

TRANSLATION TECHNIQUES IN INDONESIAN SUBTITLE TEXT OF THE BAD GUYS MOVIES

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Abstract

Syam Ramadhani Yoga P, The Translation Techniques In Indonesian Subtitle Text Of (The Bad Guys Movies). A Final Thesis: English Department, Language and Arts Faculty, Semarang State University, 2024. The research is explained about translation technique in focusing on find Indonesian translation subtitle in The bad guys. The researcher takes the whole English text subtitle corpus. The goal of the study is investigated by the researcher using a qualitative approach. By reading both the source and target texts, the researcher looks for translation strategies in the texts, marks, categorizes, and analyzes the data using Molina and Albir's translation technique theories. The researcher employs himself to gather data in one of these multiple processes. The data analysis results indicate that: (1) there were eight translation techniques used in The Bad Guys movie; (2) literal translation was the most popular technique used in the movie; and (3) the researcher divided the literal translation techniques to identify the most common frequency, which turned out to be a simple sentence containing the highest percentage. This study offers insights into the complexities of audiovisual translation and contributes to the broader field of subtitle translation.

Keywords: translation, translation techniques; subtitle; audiovisual

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INTRODUCTION

In this digital era, many television and animation industries produce several shows in series, seasons, and movies (Curtin et al., 2014). Many children, teenagers, and adults enjoy action movies aired by foreign industries from all over the world. However, the limitations in understanding a core story in a movie lie in the language barrier. In this article, we will examine some of the most common mistakes people make when working on a translation project. Furthermore, we can conclude the analysis of this project's translation to explain the definition of translation correctly. To do so, we must first understand what translation itself is so that this report can summarize the data accurately and precisely. According to the dictionary, translation involves making multiple modifications from one language to another before altering one's own or another person's original language. Translation modifies a form during linguistic speech. We speak of real words, phrases, clauses, sentences, paragraphs, and so on, that are understood when spoken orally or in writing (Larson, 1998).

To achieve a good translation, various strategies are employed for each word translation. It is frequently—though not always—the translation of the text's meaning into another language according to the author's original intent. This needs to be simple and based on common sense since one must communicate effectively in two languages. However, because you are adopting a different vocabulary, it can be perceived as convoluted, manufactured, and dishonest (Dong, 2022).

Another explanation implies that the term "translation" covers a wide range of viewpoints. In the first sense, the translator's role is to take the original text, also known as the source text (ST), and transform it into a text written in a different language, known as the target text (TT). This definition adds more variables. The first of these are the "sub-types," which comprise not only conventional written products, like literary and technical translations, but also more modern forms such as audiovisual translation. Audiovisual translation is a written product that is read alongside an image on a screen, in a movie theater, television show, DVD, or video game (Baker et al., 2016).

Every section of our academic or entertainment sources uses translation. A movie, for example, frequently uses translation to convey its message. In the film, translation is referred to as subtitles. Interlingual subtitling is a kind of language transfer where the subtitles and the original Source Text (ST) coexist in the subtitled text rather than replacing one another. It is stated that subtitles work best when the spectator is not aware of them. They must adhere to specific readability standards and be as succinct as possible to avoid detracting from the show in order to achieve this (Zanotti, 2022). Localizing audiovisual media content through various translation techniques is the focus of the academic and professional field known as audiovisual translation (AVT) (Díaz-Cintas, 2019). This type of content must be translated with an understanding of the coexistence of verbal and nonverbal information, which is simultaneously communicated through visual and auditory channels. Scholars in translation studies have been particularly interested in the complex semiotic texture of audiovisual creations in recent decades, and since the introduction of digital technology in the late 20th century, the field has experienced significant growth and diversification.

For example, research has been conducted over time to investigate translation methodologies applied to audiovisual materials, such as the film *Bajrangi Bhaijaan* (Fitria, 2019). The outcomes of this study highlight the use of various well-known translation procedures, including Literal translation (137 instances or 28.84%), Modulation (86 instances or 18.11%), Reduction (83 instances or 17.47%), Established Equivalence (49 instances or 10.32%), Amplification/Addition (42 instances or 8.84%), Transposition/Shift (33 instances or 6.95%), Borrowing (20 instances or 4.21%), Particularization (12 instances or 2.53%), Generalization (6 instances or 1.26%), Adaptation (5 instances or 1.05%), and Description (2 instances or 0.42%). Another example is the movie *Jungle Book* (Romdhati, 2018), where the researcher used translation shift as a parameter and

employed a Systemic Functional Linguistic (SFL) tool, developed by Halliday and Matthiesen (2014). The second tool was Focus Group Discussion (FGD), developed by Molina and Albir (2002). The final result of these two tools showed a change in value in the modality of the target language area, leading to data being used in modulation and reduction, combined with the established equivalence found by Romdhati (2018). Another example comes from Sulaiman et al. (2022), where information was gathered from the translations of conversations between the Wolf, Snake, and Dia characters.

The information gathered from these translations takes the form of conversations between Diane Foxington, Snake, and Wolf, concentrating on words, phrases, clauses, and sentences containing shifts. The findings demonstrated that all kinds of adjustments were made.

The translated text of the movie *The Bad Guys* contains 238 category shifts and 9 level shifts out of the 247 shifts found. In particular, 98 of the data are related to level shifts, 9 to class shifts, 123 to category shifts, and 8 data correspond to intra-class and system shifts. The audience learns more about the film through the subtitles. For this reason, a translator should be aware of the quality of their work when creating a professional translation or subtitle. According to Larson (1998), a good translation should meet three criteria: it should be natural, accurate, and clear. Before translating a book, movie, song, or other literary work, the rationale behind my research motivation is explained in the analysis of *The Bad Guys*, which exemplifies translation approaches, requiring the adaptation of humor, wordplay, and culturally specific references for a global audience while maintaining the movie's tone and allure. This analysis elucidates the complexities inherent in translating both language and concepts that may be absent in different cultures, as well as the methods utilized by translators, such as localization, transcreation, and adaptation, to convey comedy and cultural subtleties effectively.

This process is especially complex in animated movies for younger audiences, where humor often uses double meanings, slang terms, and visual puns. As a result, translators must find equivalent terms that remain relevant in a variety of linguistic and cultural contexts. These difficulties are exacerbated by the film's blending of several genres—comedy, robbery, and action—making it a compelling illustration of how translation mediates and changes audience experience and understanding across linguistic divides. By challenging conventional villain narratives and providing an examination of identity, morality, and redemption, the film *The Bad Guys* offers a distinctive viewpoint.

The movie humanizes its "Bad Guys," emphasizing issues like the possibility of change, the influence of social labels, and the difficulties of balancing good and evil, as opposed to depicting its characters as flat antagonists. The movie encourages viewers to see past superficial assessments and poses questions about how society defines "bad" and "good" by concentrating on a group of clichéd villains who want to change. This viewpoint appeals to audiences of all ages and

cultural backgrounds because it is both funny and perceptive, fusing action and comedy with moral contemplation.

While numerous studies have examined subtitling strategies, the novelty of this research lies in its focus on *The Bad Guys*, a recent animated film that blends comedy, action, and moral themes. The study not only analyzes common translation techniques but also explores how these methods manage cultural nuances and humor, which are critical in children's animation. This contributes new insights into audiovisual translation by exploring how subtitles adapt complex language and cultural references to resonate with a global audience.

The primary objective of this research is to identify the translation techniques used in the Indonesian subtitles of *The Bad Guys*, focusing on the frequency and application of various methods, such as literal translation, modulation, and reduction. The study also aims to determine the most commonly used techniques in this film. By doing so, this research provides valuable information for translators and scholars in audiovisual translation, offering insights into how to balance fidelity to the source text with the need for cultural adaptation in subtitles. The findings can also serve as a guide for improving subtitle translation in animated films, ensuring that they are both accurate and culturally relevant.

The purpose of this study is twofold. First, it aims to explain the number and types of translation techniques used in the movie *The Bad Guys*, providing a comprehensive analysis of the subtitling strategies employed. Second, the study seeks to identify the most commonly used translation methods in the film, with a particular focus on determining which techniques were most effective in conveying the original meaning while adapting to the cultural context of the target audience. Through these objectives, the study will offer valuable insights into the subtitling process and its impact on the audience's understanding of the film.

RESEARCH METHODS

Research Design

Qualitative research is "a form of systematic empirical inquiry into meaning," according to Shank (2002, p. 5). Shank's statement implies that systematic research is "planned, ordered, and public," adhering to guidelines decided upon by the community of qualitative researchers. By empirical, he refers to the fact that the world of experience serves as the foundation for this kind of research. According to the study of meaning, researchers aim to comprehend how other people interpret their experiences (Boeije, 2016). A descriptive research's goal, according to Burns and Grove (2003, p. 201), is to paint a picture of the issue as it actually occurs. The researcher analyzes the language compression methods utilized in the subtitles of the movie *The Bad Guys* based on that theory. In the meantime, I also learn that it's essential to combine quantitative and qualitative approaches. When the quantitative strategy is used to assemble the findings with a straightforward count by providing the percentage, the qualitative approach is utilized to determine the subtitle's techniques. "Each methodology can be used to complement the other within the same area of inquiry since they have different

purposes or aims." This explanation of the theory method is continued by Sugiyono (2013, p. 39), as cited in Susan Stainback's statement. As a result, this research blends qualitative and quantitative methodologies because the study's conclusion includes both descriptive and percentage-based research.

Object of the Study

The object of the study is based on the movie *The Bad Guys*. *The Bad Guys* are a group of crooks who enjoy living the good life by being bad. They take pride in their criminal activity and love going on rampages throughout the large city. Despite their differences in ideas and personalities, the team—which consists of Mr. Wolf (Sam Rockwell), Mr. Snake (Marc Maron), Mr. Shark (Craig Robinson), Ms. Tarantula (Awkwafina), and Mr. Piranha (Anthony Ramos)—is bound together by their unique aptitude for thievery. As the renowned Professor Marmalade (Richard Ayoade) is set to receive the coveted Gold Dolphin award, the Bad Guys attempt to steal the pricey prize during the ceremony in an attempt to disgrace Police Chief Misty Luggins (Alex Borstein) and the newly appointed Governor Foxington (Zazie Beetz). This movie was released on June 26th, 2022. *The Bad Guys* is rated PG for coarse humor and action during its 100 minutes.

Types of Data

Two categories of data exist: primary and secondary data. All of the lines that concentrated on the direct speech and translation in the film served as the main source of information. The examination of the case supporting the subtitle's adoption of the dominant technique for subtitle translation constituted the secondary data.

Procedures for Analyzing the Data

Transforming the quantitative information that had been gathered into an explanation was the process of data analysis. There were several data phases in this study. Reading the data was the first step.

Table 1. Translation techniques used in The Bad Guys The Movie
Source : Implemented from Sutopo (2002)

No	Source Text	Target Text	Back Translation	Techniques Translation
1 Etc.	you wouldn't be able to tell the difference	Anda tidak akan bisa membedakannya	you wouldn't be able to tell the difference	Literal Translation

Initially, the author read the English original screenplay and the Indonesian subtitles while watching the movie *The Bad Guys*. In the data example above, it can be concluded that placing the English and Indonesian dialogues side by side in a table allowed us to determine the translation strategies employed in the Indonesian subtitle in the second phase. In Table 2, this was displayed. The author then included a column called "Back Translation" to examine each dialogue's translation method in detail. Identifying the most popular methods for translating the subtitle is the third stage. Subsequently, the researcher examines the instances in which the subtitles employed the most frequent strategies for subtitle translation. Finding the type of sentence used in the film—simple, compound, short utterances, or phrasal verbs—is necessary for the researcher to examine the cases.

RESULT AND DISCUSSION

This chapter includes an analysis and discussion of the prominent strategies employed by the subtitle in translating The Bad Guys into Indonesian, as well as the techniques used in the translation itself. The Findings and Discussion sub-chapters make up this chapter.

Findings

The examination of the translation strategies applied to the movie Bad Guys subtitle is covered in this chapter.

Table 2. Percentage of the Translation Technique

Source : Primary Data (2025)

No	Translation Techniques	Frequency	Percentage
1	Linguistic Amplification	1	0,50 %
2	Established Equivalent	2	1%
3	Substitution	6	3%
4	Linguistic Compression	7	3.50%
5	Modulation	8	4%
6	Reduction	9	4,50%
7	Borrowing	17	8,50%
8	Literal Translation	150	75%
	Total	200	100%

The researcher has decided to employ the eighteen translation strategies suggested by Molina & Albir (2002).

Findings Explanation Detail

1. Full Transcript movie dialog explanation

In this discussion, the researcher found 11490 words in the full transcript of the dialog movie from Bad Guys, from the umpteenth number of words, the researcher reduced the research area to several sentences in accordance with the theory of Molina and Albir's (2002) method of 18 translation techniques. but from the whole research. the researcher only found 8 translation techniques with a total of 200 sentences. On conclusion that the researcher can be using documentation analysis method to reform some final explanation about 200 data and 8 technique translation were found

2. 200 data with 8 technique translation explanation

Regarding further discussion of the 200 data with the discovery of 8 translational techniques from a total of 18 translational techniques, the researcher will explain in detail the 8 translation techniques that have been found, that include in table of 4.1.;

- Linguistic Amplification

linguistic amplification is a translation strategy in which more words or phrases are added to the target language in order to express meaning more clearly. This frequently happens when a notion that is succinctly conveyed in the source language needs more words to be explained in the target language. This data has been found and about 1 frequencies from 0,50 % from of total 200 data in 8 translation techniques.

In instance the example sentence of the Linguistic Amplification were “Of how there is good even in the worst places... “ Whoo!”

- Established equivalent

Established equivalent is a translation technique that seeks to use a term or expression in the translation. technique that seeks to use a term or expression that is known (in the dictionary or language rules as appropriate) that is recognized (in the dictionary or language rules as appropriate) as an equivalent in Tsa. as an equivalent in Tsa. This data has been found and about 2 frequencies from 1% from of total 200 data in 8 translation techniques. the example sentence of the Established Equivalent were “♪ We be dancin’ on a lake when it ain’t froze over ♪“ and the second sentence example were “Cause we should really be capitalizing on these skills.”

- Substitution

Substitution is a translation strategy in which linguistic components of the source language are swapped out for non-linguistic components or distinct linguistic forms in the target language. This may entail using more culturally or contextually relevant symbols, gestures, or expressions in place of words.

This data has been found and about 6 frequencies from 3% from of total 200 data in 8 translation techniques. the example sentence of Substitution were “You’re eating pure goodness.”, the second example were “So now you play the birthday card?” the third example were “I also took over the police dispatch.”

- Linguistic Compression

Linguistic Compression is a translation method that keeps the original meaning in the target language while condensing or reducing the amounts of words used to express the same information in the source text.

This data has been found and about 7 frequencies from 3,50% from of total 200 data in 8 translation techniques. the example sentence of Linguistic Compression were “The only one I self-loathe is you.” The second example is “They are really just second-rate has-beens.” The third example is “To address this heinous crime spree.”

- Modulation

Modulation is a translation method that keeps the meaning of the source text the same in the target language by altering the point of view, focus, or cognitive category. Modulation changes the way an idea is communicated without changing the main point, making a translation more natural or culturally relevant. This data has been found and about 8 frequencies from 4% from of total 200 data in 8 translation techniques. the example sentence of Modulation were “So, you can... you can taste air?” The second example is “He’s a loose cannon with a short fuse.” The third example were “You seem a little hangry.”

- Reduction

Reduction is a translation strategy that preserves the core meaning of the source text while employing fewer words or simplifying a notion in the target language. When specific details in the source language are thought to be redundant or unneeded in the target language, this technique is frequently applied. This data has been found and about 9 frequencies from 4,50 % from of total 200 data in 8 translation techniques. the example sentence of Reduction were “a little cute for my taste.” The seconds one were “Let’s do this “ the third example were “Let’s bounce.”

- Borrowing

Borrowing is a the translation method in which terms or sentences are taken directly from another language. This data has been found and about 17 frequencies from 8,50 % from of total 200 data in 8 translation techniques. the example sentence of Borrowing is “I am the villain in every story.” The second example were “Imagine Houdini but with no arms.” The third example “Yeah, they’re a bit eccentric.”

- Literal Translation

Literal Translation is a type of translation technique.in method of translation. This method of translation aims to translate a term or phrase word for word. This data has been found and about 150 frequencies from 75 % from of total 200 data in 8 translation techniques. the example sentence of Literal Translation is “I hate you guys the least.” The second example were “Check your system preferences.” The third one was “That was actually kind of beautiful.”

The researcher provides a more thorough description of each translation method utilized in this section, along with an assessment of the subtitles' degree of correctness. Following the investigation of the translation methods, the author seeks to identify the occasions in which the subtitles uses the prevailing procedures. The data analysis yielded 200 data points using 8 translation approaches. These approaches include linguistic compression, borrowing technique, modulation technique, reduction technique, substitution technique, established equivalent technique, amplification technique, and linguistic compression technique. also the results of the data analysis are also included in the theory of subtitles and subtitling and subtitle parameters.

Also two of this theory has meaning explanatory, Díaz-Cintas (2010) stated that for subtitles and subtitling criteria the theory is included, as said To put it briefly, subtitles are often shown horizontally at the bottom of the screen and consist of no more than two lines, each of which can hold a maximum of 35 to 42 characters. . Another argument from Subtitling for Film Festivals: Methods, Strategies, and Difficulties Tejerina Martínez (2014) The electronic subtitling approach can be impacted by software systems, diffusion strategies, and launching tactics. Bartoll (2012, p. 102) statement that it can choose to start subtitles automatically or manually. Some businesses rely on technicians to manually open each subtitle in the theater while the movie is playing, while others use automated methods to project the subtitles. In this study, these technicians will be called subtitle launchers. Subtitles can also be projected using an LED display or a projector in statement of (Bartoll, 2008, p. 202). Additional methods of disseminating information include the use of small screens in special glasses (a prototype was created at Universidad Carlos III in Madrid), mobile applications, which lets users view subtitles in real time on their tablets or smartphones, and the Universal Accessibility System (UAS), which was designed to give deaf and hard of hearing people access to both audio descriptions for live performances and subtitles (Bartoll, 2012, pp. 88–89).

Relevant subtitling techniques and theories that have influenced contemporary audiovisual translation practices must be incorporated in order to further develop the theoretical framework of subtitling. Subtitling is a complicated type of translation that necessitates compliance with a number of rules, such as

temporal and spatial limitations and the requirement to synchronize with the visual and aural components of the original text (Díaz-Cintas & Remael, 2007). Due to these limitations, subtitles face a special challenge: they must strike a compromise between preserving important meaning and cultural quirks while reducing the amount of dialogue.

The "constrained translation" hypothesis Gottlieb (2005) highlights the notion that subtitling is a type of adaptation that calls for innovative problem-solving rather than just a direct transfer of linguistic material. The reduction of text length is a challenge for subtitles, which frequently results in tactics like rephrasing, omission, or condensing. While making sure the audience has adequate time to read the subtitle, these tactics are intended to preserve the major points of the conversation. Furthermore, the idea of "pragmatic equivalency" as proposed by Hatim and Mason (1997) is crucial to subtitling. According to this approach, the subtitle should focus on the context and intended impact on the target audience in addition to the literal meaning of the words. Subtitling thus turns into a kind of cross-cultural communication in which linguistic and cultural differences must be overcome without compromising the meaning of the original message.

Delabastita (1989) suggested that semiotic concerns also regulate subtitles. A multifaceted approach to translation is required, according to this idea, because of the interplay between several communication modalities, including text, image, and sound. Consequently, subtitles are an essential component of a film or television show's multimodal narrative and go beyond simply translating spoken dialogue. They must enhance the visual and aural elements without overpowering or taking away from them.

In addition, Karamitlogou (1998) discusses the technical limitations of subtitling. These include audience readability and cognitive burden in addition to the previously described temporal and spatial limitations. The design of subtitles should be such that viewers may quickly assimilate information while still concentrating on the media's visual components.

To sum up, the application of pertinent ideas and the study of subtitling techniques offer a strong foundation for examining the complexities of subtitle production. By taking into account both the theoretical and practical aspects, subtitles may provide translations that are accurate and understandable, improving the viewing experience for a variety of viewers. When these theories are combined, a thorough grasp of how subtitling functions within the broader field of audiovisual translation is provided.

Linguistic Amplification Techniques

According to Molina and Albir (2002), linguistic amplification is a translation strategy in which more words or phrases are added to the target language in order to express meaning more clearly. This frequently happens when a notion that is succinctly conveyed in the source language needs more words to be explained in the target language.

ST : "Of how there is good even in the worst places... " Whoo!"

TT : "tentang bagaimana selalu ada yang baik bahkan di tempat terburuk sekalipun... " Whoo!"

The Bad Guys movie employed the smallest amount of translation procedures in the form of amplification. In explanation, the previously indicated

source content is translated into the target text using discursive invention. The translation of “whoo” from English is “menakutkan” This idea applies discursive production, which is completely unforeseen and arises from setting. The word may have been chosen by the translator because it fits the context of the scenario in the movie. The word “whoo” in this text refers to a section how situation is amazed or frightened.

ST : “Turn away and slam the door”
TT : “Ku berpaling jauh”

This is the dialogue from Putri (2017) with subtitles. Because a linguistic element, like subject “Ku” in the TL, is amplified, the analysis also employs the Linguistic Amplification approach. The words “turn away and slam the door” are translated into “ku berpaling menjauh” which switches out one word class for another without altering the sense of the message. The SL and TL share the same concept with a different definition. Additionally, the subject ku is added in TL using linguistic amplification so that the intended audience is aware of the song's purpose.

The comparison of the two analysis results from different researchers, it can be concluded that the comparison listed is that the two research results have different subjects and the results of the dialog techniques of the two researchers are aimed at different sentence locations.

Established Equivalent

Established equivalent is to use a term or expression recognized (by the dictionary or language in use) as an equivalent in Tsa. dictionary or language in use) as an equivalent in the TL (Molina and Albir, 2002, p. 510). An example of a case of this established equivalence translation technique would be translation of the English expression (E) They are as like as two peas' into Spanish (Sp) as They are as like as two peas'. Spanish (Sp) into (Se parecer como dos gotas de agua).

ST : “Y-You're turning yourself in?”
TT : “A-Anda menyerahkan diri?”

The aforementioned source text is converted into the target text by applying the recognized equivalency approach. (menyerahkan) is the translation of the English phrase “Y-You're turning yourself in?”. People will so conjure up images of something melting process However, those who pay close attention and watch the movie intently will pick it up quickly.

ST : “What happened?”
TT : “Ada apa?”

Another reference analysis from Fitria (2019) that her statement that makes reference to everyday occurrences, our private lives, or well-known terms that are either cited in dictionaries or used in society. And “What happened” in SL is translated to “Ada apa?” in the first example. It was used to allude to either a recent past occurrence or an earlier event. The comparison obtained by two different data results from two different researchers is that the two data have different English expressions The first researcher states that the expression of the word is “turning in” or “menyerahkan diri” the expression is surrendered in other words “surrender” unlike the second researcher who has a dialogue “what happened?” or “apa yang terjadi?” can be explained that the sentence indicates ignorance of something or condition.

Substitution

Molina and Albir (2002) define substitution as a translation strategy in which linguistic components of the source language are swapped out for non-linguistic components or distinct linguistic forms in the target language. This may entail using more culturally or contextually relevant symbols, gestures, or expressions in place of words.

When linguistic or cultural differences make direct translation impractical, substitution is frequently used. People may nod their heads in English, for instance, to indicate agreement.

ST : “grounded their chopper.”

TT : “Menghancurkan helikopter mereka.”

The replacement technique is used to translate the aforementioned source text into the target text. The English term is suppressed, especially when I spin them in this action, especially when I start. Turnabout is the translation of “menghancurkan” is a term that refers to the character's expression and gesture as they wrecked the helicopter. It is used as a substitute and carries with it a paralinguistic aspect of expression and gesture.

ST : “I also took over the police dispatch”

TT : “Saya juga mengambil tugas polisi”

The replacement technique is used to translate the aforementioned source text into the target text. “I also took over the police dispatch” is a suppressed version of the English phrase “Saya juga mengambil tugas polisi”. The translation of “took over” into “mengambil” is an expression with intonation that needs to be said because, in addition to saying “took over” the character signals to other characters by taking some task. After that, it is substituted and has intonation and gesture, which are paralinguistic elements.

ST : “Especially when I twirl them like this”

TT : “Khususnya saat aku memutarinya begini”

The substitution technique that was used by Puspita (2013) is to convert the above source text into the target text. When “I twirl them like this” is repressed in English, it becomes “khususnya saat aku memutar begini.” The term “twirl” is translated as “memutar begini”, which refers to the character's body-spinning motion and expression. It is then incorporated into the substitute and contains a paralinguistic aspect that is both gesture and expression.

The conclusion of the comparison of 3 different data from 2 different researchers, that the first researcher underlines that one word is a substitute word, namely as a sentence of a substitute and its original meaning. for the second researcher, it can be concluded that the data sentence has detailed details about the substitution and the sentence can also include paralinguistic.

Linguistic compression

According to Molina and Albir (2002), linguistic compression is a translation method that keeps the original meaning in the target language while condensing or reducing the amounts of words used to express the same information in the source text. When translating between languages with distinct syntactic or structural constraints, this is frequently used, especially when the target language calls for a more condensed or simplified statement. For example, language compression is frequently used while translating from English to Spanish.

ST : " All right, all right. Okay "

TT : " Baiklah. Okay. "

Linguistic compression is used to translate the above source material into the destination text. For example, the Indonesian word "Baiklah, Okay." is the translation of the English words "All right, all right. Okay." are two terms whose meanings are merged and preserve the original meaning, since this method is employed to create a synthetic language in TT.

ST : " The only one I self-loathe is you. "

TT : " Salah satu yang membencimu itu aku. "

Linguistic compression is used to translate the above source material into the destination text. For example; the Indonesian translation of the English terms " self " and "loathe " is one word, not a word for word. Turn into "membencimu", which does not alter the original meaning because this technique is meant to synthesize the linguistic elements in target Text

ST : " Where did everybody go ? . "

TT : " Kemana semua orang? . "

The linguistic compression by Puspita (2013) are the approach that used to translate the above source material into the destination text. For example, Indonesian translation "kemana" is the translation of the English words where and go. This technique is used to synthesize linguistic elements in TL, thus when two words, where and go, are joined, their true meaning remains unchanged.

The discussion this time is that the same three data were written by two different researchers, explaining that it turns out that the two data written by the first researcher have different meanings, and the linguistic technique used aims to compress several sentences into one meaning, then the second researcher also uses the same technique. Only the sentence data is different.

Modulation

According to Molina and Albir (2002), modulation is a translation method that keeps the meaning of the source text the same in the target language by altering the point of view, focus, or cognitive category. Modulation changes the way an idea is communicated without changing the main point, making a translation more natural or culturally relevant.

ST : " I can taste air. "

TT : " Aku merasakan udara "

The modulation technique is used to translate the aforementioned source text into the destination text. The phrase in English However, keep in mind that this pertains to the speech that was described in the preceding utterance, which is why the TT says, "Aku merasakan udara", the translator captures the actor's perspective when the modulation approach is applied.

ST : " Man, my tummy is rumbling like a kraken right now "

TT : " Astaga, perut saya bergetar seperti kelaparan saat ini "

Using the modulation approach, the source text presented above is transformed into the destination text. The term in english "rumbling like a kraken" alludes to the speech that was described in the preceding sentence, this is the reason the As per TT which is, "bergetar seperti kelaparan" Essentially, the translator captures the actor's perspective when they employ the modulation approach.

ST : " Haahaha! Mind your distance "
TT : " Haahaha! Jaga jarakmu."

Puspita (2013) state that The modulation technique is used to convert the aforementioned source text into the target text. The TL says Jaga jarakmu because the English phrase "mind your distance" alludes to the speech that was described in the previous utterance. In essence, the researcher captures the actor's point of view when the modulation approach is employed.

It can be concluded that the modulation translation technique used by the two different researchers has a different meaning, from the first researcher it can be concluded that the point of view used is about the condition of the character's situation in the movie The Bad Guys, the second researcher has a point of view of the surrounding conditions that tell the interlocutor to keep his distance.

Reduction

Molina and Albir (2002) define reduction as a translation strategy that preserves the core meaning of the source text while employing fewer words or simplifying a notion in the target language.

When specific details in the source language are thought to be redundant or unneeded in the target language, this technique is frequently applied. For instance, "on the chair" is implied in Spanish and does not need to be stated directly, therefore translating the English sentence "She sat down on the chair" to "Se sentó" (She sat) leaves off that detail.

ST : " It's on the ground "
TT : " baiklah berhenti "

The reduction technique is used to translate the aforementioned source material into the target text. Ground, the ST ingredient, is reduced to berhenti.

ST : " I don't care what they're going to say"
TT : " Aku tak peduli apa yang mereka katakan"

The reduction technique that used by Puspita (2017) in the subtitled version. The word going in the target language has decreased. If the lyric rendered literary, it will be "Aku tak peduli apa yang akan mereka katakan." There is a decrease in the word going (akan). The dubbed version of this data use the same reduction technique as the subtitled version. The term "going" and the subject "I" are reduced in the target language. A translation method that condenses the information in the source language into the target language is called a reduction approach. In conclusion the difference between data 1 and 2 were the subject of reduction.

Borrowing

Molina and Albir (2002) define borrowing as the translation method in which terms or sentences are taken directly from another language. Generally, the term or expression that is borrowed is pure or unchanged; Spanish, for instance, borrows the English word lobby. Some examples of naturalized Spanish terms that have borrowed from English, such as the word lider from leader, the word mitin from meeting, the word goal from goal, and the word fútbol from football are examples of borrowed words from English.

ST : " It's the Rolls-Royce of rodents. "
TT : " Ini adalah Rolls-Royce dari hewan penggerat. "

The aforementioned source material is translated utilizing the borrowing technique into the destination text. "It's the Rolls-Royce of rodents." for example, in the ST information element? is translated as "Is this a rolls royce of rodents" Since Indonesian speakers are already aware that rolls royce are branded car 4 seated sedan made from England, the word has not been translated. The researcher does not have to substitute the Indonesian term for the name.

ST : "Conscience is the moral law within."

TT : "Nurani adalah hukum moral di dalam diri kita."

In the explanation of the data carried out by Siregar's researcher (2015) shows that the written moral word is an original language that cannot be replaced or explained through pronouns. so that the moral word has a legal language that demands clarity of human conscience that cannot be explained.

The comparison of data between data 1 and data 2 is that they are pronouns of vehicle nouns and pronouns of human nature. so it can be explained that the nouns used by researcher 1 are luxury vehicles owned by certain people, while researcher 2 has pronouns of human nature which are categorized as properties possessed by all human beings.

Literal Translation

It is a method of translating a word or phrase word for word from an ST text into an appropriately grammatically and idiomatically written TT text. with the translators' only responsibility being to ensure that the TT's linguistic servitudes. Among them are:

ST : "Would you please just drop it? "

TT : "Bisa kah kamu berhenti? "

The information in the ST element is translated word for word to ourselves to become ourselves; "Would you please just drop it?" into "bisa kah kamu berhenti?" The researcher completes it without paying attention to the TT's linguistic servitudes

ST : "You got decorations. "

TT : "kamu dapat dekorasi."

The literal translation approach is used to translate the aforementioned source material into the destination text. The details of the ST element "You got decorations." The species is exactly translated as "kamu dapat dekorasi." The researcher does it without paying attention to the TT's linguistic servitudes.

ST : "I cannot breathe or speak. "

TT : "Aku tak bisa bernafas ataupun bicara. "

Literal method by Fitria (2019) analysis is demonstrated in the example above. Here, the translator concentrates on SL since it shares the same structure and shape as the TL. Both the SL and TL sentence structures in the first example are S + Modal + NOT + V.

The similarity of the 2 different researchers is that the two different data have a literal or literal meaning. so that it cannot be made a difference between the 2 data. and the data sentence includes grammatical and idiomatic components.

The Most important Techniques and the Cases.

The Literal Translation Technique is one of the most noticeable methods in this film. The translator's methods have various applications, which is why the Literal Translation methodology has become the most widely used method.

Literal Translation Techniques

According to Molina Albir's 2002 study, literal translation refers to word-for-word translation of an expression or a word. This method is the most widely used approach when translating from the source text to the target text, particularly in nations where English is not spoken as a second language. The second study according to Bimo Tri's (2017) survey, the second most notable. The Finding Nemo movie translation method uses roughly 37,2%, or 327 data from total 400 data. The third study, conducted by Auliya Rachmawati (2016), found that the literal translation technique, which appears on 117 data from 671 direct speech in the Divergent novel, is the second most popular technique. The final study, by Meivita Eka Puspita (2012), likewise came to the conclusion that literal translation, which appears in 40% of the data or 66% of the findings, is the most widely used method of translating the Finding Nemo movie.

According to Karamitlogou (1998, p. 1), a maximum of two subtitle lines should be displayed at once. This would ensure that at no point would more than 2/12 of the image on the screen. Into be obscured by subtitles. Therefore, it would be acceptable if the subtitle translated the brief dialogue using the literal translation. The researcher attempts to assess the case using a variety of criteria, including phrasal verbs, simple sentences, compound sentences, and short sentences, in accordance with the study mentioned above.

Table 3. Cases with a Percentage of Literal Translations

Source : Primary Data (2025)

No.	Translation Techniques	Frequency	Percentage(%)
1	Phrasal Verbs	5	7,5%
2	Compound Sentence	2	3%
3	Short Utterance	46	69%
4	Simple Sentence	97	145,5%
	Total	150	100%

According to the above table, the most common Literal Translation approach in The Bad Guys The movie were:

1. Phrasal verb with frequency of 5 and percentage of 7,5%
2. Compound Sentence with frequency of 2 and percentage of 3%
3. Short Utterance with frequency of 46 and percentage of 69%
4. Simple Sentence with frequency 97 and percentage of 145,5%

Phrasal Verbs

Phrasal verbs are verbs that function as a single verb with a different meaning when combined with an adverb, preposition, or both, according to researchgate.net. Phrasal verbs are widely employed in both written and spoken English and are an essential component of everyday English. Phrasal verbs that were translated literally appeared in 10 or 2.9% of the data

ST: "Would you please just drop it?"

TT: "Bisakah Kamu Berhenti?"

The researcher observe that the phrasal verb "drop it" is translated into "berhenti" (drop it). Can that guy just stop? Between 2 people conversation in The Bad Guys the movie.

Compound Sentence

Compound sentence in part were found of 2 data points, or 3% of compound sentences, employed the literal translation technique. According to Sarah (2014), a compound sentence has two independent clauses.

Usually used before a comma, a coordinating conjunction (for, and, nor, but, or, still, so) connects the two independent clauses.

ST: " I don't want decorations, and I'm—I'm not a cake guy? "

TT: " Aku Tidak Butuh Dekorasi, Dan Aku Tidak Suka Kue? "

The coordinating conjunction "and" joins two independent clauses in the sentence to form the phrase "I don't want decorations, and I'm—I'm not a cake guy." "I don't want decorations," the first clause, and "I'm—I'm not a cake guy," the second, are both whole thoughts that can stand alone. When "and" is used to connect these two sentences, a compound sentence is formed, in which each phrase can stand alone but together expresses a more comprehensive notion. Translating each sentence as a separate concept while maintaining the conjunction "and" is crucial from a literal translation standpoint. In this case, literal translation entails translating every word for word while maintaining the structural independence and connectivity of each phrase, so replicating the compound form of the original English sentence.

Short Utterance

Literal translation was applied in this movie for 46, or 69%, of the short utterance data. One to three words can be used in a phrase to convey the entire meaning of a short statement.

ST: " You got decorations. "

TT: " Kamu mendapat dekorasi "

Despite its brevity, the three-word remark "You got decorations?" effectively expresses its intended meaning. With just three key elements—a subject ("you"), a verb ("got"), and an object ("decorations")—this informal question structure depends on straightforward language to convey meaning. The statement is still grammatically sound and frequently used in spoken English even though it lacks auxiliary verbs like "do," which are usually found in formal questions ("Do you have decorations?"). It is crucial to concentrate on maintaining both the form and the meaning while translating short utterances like this one straight into the target language when using literal translation approaches. "Kamu dapet dekorasi?" is translated literally into Indonesian using a same syntax, using direct counterparts for each word: "kamu" means "you," "dapet" is the colloquial form of "got," and "dekorasi" is "decorations. "Kamu dapet dekorasi?" is translated literally into Indonesian using a same syntax, using direct counterparts for each word: "kamu" means "you," "dapet" is the colloquial form of "got," and "dekorasi". In order to preserve the same conversational tone in the target language, the researcher mimics the source sentence's informality and conciseness.

ST: "Dig that."

TT: "Gali itu."

Even though the phrase "Dig That" only consists of two words, it has a whole meaning. This phrase, which is made up of the demonstrative pronoun "That" and the imperative verb "Dig," conveys a sense of urgency and purpose.

Its simplicity and conciseness are characteristic of colloquial English, particularly in spoken language or casual settings when brief directives or statements can clearly convey the speaker's meaning without more clarification.

Simple Sentence

97 data points, or 145.5% of the simple sentences in the movie employed the literal translation technique. A simple sentence has the same structure as a clause and is defined as a sentence with only one clause (Jackson, 1982, p. 93). Classifying sentences according to the clauses they include is one method. In the sentence analysis, the number of clauses in the utterance determines the classification rather than the structure of the notion. The simplest sentence in the English language is referred to as a simple sentence, according to Mermet Hemirezen (2012). It needs a verb and a subject first and foremost. Subject + Verb, Subject + Verb + Object, Subject + Verb + Complement, Subject + Verb + Indirect Object + Direct Object, and Subject + Verb + Object + Complement are the five possible combinations in which it can occur. It can also be as short as one word.

ST: "It's about what it symbolizes on a deeper level"

TT: "Ini adalah tentang apa dilambangkan dalam level yang tinggi "

By mixing subject, verb, and complement parts, the very short statement "It's about what it symbolizes on a deeper level" conveys a complex thought. In this instance, "It" is the subject, "is about" is the verb phrase, and "what it symbolizes on a deeper level" is the complement. Despite having a simple structure, the sentence's reference to symbolic worth goes beyond a literal interpretation to communicate an abstract meaning.

Breaking down the elements, the connecting verb "is about" suggests a debate or attention on the subject at hand, while the subject "It" is a pronoun referring to an unidentified noun or concept. By explaining the significance or underlying message that "it" represents, the complement, "what it symbolizes on a deeper level," provides more levels of meaning. Although the sentence's grammatical form remains unchanged, its meaning becomes more intricate as a result.

ST: "Now I know the exact moment our friendship died "

TT: "Sekarang aku tahu kapan persisnya persahabatan kami berakhir. "

Every component is essential to expressing the speaker's realization of a specific moment in time. The speaker is referred to as the subject, "I," denoting a personal encounter or revelation. By expressing awareness or comprehension, the verb "know" indicates that the speaker has arrived at a particular understanding. The item "the exact moment" describes what is currently known—the precise moment that something happened that may be deduced to be important or influential.

ST: "We're just gonna leave the money right here, okay"

TT: "Kita biarkan saja uangnya disini, oke "

Every component is essential to creating a straightforward but conversational statement.

The phrase "We" establishes who is carrying out the action by referring to the speakers or a group that consists of the speaker. By utilizing the informal word "gonna" rather than the more formal "going to," the verb phrase "are just gonna leave" expresses the action they intend to execute. "The money" indicates what they

plan to leave, "right here" makes the location clear, and "okay" adds a more informal tone while asking the listener for confirmation or consent

CONCLUSION

This discussion shows that the general finding, with 18 translational techniques, includes the discovery of 8 translational techniques in the movie *The Bad Guys*. The researcher uses documentation analysis that follows the words of each dialogue, totaling 11,490. The 8 translation techniques are linguistic amplification (0.5%), established equivalence (1%), substitution (3%), linguistic compression (3.5%), modulation (4%), reduction (4.5%), borrowing (8.5%), and literal translation (15%). The next discussion concerns the research questions that serve as the benchmark for the entire thesis. The answer to the first question is that 8 translation techniques were found by the researcher in *The Bad Guys* movie. The second well-known translation technique is literal translation. Literal translation is divided into subcategories with 5 approaches, namely: phrasal verbs (7.5%), compound sentences (3%), short utterances (69%), and simple sentences (145.5%).

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