satisfaction relates to the emotions of accomplishment and annoyance with the activities we are involved in, including our roles as spectators and participants.

Meanwhile, the finding is from 18 translation techniques conducted by Molina and Albir (2002), there are only 9 translation techniques used in the data. There are: Established Equivalent to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL. Reduction to suppress a source language information item in the target language. Literal Translation to translate a word or an expression word for word. Adaptation to replace a source language cultural element with one from the target culture. Transposition to change a grammatical category. Modulation to change the point of view, focus, or cognitive category concerning the target language; it can be lexical or structural. Borrowing to take a word or expression straight from another language. Generalization to use a more general or neutral term. The last is Linguistic Compression to synthesizes linguistic elements in the target language, this is often used in simultaneous interpreting and subtitling.

TABLE 2. Translation Techniques and Affect Segmentation

No	Types of Affects	Freq.	Translation Techniques	Freq.	Perc.
1.	Dis/Inclination	9	Established Equivalent	3	2,7%
			Literal Translation	2	1,8%
			Reduction	1	0,9%
			Modulation	1	0,9%
			Borrowing	2	1,8%
			Total	9	8,1%
2.	Un/Happiness	35	Established Equivalent	11	10%
			Reduction	6	5,4%
			Literal Translation	6	5,4%
			Transposition	5	4,5%
			Modulation	5	4,5%
			Adaption	1	0,9%
			Generalization	1	0,9%
			Total	35	31,8%
3	In/Security	36	Established Equivalent	14	12,7%
			Reduction	7	6,3%
			Literal Translation	4	3,6%
			Modulation	7	6,3%
			Adaption	4	3,6%
			Total	36	32,7%
4.	Dis/Satisfaction	28	Established Equivalent	6	5,4%
			Reduction	8	7,2%
			Literal Translation	6	5,4%
			Modulation	4	3,6%
			Adaption	2	1,8%
			Transposition	1	0,9%
			Linguistic Compression	2	1,8%
			Total	28	25,4%
Total		110		110	100%

Affect

Affect is concerned with the emotions of the writer or speaker. It could be happy or negative emotions. In affects, the writer or speaker expresses their emotional reaction to a person, thing, event, or condition through an appraisal. Here are the results and descriptions of the analysis:

Dis/Inclination

According to Martin and White (2005), dis/inclination contains feelings of fear or desire that drive a character's actions and reactions. It always seems to implicate a trigger. It is type of affect that is used to express feelings that make the observer do something. There are 9 findings existed in the data with 8, 1%. Below are the examples and description.

Excerpt 1

SL: You're paranoid

TL: Kau paranoid

In excerpt 1, the researchers found that the word "paranoid" is classified as negative affect. It serves as an affective behavior where it shows a feeling of disinclination: fear because the

speaker realizes that someone is extremely fear about something. Meanwhile, the type of translation technique used by the translator is Borrowing because there are no changes at both languages. Moreover, the meaning of the word “paranoid” in both SL and TL is still the same. In so doing, the translator keeps the original word in the target language (TL) rather than substituting it with other terms like “*paranoia berlebihan*” or “*ketakutan tak beralasan*” which likely unacceptable.

Excerpt 2

SL: Aw. I miss those girls

TL: Aku rindu mereka

In excerpt 2, the researchers found that the word “miss” is segmented into positive affect. It acts as an affective mental process where it shows a feeling of inclination: desire because it shows Riley's feelings towards her friends. Meanwhile, the translation technique used is Reduction. The word “Aw” is not translated into the target language. The translator omits the word “Aw” from the TL and he translates the pronouns “those” into “mereka” which is commonly acceptable. He uses this translation technique to make it simple and to the point. Although the message is still clear, several nuances in the SL are not entirely transmitted to the TL, indicating a loss in specific parts during the translation process.

Un/Happiness

According to Martin and White (2005), un/happiness represents emotional states, whether happy or sad and the possibility of turning those emotions into like or dislike. There are 35 data found in the movie with 31, 8% occurrences. Here are the examples.

Excerpt 3

SL: Riley scores and everyone hugs her

TL: Riley cetak skor dan semua memeluknya

In excerpt 3, the researchers found that the word “hugs” is categorized into positive affect. It performs as affective behavior where it shows a feeling of happiness: affection because everyone shows their feelings by hugging to each other. It is because the lexis “hugs” means a close embrace with the arms, especially as a sign of affection. Concurrently, Literal Translation is applied by the translator to render the word “hugs” into “memeluknya”. He uses this technique because he translates it as it is. It can be seen in the excerpt 3 above that the clause “Riley scores and everyone hugs her” is translated into “Riley cetak skor dan semua memeluknya” without any changes in its structure. He translates it one by one and retains the meaning of the SL without any addition or subtraction of important elements in the sentence, and it still sounds natural in the TL.

Excerpt 4

SL: I'm glad you came to talk with me

TL: Aku senang kau bicara denganku

In excerpt 4, the researchers found that the adjective “glad” is grouped into positive affect. It plays as an affective mental process showing a feeling of happiness: cheer. The affect is happiness: cheer because Riley shows her feelings that she is glad to talk with her friends. The word “glad” means experiencing pleasure, joy, or delight to make happy. Kind of translation

technique used by the translator is Established Equivalent. He uses established equivalent technique because he translates the clause equally by the dictionary. It can be seen the TL, that the translator translates the word into a familiar language in the TL. The utterance in the SL is a typical way to show joy or gratitude for someone excited to communicate. In the meantime, in TL, "Aku senang kau bicara denganku" is a typical substitute that expresses the same message.

Excerpt 5

SL: But we hate those things

TL: Namun, kita membencinya

In excerpt 5, the researchers classify the adjective "hate" into negative affect. It expresses or feels extreme dislike or disgust about something. It is affective behavioral process illustrating a feeling of unhappiness: antipathy because it shows Riley's feelings about something she hates. Furthermore, the translator employs Transposition technique because he translates the utterance "hate those things" into "membencinya." There is a change in the structure of the SL to the TL, from a phrase to a word. It seems that the translator renders the phrase "those things" into "nya" rather than "hal-hal itu" to make it readable and acceptable since he tries to maintain the context of the conversation.

Excerpt 6

SL: First, Mom and Dad are very disappointed

TL: Pertama, Ibu dan Ayah kecewa berat

In excerpt 6, the researchers identify the lexis "disappointed" as negative affect which means defeated in expectation or hope. It is broken into affective mental process describing feeling of unhappiness: misery since Riley's parents are disappointed to her mistake. Furthermore, the translation technique used by the translator is Established Equivalent. He uses this because he translates the clause without changing any words and structure. The phrase "Mom and Dad" is translated into "Ibu dan Ayah" a commonly words used in the TL. Meanwhile, the phrase "very disappointed" is translated into "kecewa berat" which is a natural Indonesian word indicating a high level of disappointment. The word "disappointed" in SL refers to severe unhappiness and the word "kecewa" in TL has the same intensity. It can be seen from the translation result in the target language, that the translator translates the word into a similar language in the target language to easily understand.

In/Security

In/security represents emotions of tranquility and anxiety concerning the characters' surroundings, including the individuals they interact with (Martin and White, 2005). There are 36 data found in the movie with a total of 32, 7%. The examples are illustrated below:

Excerpt 7

SL: She's delusional!

TL: Dia berkhayal!

The excerpt above shows that the word "delusional" is identified as negative affect which shows a feeling of insecurity: disquiet. It reflects the speaker's frustration that someone is believing something falsely. This word refers to a persistent false psychotic belief regarding

the person. The translator applies Adaptation technique because there is a cultural change in the structure of the SL to the TL. It can be seen from the word "delusional" which is translated into "berkhayal" the cultural structure is changed from the source language to the target language for the familiar context. If the translator translates it literally as "Dia delusional!" the word may seem strange in the target language. The translator alters "delusional" to "berkhayal," since it is more consistent with Indonesian cultural terms. It is said that adaptation technique makes the utterance sound more natural while still conveying the speaker's original meaning in the SL.

Excerpt 8

SL: I'm **starting to think** you guys don't understand

TL: Aku mulai berpikir kalian tidak mengerti

The above excerpt explains that the phrase "starting to think" as negative affect. The phrase "starting to think" is classified as affective behavior depicting a feeling of insecurity: surprise. It is segmented into insecurity: disquiet because Riley starts feeling insecure. She is startled because she thinks that her friends do not understand her. The phrase "starting to think" means a sudden involuntary bodily movement or reaction. Meanwhile, in translating the TL, the translator applies Established Equivalent technique. He employs established equivalent technique because he decides to translate it naturally. It can be seen in the phrase "starting to think" which is translated into "mulai berpikir" which sound acceptable and readable in the TL. The phrase "you guys don't understand" is translated into "kalian tidak mengerti", which is also a commonly expression used in everyday conversation in Indonesian. The translator uses an established equivalent technique that becomes more natural and in line with daily language usage.

Excerpt 9

SL: I trust her judgment

TL: Aku percaya penilaiannya

The example above shows positive affect which is indicated by the use of adjective "trust". It is segmented into affective behavioral process that show security: trust because the speaker believes and trusts her friends. Literally, the word means to hope or expect confidently. The translator uses Established Equivalent technique to render the utterance. He uses established equivalent technique because he tries to make the TL sound like Indonesian since it will be a common way to express that utterance. Besides that, he also tries to maintain the meaning to be consistent. In addition, the emotional element of the word "trust" is preserved in the translation. The word "judgment" in this context refers to a person's ability to judge or make decisions. In so doing, the word "penilaiannya" is an appropriate equivalent in the target language and it becomes Indonesian standardized term. Thus, the translator maintains the structure and its meaning as it is in the SL without significantly changing the word.

Excerpt 10

SL: I will now believe in myself

TL: Kini aku akan percaya diriku

In excerpt 10, the researchers segment the adjective "believe" as positive affect. The word "believe" plays as affective mental process showing a feeling of security: confidence for Riley tries to be confident by trusting to herself. The word "believe" means to accept the word or

evidence of it. Meanwhile, the translation technique used by the translator is Established Equivalent. He uses this technique because the translator considers that it is the best way to translate the utterance of the TL word for word since it is properly used in Indonesian. Besides that, he also wants to maintain the meaning and its structure without giving any changes in the TL. In so doing, this expression remains acceptable as a common version in Indonesian. However, in the target language the line is more organically formed in Indonesian as "Kini aku akan percaya diriku," which is more generally used translation.

Dis/Satisfaction

Dis/satisfaction relates to the emotions of accomplishment and annoyance with the activities we are involved in, including our roles as spectators and participants (Martin and White, 2005). There are 28 data found in the movie with 25,4% occurrences. Below are the examples and its description.

Excerpt 11

SL: Well, Dani might be a little mad at us

TL: Mungkin Dani sedikit marah kepada kita

The example provided in excerpt 11 illustrates that the lexis "mad" is grouped as negative affect. It means intensely angry or displeased. It shows a feeling of dissatisfaction: displeasure since Riley and his friends felt that they would make Dani dissatisfied due to their mistakes. In translating the TL, the translator employs Established Equivalent technique. It can be seen that the translator renders the SL word by word to maintain the meaning and its structure in the TL. He employs established equivalent technique because all sentence elements in the SL have been translated using common and natural equivalent in the TL. There is no significant change in meaning but the word choice follows the language standards commonly used in similar contexts of Indonesian.

Excerpt 12

SL: It's what you would call the boredom

TL: Itu yang kau sebut kebosanan

In the excerpt above, the researchers split up the word "boredom" into negative affect. It refers to being weary and restless through lack of interest. The lexis is considered as affective behavior depicting a feeling of dissatisfaction: ennui for the speakers are being lazy to listen to the conversation. Furthermore, the translation technique applied by the translator is Linguistic Compression technique. He uses it because the SL's the phrase "It's what you would call" which could be translated Indonesian as "Ini adalah apa yang akan kau sebut sebagai kebosanan" however, the translator reduced and simplified it to "Itu yang kau sebut kebosanan" without losing the meaning of the utterance.

Excerpt 13

SL: We're so proud of you

TL: Kami bangga kepadamu

The underlined word in SL reveals positive affect. It performs as an affective behavior illustrating feeling of satisfaction: pleasure since Riley's parents are so much pleased and so proud of Riley due to her victory in the hockey competitions. Meanwhile, the translation

technique used by the translator is Reduction. The translator uses Reduction technique because in the TL, the translator does not explicitly translate the intensifier “so”. He prefers to omit it because it would seem natural and acceptable in Indonesian context. Although the intensifier “so” is not translated into the target language, the main meaning is still vividly conveyed. The intensifier “so” reinforces the level of pride. However, in the Indonesian context, “*Kami bangga kepadamu*” is emotionally strong enough without the need for additional emphasis. The translator prefers using reduction technique used in this translation because there is a removal of non-essential elements that are not important in the meaning of the target language. The result is still natural and follows the way of Indonesian daily expression.

Excerpt 14

SL: Riley still likes the show

TL: Riley masih suka acaranya

In excerpt 14, the researchers found that the word “likes” belongs to positive affect. It can be seen that the word “likes” acts as an affective behavior functioning to show a feeling of satisfaction: interest because Riley still likes and she interested in the shows when she was a kid. In the meantime, Literal Translation technique is applied to this translation. The translator used literal translation technique because the utterance in the TL follows the structure of the SL without any major changes in meaning or adjustments. It can be seen that there is no significant change in meaning of the TL. The word “still” is translated as “masih”, which has the same meaning in the context of time and continuity. The word “likes” is still translated as “suka”, which is in line with its original meaning.

Discussion

It can be seen from the findings of this study, the translator mostly employs established equivalents translation techniques because it provides clarity, consistency, and cultural appropriateness especially when dealing with terms, phrases, or expressions that already have widely accepted translations. Furthermore, it also ensures that the meaning of a translation is fully transferred to the target language. Thus, there were no grammatical shifts in the target language. The result of this study in line with Zain, Rahman, & Nababan (2023); Jusry & Cahyono (2021); and Nuraisiah, Nababan, & Santosa (2018) which underline that it is a critical case for translators to understand when employing established equivalent in their works. In translating the SL, the translator does not neglect to render the emotion of the main character into the TL. In TL, the affect is still translated vividly and it sounds acceptable since the translator employs the right technique to translate it. In addition, the others study contrasts this research by applied the deletion and discursive creation techniques while transferring to the target language. In various translation data of discursive production, the translator creates the translation outside of the framework of the original meaning. Following the purpose, the translator used discursive creation to boost the readability of the target language. This approach is similar to Syahputri, et.al (2021), who claimed that the use of this technique attempts to pique the interest of target language readers.

CONCLUSION

Based on the process of analyzing the affect and translation techniques used in the Inside Out 2 movie subtitle, the researchers can conclude the result by the following statistics. This research discovered that Riley's primary character in the Inside Out 2 movie most frequently

displayed the affect type of Insecurity; disquiet, which accounted for 22 data or 20% of the total. It can be seen that affect In/Security is the most frequently used with 32, 7% or 36 data. Then followed by Un/Happiness with 31,8% or 35 data. Then, Dis/Satisfaction with 25,4% or 28 data. The least is Dis/Inclination with 8, 1% or 9 data. This indicates that Riley's emotions are highly diverse. The translator was able to convey feelings and emotions through the translation of the utterances. Meanwhile, the translation technique most used in the Inside Out 2 movie is Established Equivalent with 34 data or 30,9% because the translator has to determine the appropriate translation technique in transferring the meaning to the target language. Followed by a Reduction with 22 data or in total of 20%. Then, Literal Translation with 18 data or 16,3%, and Modulation with 17 data or 15,4%. Furthermore, Adaptation with 7 data or 6,3% and Transposition with 6 data or 5,4%. Next is Borrowing with 2 data or 1,8% and Linguistic Compression with 2 data or 1,8%. The least is Generalization with 1 data or 0,9%.

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