



Equivalence Translation in *The Adam Project* Subtitles (Kesepadanan dalam Terjemahan Subtitle *The Adam Project*)

Putu Pradnyani Widyasari¹⁾, Putu Desi Anggerina Hikmaharyanti²⁾

¹ Faculty of Foreign Languages, Universitas Mahasaraswati Denpasar
email: widyaanya@gmail.com

² Faculty of Foreign Languages, Universitas Mahasaraswati Denpasar
email: putudesi812@unmas.ac.id

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Abstract

*Translation requires accuracy and equivalence meaning according to the context and original expression meaning of a movie such as language nuances, idiomatic expressions, and cultural terms contained in the movie. As a translator, it is important to have a better understanding of the translation procedure to ensure the quality and accuracy of the translation. This study aims to ensure the accuracy of the equivalence translation procedure used in the utterances of *The Adam Project* movie. English to Indonesian subtitles is the highlight of data collection. This study uses qualitative method focusing on equivalence translation procedure. The data are collected by selecting the equivalence translation on the movie subtitles. The result shows that 27 utterances are identified as equivalence translation procedure. The utterances of equivalence mostly use idiomatic expression in the source language and when they are translated into the target language, they can achieve the same meaning as in the source language even though they are rendered unidiomatically.*

Keywords: *equivalence, subtitle, translation procedure*

Introduction

Movie production has increased significantly each year with various genres such as comedy, drama, horror, romance, and adventure. Hollywood is a film produced by the American Industry. Hollywood is known as the best and the most renowned film industry in the world and appears to be the center of entertainment worldwide [1]. Many Hollywood movies have spread into the

Penulis Korespondensi: Putu Desi Anggerina Hikmaharyanti

Putu Pradnyani Widyasari, Putu Desi Anggerina Hikmaharyanti, Universitas Mahasaraswati Denpasar

Surel: putudesi812@unmas.ac.id

international market, especially in Indonesia. To get a better understanding of the movie's context, the movie makers add subtitles in various languages.

Subtitles play an important role in helping audiences from diverse language backgrounds to comprehend the storyline and understand the dialogue that might be inaccessible [2]. Subtitles are important to convey the meaning and message of the movie to the audience, who cannot understand it without the subtitle [3]. In addition, subtitles also bridge cultural understanding by allowing the audience to understand the original dialogue and expressions [4]. However, subtitles cannot stand alone without a translator behind them to translate the subtitle text. As a translator, it is important to have a better understanding of the translation procedure to ensure the quality and accuracy of the translation of a movie and the translator must carefully translate from the source language SL to the target language TL [5]. In addition, every subtitle, translator requires effective strategies and methods to ensure accurate translation and the creation of good subtitles [6].

Following that, translation is a process of converting a message from one language into another language and translation is the communication of meaning from one language into another language [7]. Translation can be used in spoken or written form. In addition, translation is also used in all aspects for instance in entertainment and academic resources such as written work, songs, or movies [8], [9]. The translation may not be precisely the exact form and style [10]. Finding an equivalence translation from SL into TL in the movie can be challenging. The main problem in translation is identifying equivalence in the target language [11] because the different systems of SL and TL can challenge the translator to seek equivalence especially when translating English and Indonesian [12] and a translator must consider carefully to maintain the meaning as close as possible to the source text in order to be good translator [13]. Moreover, equivalence is maintaining a similar meaning between source language into the target language. So, the equivalence of source language SL and target language is an essential part of ensuring the accuracy of the original message is easily understood by the audience, and by analyzing the aspect of equivalence can enhance the accuracy, readability, and naturalness of translation in the movie [14]. In addition, the translator is required to find the equivalency of the Source Language,

such as local language, formal and informal language, diction, and so on, so that readers from other languages can easily understand [15].

Many researchers have conducted a study regarding translation accuracy and procedure. A study about the impact of translation techniques on the assertive speech act of *Inez* product packaging [16] aimed to find the translation techniques used in translating assertive speech acts in *Inez* packaging products, to delve into the speech act shift, and to elicit the impact of translation techniques on the quality of translation. The researchers used descriptive qualitative methods and the data source of this research was the packaging of Inez products and the translation. The result showed that the researchers found seven speech act shifts for assertive speech acts and the research also found nine translation techniques when translating the Inez product packaging. The difference of recent study and previous study is that revealing the equivalence translation procedure proposed by Vinay and Darbelnet. The result showed that there are 27 utterances of equivalence translation procedures found in the movie and mostly the utterances used idiomatic expression. Meanwhile, the previous study used packaging product by *Inez* and the aim of the study was to find out the translation technique in translating assertive speech acts.

Another study was about translation strategies used by EFL learners in translating narrative text [17]. The objective of the research was to examine the strategies and find out the most dominant strategies used in translating narrative text by the students of The Institute Agama Islam Negeri Palangkaraya English Language Study Program. The study used descriptive qualitative method and proposed theory by Vinay and Darbelnet. The result showed that the students employed the translation strategies from Vinay and Darbelnet when translating the narrative text and the writers also found the three dominant strategies that used by the students, such as Borrowing (78%), Calque (61%), and Modulation (56%). The difference from this recent study was the form of narrative presentation, movie and text. Moreover, the dominant strategy applied was borrowing which actually it can be more deeply investigated to finding the equivalence.

A study of examining translation procedure of Vinay and Darbelnet was conducted and movie subtitles were the data source [18]. The researchers used descriptive, employing content

analysis as the methodology. The result showed that there were seven translation procedures found in the movie of *A Stork's Journey*. They were borrowing (3.81%), literal translation (56.20%), transposition (23.81%), modulation (4.76%), calque (1.90%), equivalence (5.71%), and adaptation. The difference between this recent study and previous study was the use of research data. Further, the result showed that there were 27 utterances of equivalence translation procedure found in “*The Adam Project*” movie which every utterance mostly used idiomatic expression. Meanwhile, the previous study used an animated movie “*A Stork's Journey*” as the data source and the aim of previous study was to find translation procedure in the animated movie.

In addition, Vinay and Darbelnet concept about translation procedure is quite popular to be used as theoretical background in conducting translation research even though the data source is different. Another study was completed by analyzing the translation technique used in Indonesian children's picture book “*The Sacred Crocodile*” into English [19]. The writers used comparative method to analyze the data. The result showed that there were five translation procedure used by the writers, they were literal translation, modulation, transposition, equivalence, and adaptation. The writers also found that the literal translation was the dominant strategies used in translating the book and the last study reviewed here is translation procedures for the song lyrics [20]. Descriptive qualitative method was applied in this study and the writers found 25 of 105 data classified as transposition, 55 data classified as modulation, and 10 data classified as equivalence and 15 data classified as double translation procedure namely borrowing and equivalence. Following this, the equivalence translation application was not higher as other procedures but in fact, a translation must be accurate and equivalent in meaning.

Method

Since this study focused on unveiling the equivalence translation in *The Adam Project* Movie, descriptive qualitative method was employed to analyze the data. This approach was chosen because it allowed the writers to closely examine linguistic and translation phenomena occurring in the movie. Meanwhile, qualitative method also allows depth understanding of how translation procedures are applied in specific scenes, utterances, and other element in the movie

as well as to find out how impact the audience's viewer's comprehension of the narrative. In collecting the data, the writers conducted several steps such as watching The Adam Project Movie on web streaming to gain an understanding about the storyline of the movie. While watching the movie, the writers had note-taking technique to obtain the data in the form of utterances, words, or phrases in the movie. After watching the movie, the writers re-watched the movie to take double check the notes that made during the first watching. This is to ensure that each piece of data was correctly identified and aligned with the theory that applied. After the data was collected, the next step is to analyzing the data based on theory of equivalence translation procedures proposed by Vinay and Darbelnet (1995).

Results and Discussion

Equivalence is a translation procedure that is used when the same situation can be rendered by two texts using completely different stylistic and structural methods [21]. In this chapter showed the equivalence of translation procedure in The Adam Project movie as served by the following table.

Table 1 Equivalence Translation in The Adam Project Movie

No	SL (English)	TL (Indonesian)
1	<i>I'm so sorry, that's my bad.</i>	Maafkan aku, <i>Ini salahku.</i>
2	<i>Shut up, Chuck.</i>	<i>Diam, Chuck.</i>
3	Not a word.	Jangan bicara.
4	I know you Adam, I know <i>the mouth of yours.</i>	Ibu tau kelakuan dan tutur katamu.
5	If I keep leaving in the middle of the day, <i>I'm gonna lose my job.</i>	Jika ibu terus izin di tengah kerja, <i>ibu bisa dipecat.</i>
6	Take it easy.	Tenanglah.
7	<i>I'm gonna go inside the house, I'm gonna get some stuff.</i>	Aku akan masuk kerumah mengambil <i>barang.</i>
8	<i>I'll be on my merry way.</i>	Lalu aku segera angkat kaki.
9	Jesus Christ! Adam, I need you to <i>play it cool.</i>	Astaga Adam! <i>Kau harus tenang.</i>
10	Are you out of your tiny mind?	Otakmu sudah geser?
11	He got a <i>big mouth</i> , I get it.	Dia bermulut besar, aku paham.
12	<i>I'm crazy about him.</i>	Aku sangat menyayanginya.
13	<i>You go on a date?</i>	Ibu mau <i>kencan?</i>
14	Eyes on the road, please!	Tolong fokus ke jalan!
15	<i>They found us.</i>	Kita terlacak.
16	He's busy right now, but I'll tell him you <i>stop by.</i>	Dia sedang sibuk, tapi akan ku sampaikan

		kau <i>mampir</i> .
17	Don't you give me that stink eyes.	Jangan merenggut ke arahku.
18	What do you say, kid? <i>Your call</i> .	Bagaimana, nak? <i>Terserah kau</i> .
19	Let me do the talking.	Biar aku yang bicara.
20	We say nothing.	Kita tutup mulut, ya.
21	I need to go for a walk.	Aku butuh cari angin.
22	Oh my God, <i>you're killing me with the theory</i> .	Astaga, <i>aku muak dengan teori</i> .
23	You just never understood <i>the bigger picture</i> .	Kau memang tak memahami <i>gambaran besarnya</i> .
24	Finish him!	Habisi dia!
25	I'm lost.	Aku tersesat.
26	So, you're not gonna <i>break this up</i> ?	Jadi kau tak akan <i>melerai</i> ?
27	Nice <i>chat</i> with you, I'll see you later.	Senang <i>mengobrol</i> denganmu, sampai jumpa.

In the table, it has been clearly seen that those are equivalence translation with the characteristics of a deep understanding done by the translator and both cultures are represented well and not just the language. Here are the examples of data findings with equivalence translation:

Data 1

SL: I'm so sorry, **that's my bad**.
 TL: *Maafkan aku, Ini salahku*.

The first example, the source language phrase *my bad* directly translated becomes *keburukanku* in Indonesian. However, the translator decided to translate it into the target language become *salahku*. The phrase *salahku* means *my mistake, or my fault*, which aligns closely with the meaning of the source language (SL) *my bad*. The translator decided to translate that to ensure the phrase would be more easily understood and acceptable in the target language (TL) audience. The source language (SL) phrase categorize as a slang expression in English and is commonly used to admit fault or take responsibility for a mistake and often used in informal situations. In this case, the phrase *salahku* serves an appropriate equivalent in the target language (TL) which capturing the same message. The utterance phrase occurs during a scene when Young Adam in a panic situation and run terrified. Accidentally he bumps into a girl who is carrying a stack of books. It causes the girl's books fall to the ground. Young Adam felt guilty about the accident and he suddenly stop and apologizes by saying *my bad*. This expression serves

to convey his recognition of the mistake and his attempt to take a responsibility for the situation. In this context, the use of source language (SL) phrase *my bad* and *salahku* in the target language (TL) is categorized as equivalent translation, as both (SL) and (TL) preserves the meaning and fits naturally into the situation in the Indonesian context (TL). By choosing this phrase, it can ensure that the audience can understand the character's emotional in the English phrase.

Data 2

SL: **Shut up**, Chuck.

TL: **Diam**, Chuck.

The second utterance *Shut up* is translated into Indonesian word become *Diam*. In this context, the phrase *shut up* in the source language (SL) is commonly used to tell someone to stop talking. This phrase is used in informal way but often by irritation or frustration manner. Meanwhile, the Indonesian word *Diam* also carries the same meaning of telling someone to stop talking and also used in informal situation. Therefore, both of the source language (TL) and the target language (TL) expression is categorized as equivalent because they serve the same function to instruct someone to stop talking in informal situation. In the specific scene from the movie, there is a character name Chuck is a name of a character and the situation that happened in the movie is when the young Adam was fighting with Ray, he wanted to end the fight by telling Ray to be self-conscious because he thought that Ray bought a tutorial on how to bully on Amazon. So previously Young Adam and Chuck had said this before, but unfortunately during the fight, Chuck actually said that he didn't say anything so Young Adam was very annoyed and said *Shut up Chuck*. In this case, the phrase *shut up* effectively conveys Young Adam frustration and irritation with Chuck's manner. Both source language (SL) and target language (TL) remains the same, which to express annoyance and to demand from the other character.

Data 3

SL: Not a word.

TL: *Jangan bicara*.

The third utterance in the source language (SL) *Not a word* translated literally becomes *tidak ada kata* in the target language (TL). However, the translator chose to render the source language phrase *Not a word* become *Jangan bicara* in target language to ensure the meaning more natural and appropriate in target language. This translation choice can be considered as

example of equivalent, as the meaning and intent behind the source language (SL) phrase are preserved while adapting it to the context and language in target language (TL). The source language phrase *Not a word* is used as a command to tell someone to not say anything and often implying that no discussion or explanation is allowed. Meanwhile, in the target language phrase *jangan bicara* translated directly into *don't talk* which conveys the same instruction to not to speak or make any response. In the context of the movie, this phrase is used when Adam's mother entered the principal's office after Young Adam has been involved in a fight with Ray. As she sees her son sitting in front of the principal, she speak in an irritated tone, says *Not a word* to signaling that she doesn't want to hear any explanation or defense from him. Thus, both (SL) and (TL) phrase serve the same function in the scene which to instructing someone to remind silent. The translator uses *Jangan bicara* in the target language (TL) to ensure that the message is appropriate and natural for the Indonesian audience

Data 4

SL: I know you Adam, I know **the mouth of yours**.

TL: *Aku tau kelakuan dan **tutur katamu**.*

The utterance above, the source language (SL) phrase *the mouth of yours* when translated directly into Indonesia, becomes *mulutmu*. However, in this case, the (SL) phrase does not refer to the literal mouth, but it means that a person's way of speaking or manner of speech. To convey this phrase more accurately in the target language (TL), the translator uses *tutur katamu* which refers to the way someone speaks or their manner expression. The translator choose to translate the source language (SL) *the mouth of yours* as *tutur katamu* in target language (TL) is to ensure the effectiveness of communication in the target language (TL) and to provide the audience with the natural and culturally appropriate. While the literal translation might not carry the same idiomatic expression, *tutur katamu* captures the intended idea of someone's speech. Both of source language and target language express the same concept to focus on how a person speaks, rather than just the physical mouth. In the movie, this utterance occurs when Adam's mother (Ellie), is speaking to Young Adam. She asks him to explain what's really going on, knowing that her son tends to be secretive in his behavior. By saying *the mouth of yours*, Ellie is effectively commenting on Adam's speech and the way he expresses himself, urging him to be honest or

straightforward. The TL phrase *tutur katamu* aligns with this situation, as it also implies a focus on the manner in which Adam communicate and encourages him to speak more openly and truthfully. Thus, both the SL and TL phrases convey the same core message, using expressions that are natural and culturally relevant to their respective audiences. The translator's choice of *tutur katamu* ensures that the meaning remains clear and relatable for Indonesian viewers while staying true to the original intent of the dialogue.

Data 5

SL: If I keep leaving in the middle of the day, I'm gonna **lose my job**.

TL: Jika ibu terus izin di tengah kerja, Ibu akan **dipecat**.

The source language (SL) phrase *lose my job* is translated into the target language (TL) as *dipecat*. While both phrases refer to the loss of employment, the two expressions differ slightly in focus. The SL phrase *lose my job* generally refers to the situation where someone becomes unemployed, which could result from various circumstances, such as being fired or quitting. On the other hand, the TL phrase *dipecat* specifically refers to being fired or terminated from a job, making it a more precise term for involuntary job loss. This translation is an example of equivalence because both the SL and TL phrases convey the same message. This happened when the character is facing the consequence of losing their job. By choosing *dipecat* instead of a more literal translation like *kehilangan pekerjaanku* which would translate to *losing my job*, the translator ensures that the phrase remains relevant, natural, and culturally appropriate for the target audience. *Dipecat* is a more commonly used expression in Indonesian to describe being fired from a job, making it both clearer and more immediate in conveying the situation to the audience. The context of the movie helps further clarify this translation choice. In the scene, Adam's mother was speaking to her son, Young Adam and expresses her frustration with his behavior, which is causing her to have to leave work and pick him up from school after a fight with Ray. She points out that if Adam keeps acting this way, it could lead to her losing her job. By using *dipecat*, the translation emphasizes the serious consequence of being fired from her job, which aligns with concern and frustration in the scene. Thus, the translator's decision to use *dipecat* ensures that the message is communicated clearly and accurately in the target language.

while maintaining the naturalness and relevance for the Indonesian audience. Both the SL and TL convey the same essential idea: the risk of losing a job due to the character's actions.

Data 6

SL: Take it easy.

TL: *Tenanglah*.

In the above utterance, the source language (SL) phrase *Take it easy* is translated into the target language (TL) as *tenanglah*. This translation can be considered an example of equivalence because both phrases serve the same function in their respective languages to tell someone to relax or calm down in a stressful or urgent situation. The SL phrase *take it easy* is often used to advise someone to remain calm, to reduce stress, or to not overreact, especially when facing an unexpected or tense situation. the phrase *tenanglah* in Indonesian also conveys the idea of calming down, encouraging someone to remain composed or relaxed. In this context, both the SL and TL expressions effectively communicate the same message: they urge the listener to act calmly and not to panic. Therefore, the translation can be classified as an equivalence because both the SL and TL phrases align in meaning and function. The scene in the movie further clarifies the use of this phrase, when Young Adam sees Hawking, the family dog, enter his father's unlocked garage, he follows the dog into the dark space. As Young Adam shines a flashlight around the garage, his attention is drawn to a surprising sight, he discovers Future Adam sitting calmly with the dog. Shocked and alarmed, Young Adam suddenly switches on the lights and grabs a stick, to defend himself. However, Future Adam, realizing that Young Adam is afraid and calmly says, *Take it easy*. This phrase is meant to reassure Young Adam that the future Adam has no intention of causing harm. In both the SL and TL, the phrase *Take it easy* and *tenanglah* are used to prevent an overreaction. The translation is categorized as equivalence because it preserves the original phrase while making it natural for the Indonesian audience.

Data 7

SL: I'm gonna go inside the house I'm gonna get some **stuff**.

TL: *Aku akan masuk kerumah mengambil **barang**.*

The source language (SL) phrase *I'm gonna get some stuff* is translated into the target language (TL) as *Aku mau mengambil barang*. In this case, the SL term *stuff* is rendered as *barang* in Indonesian. This translation is considered an example of equivalence because both *stuff* and

barang are used in casual conversation to refer to objects or things in a non-specific, general way. In English, the word *stuff* is commonly used to refer to items or things without specifying what those things are. While in Indonesian, the word *barang* is used to refer to goods, items, or things in a general sense, without specifying particular objects. Therefore, both the SL and TL convey the same general meaning of unspecified items. In this scene, Future Adam is speaking to Young Adam, and he tells him that he's going to go inside the house to *get some stuff*. The word *stuff* is not defined or specified in the dialogue, and it simply refers to whatever items or things Future Adam intends to retrieve. Both the SL and TL expressions function in the same way, conveying the idea of getting unspecified items in a casual, informal manner. The translator's choice to use *barang* in the TL ensures that the meaning is clear and natural for the Indonesian audience while maintaining the informal tone of the original dialogue.

Data 8

SL: I'll be on my merry way.

TL: *Lalu aku segera angkat kaki.*

The source language (SL) phrase *I'll be on my merry way* is translated into the target language (TL) as *lalu aku segera angkat kaki*. The SL expression is an idiomatic phrase that means leaving a place or situation in a cheerful, carefree manner, without holding any grudges or concerns about what others might think. It conveys a sense of moving on in a positive and often used in casual contexts. In contrast, the TL phrase *angkat kaki* means *to lift one's feet*, which is an informal way of saying *leave* or *leave quickly* in Indonesian. While this translation doesn't capture the full nuance of the idiom *on my merry way*, it is still appropriate for the context because both expressions share the basic meaning of leaving or departing. By choosing *angkat kaki*, the translator conveys the sense of leaving in a straightforward, that would be easily understood by Indonesian audience. The choice to use *angkat kaki* instead of a more direct translation of *on my merry way* such as *pergi dengan gembira* to ensure that the expression feels natural and relatable to the target audience while preserving the original phrase. It's a common expression in Indonesian to describe someone leaving a place, often with a sense of urgency or finality, which works well in this context. In the movie, After Future Adam tends to a wound on his stomach and he is ready to leave the house. He says, *I'll be on my merry way* which a way of expressing

that he is leaving without dwelling on any negative emotions. The TL translation, *lalu aku segera angkat kaki*, reflects the same sense of departure. The translation of the SL idiom into *angkat kaki* in the TL is an example of equivalence, as both expressions convey the same idea of act of leaving in an unbothered manner.

Data 9

SL: Jesus Christ! Adam, I need you to ***play it cool***.

TL: Astaga Adam, ***kau harus tenang***.

The source language (SL) phrase *Jesus Christ! Adam, I need you to play it cool* is translated into the target language (TL) as *Astaga Adam! Kau harus tenang*. The SL expression *play it cool* is an idiomatic phrase that means to act calm, especially in a stressful or intense situation. However, when translated into Indonesian, the phrase becomes *kau harus tenang*, which directly translates to *you have to calm down*. Although the translation is not a literal word-for-word, the phrase *kau harus tenang* in the TL effectively conveys the same message as *play it cool* in the SL. Both expressions classified as an example of equivalence because both the SL and TL communicate the same message to remain calm and in control. The translator's decision to render *play it cool* as *kau harus tenang* is to ensure clarity and understanding for the Indonesian audience. While *play it cool* is a common idiom in English. By choosing *kau harus tenang*, the translator provides a straightforward and clear instruction that is easy for Indonesian audience to understand, while still preserving the original message. In the movie context, the phrase is used when Future Adam is speaking to Young Adam, urging him to stay calm during a tense or chaotic moment. The message is to prevent panic and maintain control of the situation. The TL *kau harus tenang* serves the same purpose. The translation provides a clear, natural, and contextually equivalent in Indonesian. Both the SL and TL convey the same meaning, to act calmly, which makes the translation effective and understandable for the target audience.

Data 10

SL: Are you out of your tiny mind?

TL: *Otakmu sudah geser?*

The source language (SL) phrase *Are you out of your tiny mind?* is an idiomatic expression used to question to suggest that they are acting crazy. When translated into Indonesian, the phrase becomes *otakmu sudah geser?* which is a figurative expression implying that something

is wrong with someone's thinking. Although the SL and TL phrases do not match word-for-word, they can still be considered equivalent because both convey the same underlying message which questioning someone's sanity or implying that their thoughts or behavior are not making sense. The SL expression uses the image of being *out of one's mind* to suggest irrationality, while the TL expression *otakmu sudah geser* suggests that the person's thinking has gone awry, or their mental state is *out of alignment*. Both expressions effectively communicate the idea that someone is not thinking clearly or is acting strangely. The translator uses *otakmu sudah geser* rather than a more literal translation such as *apakah kamu gila?* to ensure the phrase felt natural and relatable for the Indonesian audience, while still aligning with the tone and context of the original message in dialogue. *Otakmu sudah geser?* is a colloquial expression in Indonesian that fits well within the casual, conversational context of the film. It also serves the annoyance or frustration felt by the speaker, which matches the original of the SL phrase. In the context of the movie, the phrase is used when Young Adam continues to ask questions that annoy Future Adam. Future Adam, frustrated with his younger self's persistence. The use of phrase *Are you out of your tiny mind?* to express his exasperation. The TL phrase *otakmu sudah geser?* similarly conveys Future Adam's irritation and disbelief at Young Adam's behavior, which makes the translation both contextually appropriate and effective. The translation of *Are you out of your tiny mind?* into *otakmu sudah geser?* is an example of equivalence in translation. Both phrases convey the same core meaning, question the sanity of the other person, and reflect the same tone of frustration, ensuring that the target language audience understands the message in a way that aligns with the original context in the movie.

Data 11

He got a **big mouth**, I get it.

TL: *Dia bermulut besar, aku paham.*

The source language (SL) phrase *He got a big mouth* is an idiomatic expression used to describe someone who talks a lot or tends to say things they shouldn't, often in an exaggerated or boastful way. When translated into Indonesian, the target language (TL) phrase *dia bermulut besar* carries a similar meaning, referring to someone who is talkative or tends to speak too much. While the SL expression is figurative, the TL phrase is also an idiomatic expression used in

Indonesian to describe someone who talks a lot, often used in an informal situation. Both the SL and TL expressions can be considered equivalent because they convey the same underlying message to describe someone who is excessively talkative, often in a way that might be considered boastful, loud, or irritating. In both languages, these expressions are used in a casual, sometimes critical way to comment on someone's tendency to speak too much. The translation is effective because *dia bermulut besar* in Indonesian is a common and natural expression, maintaining the same informal situation and meaning as the original SL phrase. In the context of the movie, Future Adam witnesses Young Adam being confronted by Ray. After Ray becomes frightened of Young Adam's existence, Future Adam steps in and takes Young Adam aside, instead of stopping the fight, Future Adam actually sides with the fight and blames Young Adam for being *a big mouth*. He accuses Young Adam of talking too much, implying that his excessive talking contributed to the conflict. This is where the idiomatic expression comes into play, as Future Adam uses *big mouth* to describe Young Adam's tendency to speak without thinking, which, in this case, leads to the situation escalating into a fight. The source language (SL) *He got a big mouth into dia bermulut besar* is an example of equivalence in translation which serve the same function to describe someone who talks too much, and both are used in a casual, informal manner to convey criticism of the character's behavior. The translator's choice ensures that the Indonesian audience understands the phrase clearly.

Data 12

SL: I'm crazy about him.

TL: *Aku sangat menyayanginya.*

The source language (SL) phrase *I'm crazy about him* is an idiomatic expression that conveys a strong feeling of affection or love toward someone, often with an emotional intensity that suggests infatuation or deep attachment. If translated directly become *aku tergila-gila padanya*, which directly captures the idea of being *crazy* or obsessed with someone. However, this literal translation may not always fit naturally into all contexts or be as commonly used in Indonesian. In this case, the translation *aku sangat menyayanginya* which means *I love him very much* or *I care deeply for him* is used in the target language (TL). While it is not a literal match to *crazy about*, this translation can still be considered an appropriate and effective equivalent because

both expressions convey the same message of deep affection, love, or emotional attachment. *Aku sangat menyayanginya* expresses a strong, positive emotional connection, just as *I'm crazy about him* does in English, but in a way that feels more natural and understandable in Indonesian. The decision to translate *I'm crazy about him* as *aku sangat menyayanginya* preserves the emotional depth of the original phrase while using language that is culturally appropriate and clear to the Indonesian audience. While *tergila-gila* could be an acceptable translation for *crazy about* in certain contexts, it might carry a slightly stronger, more obsessive tone that may not align as closely with the intended feeling in this case. *Menyayangi* in Indonesian carries the idea of affection and care, which fits well with the romantic or emotional tone of the SL phrase, ensuring that the audience understands the depth of feeling without confusion.

Data 13

SL: You **go on a date**?

TL: Ibu mau ***kencan***?

The source language (SL) phrase *go on a date* is an idiomatic expression commonly used to describe a planned social or romantic meeting between two individuals. This expression typically implies that the meeting has romantic or interpersonal intentions, and it is often used in informal situation. In the target language (TL), the phrase is translated as *kencan*, which is the Indonesian equivalent of *date*. The translator decided to translate *kencan* in the TL because both the SL and TL expressions communicate the same idea which to planned meeting between two people, often with romantic or social intent. The word *kencan* is widely recognized in Indonesian and is commonly used to describe a romantic date. The choice of *kencan* ensures that the phrase sounds natural and understandable in Indonesian, as it is a direct equivalent to the English term *date* in this situation. By using *kencan*, the translator preserves the meaning and message in the movie situation. In the movie, this phrase is used in a scene where Young Adam notices that his mother is dressed neatly and seems to be preparing to go out. Curious, Adam asks her if she is *going on a date*. In this context, the use of *kencan* in Indonesian conveys the same casual, social tone as in the SL. The translation of *go on a date* into *kencan* is an example of equivalence in translation. Both expressions effectively convey the idea of a planned, often romantic, meeting, ensuring that the target language audience fully understands the meaning and original message.

Data 14

SL: Eyes on the road please!

TL: *Tolong fokus ke jalan!*

The source language (SL) phrase *eyes on the road please* is an idiomatic expression that commonly used to remind someone to stay focused and pay attention while driving. It is a way of telling someone to stop being distracted and to focus on driving. The phrase is often used in situations where someone is either not paying attention to the road or is engaged in a conversation or activity that could divert their focus from driving. In the target language (TL), the phrase is translated as *tolong fokus ke jalan*. This translation maintains the same essential meaning as the SL expression to remind someone to pay attention and concentrate on the road. The TL phrase *fokus ke jalan* literally means *focus on the road*, which directly captures the idea of staying alert and aware while driving, making it a clear and effective translation that easily understood by the audience. In the context of the movie, this phrase is used when Laura, who is driving a car, is having a conversation with Future Adam. During their discussion, both seem distracted and are not fully paying attention to the road. At this point, Young Adam, noticing the potential danger of the situation, asks Laura to focus and pay attention to driving. The use of the phrase *eyes on the road please* serves as a humorous yet necessary reminder for Laura to concentrate, and the TL phrase *tolong fokus ke jalan* serves the same purpose, creating a natural and relatable expression in Indonesian.

Data 15

SL: They found us.

TL: *Kita terlacak*.

The source language (SL) phrase *they found us* is a straightforward expression when someone has discovered or located the speaker. A literal translation of this phrase into Indonesian would be *mereka menemukan kami*. However, in this context, the translator uses *kita terlacak*, which more specifically conveys the idea that the group has been detected or tracked by someone, rather than just simply found. That phrase categorized as example of equivalence, where the translator adapts the expression to fit the context and communicate the same message in a way that makes sense in the target language. While *mereka menemukan kami* could work in a more general or neutral context, *kita terlacak* captures the urgency and the nature of

the situation, especially that the group has been located or tracked through some form of detection which aligns better with the situation in the movie. In the context of the movie, this phrase occurs when Young Adam, Future Adam, and Laura are talking outside the house. They hear the sound of a warning alarm that Laura had previously installed to detect the arrival of Sorian, a character who is trying to find them. Upon hearing the alarm, Future Adam, who is unfamiliar with the sound, asks Laura what it is. Laura responds by explaining that the alarm means Sorian has located their whereabouts, implying that they have been *tracked* or *found*. In this case, *kita terlacak* more accurately reflects the idea of being tracked or detected which fits the scenario better than a simple translation of *mereka menemukan kami*. Both of phrases convey the same idea that the group's location has been discovered, but the TL expression more specifically communicates the concept of being tracked or located via some means of detection.

Data 16

He is busy right now, but I'll tell him you **stop by**.

TL: Dia sedang sibuk, tapi akan ku sampaikan kau **mampir**.

The source language (SL) phrase *stop by* uses the idiomatic expression which means to make a short visit to a place, typically without staying for a long period of time. The expression is commonly used in everyday conversation to indicate a brief, often impromptu visit. In the target language (TL), the phrase is translated as *mampir*. The word *mampir* in Indonesian is an appropriate equivalent for the SL expression *stop by*, as both refer to making a brief or short visit and commonly used in casual conversation in Indonesian to describe dropping by a place briefly, often without any formal or extended stay. The translator uses *mampir* in the TL maintains the equivalence of the SL expression because both the SL and TL phrases convey the same idea which to describe a short, informal visit to a place. While *stop by* and *mampir* are idiomatic expressions in their respective languages, they function similarly in context, emphasizing the brevity of the visit. The translation is natural and easily understood in Indonesian, fitting the casual tone of the original phrase. In the context of the movie, the phrase occurs when Christos, a member of Sorian, is speaking with Laura and Adam. At this point in the story, Young Adam and Future Adam have managed to escape, and Christos is trying to find out where they are. He asks Laura where Adam is, and she responds that he is busy but assures Christos that she will pass along the message if

he stops by. The use of *mampir* in this context is perfectly fitting because it reflects the informal and brief nature of the potential visit, aligning with the casual tone of the conversation and the situation.

Data 17

SL: Don't you give me that stink eyes.

TL: *Jangan merengut ke arahku.*

The utterance of (SL) phrase *stink eye* is an idiomatic expression used to tell someone not to give an angry, disapproving, or irritated look. It implies a strong reaction, typically in response to a perceived offense or irritation. In the target language (TL), the phrase is translated as *Jangan merengut ke arahku*, which conveys the same message of disapproval and irritation. The word *merengut* in Indonesian is commonly used to describe a facial expression that conveys annoyance, disapproval, or irritation, often by pursing or wrinkling one's face in displeasure. Both the SL expression *stink eye* and the TL expression *merengut* are used to describe a similar facial gesture, one that signals displeasure or anger. The target language (TL) *Jangan merengut ke arahku* effectively conveys the tone and intent of the (SL) phrase while maintaining naturalness in the (TL). In the context of the movie, this phrase is used when Future Adam is piloting a jet, telling Young Adam to hold on as they navigate through a difficult situation. However, Young Adam, who is not taking the situation seriously, Future Adam's warning. He falls off and makes a defiant or annoyed face, which irritates Future Adam. Annoyed by Young Adam's behavior and the look he gives him, Future Adam says the phrase *Don't give me that stink eye* to express his displeasure. The (SL) *Don't give me that stink eye* into *Jangan merengut ke arahku* is a good example of equivalence. Both expressions serve to communicate the same message to telling someone not to give a disapproving or irritated look.

Data 18

SL: Let me do the talking.

TL: *Biarkan aku yang bicara.*

The (SL) phrase *Let me do the talking* means allowing someone to handle the conversation or to take charge of speaking in a particular situation. It's often used when one person wants to speak on behalf of others, or when someone feels they are better suited to manage a conversation, especially in a potentially difficult situation. In the target language (TL), the

phrase is translated as *Biarkan aku yang bicara*. While this is a more literal translation *let me speak* it still effectively conveys the same meaning as the SL phrase, especially when considering the context in which it is used. While the (SL) *doing the talking* in a broader sense, the (TL) expression *bicara* is a clear, natural way to express the same idea in Indonesian, particularly in the context of this scene in the movie. In the movie, this phrase occurs when Future Adam and Young Adam are observing their father during a class presentation. Both of them are eager to tell their father about the time travel and the situation they find themselves in, but Future Adam insists that he should be the one to explain everything to their father. In this moment, Future Adam persuades Young Adam to let him take control of the conversation by saying, *Let me do the talking*. The phrase reflects Future Adam's confidence in handling the situation and his desire to manage how the story is presented to his father.

Data 19

SL: We say nothing.

TL: Kita tutup mulut ya.

The utterance above, the SL phrase *We say nothing* means to remain silent or not to speak at all. If translated literally into Indonesian become *kami tidak mengatakan apa-apa*. The translator chose to use *kita tutup mulut ya* in the target language (TL) to captures the same idea, but in a way that feels more natural and contextually appropriate for Indonesian audiences. The phrase *kita tutup mulut ya* is more commonly used in informal conversation when urging someone to remain quiet or to keep quiet in a situation. In the context of the movie, this phrase is used when the characters find themselves in a situation where silence is necessary. Without giving too much away about the plot, this utterance happens when characters are faced with the decision of not revealing information or not speaking about something important. The phrase *kita tutup mulut ya* is used as a way of communicating a mutual understanding among the characters that they will not speak or reveal anything. The SL phrase *We say nothing* translated into target language *Kita tutup mulut ya* is an example of effective equivalence, where the translator has ensured that the meaning and intent of the original phrase are preserved, while making it sound natural and fitting in the Indonesian context. The translation is both culturally

appropriate and contextually relevant, making it easy for the target audience to understand and relate to the movie situation.

Data 20

SL: What do you say kid? ***Your call.***

TL: *Bagaimana nak? Terserah kau.*

The source language (SL) phrase *your call* is used to indicate that the decision or choice is entirely up to the person being addressed. In this context, *your call* is not referring to a literal phone call, but instead to express *it's your decision* or *you decide*. If translated literally into Indonesian, *your call* become *panggilanmu*, which doesn't convey the intended meaning in this movie context. However, the translator chose to use *Terserah kau* in the target language (TL), which is a common and natural way to express the same idea in Indonesian. *Terserah kau* directly translates to *up to you* or *it's your decision*, which clearly communicates the idea that the person being addressed has the authority to make the decision, just as in the English idiom *your call* which effectively conveys the same meaning and intent as the (SL) phrase, even though the exact wording differs. Both expressions communicate the same idea: the speaker is leaving the decision to the listener and has no preference in the matter. The translator translated the (TL) *terserah kau* because it is a straightforward and commonly used expression in Indonesian, making it easily understandable to the target audience. Additionally, it maintains the naturalness of the dialogue while preserving the original message.

Data 21

SL: I need to go for a walk.

TL: *Aku butuh cari angin.*

The utterance above, The source language (SL) phrase *I need to go for a walk* is translated into the target language (TL) as *aku butuh cari angin* instead of the more literal *aku perlu jalan-jalan*. In the SL, the phrase *I need to go for a walk* implies a desire to take a walk, either for relaxation or exercise. However, the TL phrase *aku butuh cari angin* conveys a different meaning which when a person needs to go outside to enjoy fresh air or to relieve stress. Both of the SL and TL expressions can be categorized as equivalent in this context, as they both communicate the same message the need for a break for a while. in the movie's situation, where the character *Future Adam* leaves his father and young Adam alone in a room to talk, giving them the time and

space to have a deeper conversation. The translation of source language and target language is appropriate and preserves the same message to brief break or need time.

Data 22

SL: Oh my God, You're killing me with the theory.

TL: *Astaga, aku muak dengan teori.*

The next utterance, when the (SL) phrase *you're killing me with the theory* is translated into the target language (TL) as *aku muak dengan teori*. The (SL) phrase is an informal expression used to convey frustration or irritation. It suggests that the speaker feels mentally or emotionally drained by the endless explanations or theories being presented. Meanwhile, the (TL) phrase *aku muak dengan teori* express a similar feeling of frustration. However, both the SL and TL expressions convey the same frustration with the situation. In the scene explains that, the frustration of future Adam to Adam's dad, who keeps elaborating on a particular theory, Future Adam, rather than engaging productively with the conversation, feels emotionally drained, leading him to exclaim his frustration. The (TL) translation captures this feeling of emotional overload by using *muak*, which reflects a form of exhaustion and irritation with the situation, even though it may not carry the same extreme or dramatic overtones as the SL.

Data 23

SL: You just never understood **the bigger picture**.

TL: *Kau memang tak memahami **gambaran besarnya**.*

The data above, the source language (SL) utterance *You just never understood the bigger picture*, which is translated into the target language (TL) *Kau memang tak memahami gambaran besarnya*. The (SL) expression *the bigger picture* is an idiomatic phrase that used to refer to a broader perspective or a more comprehensive understanding of a situation. The phrase is translated into the TL as *gambaran besarnya*, which similarly refers to understanding the broader perspective or overall picture of a situation. Both the (SL) and (TL) conveys the same idea of a broader perspective of a situation of a situation. Thus, both expressions can be considered equivalent, as they both describe the overall or broader context of a situation. This data is also in line with the context of the movie, where Sorian speaks to Adam's father about the consequences of his actions. In the scene, Sorian accuses Adam's father of not understanding the *big picture*, which refers to the consequence that might be happen when he destroys the time

machine. Therefore, the translation of (TL) phrase *kau memang tak memahami gambaran besarnya* captures the message of the SL phrase and aligns with the movie's context.

Data 24

SL: Finish him!

TL: *Habisi dia!*

In the data above, the utterance SL *finish him!* translated into Indonesian *habisi dia!* can be considered as equivalence because the SL word *finish* is the last part of something or bring something to an end. In this context, future Sorian asked the young Sorian to kill Louis Reed. So that the translator decided to translate SL *finish him!* into TL *habisi dia!* because both of the SL and TL convey the command to decisively end or defeat someone and can be acceptable in the target language. In the context of the movie, when future Adam and his father will destroy the time machine program. After they succeeded in removing the hard disk, Maya suddenly came and wanted to thwart their plan by threatening to kill Young Adam who was being held hostage. If Adam returns the hard disk, then everything will be safe. An argument ensued until young Adam accidentally pushed the gun at his head to the side and then Maya accidentally shot in the system of the machine and causing chaos where everything was sucked in due to magnetic force. Future Adam who was fighting with Christos suddenly fell and at that moment Maya's voice was heard ordering Christos to kill Adam.

Data 25

SL: I'm lost.

TL: *Aku tersesat.*

The utterance above SL *I'm lost* is translated into TL *aku tersesat*. The SL phrase is to express when someone physically lost or do not know the location or confuse about the context of the situation, meanwhile in translated into Indonesian TL *aku tersesat*, it implies when someone physically lost. The use of SL phrase is based on the context however, in this case the SL phrase is suitable for someone who physically lost and it aligns with the TL *aku tersesat*, it is considered as equivalence because the translator used the phrase based on the context in the movie when Laura thought she joined the class she was supposed to take, but it turned out she entered the wrong class so she said that phrase to Adam.

Data 26

SL: So, you're not gonna **break this up**?

TL: Jadi kau tak **akan melerai**?

The data above, the SL utterance *so you're not gonna break this up*, if the phrase *break this up* if translated literally becomes *hancurkan ini*, however, in this context, the phrase *break this up* means to instruct someone to intervene and stop a conflict. In the movie, the SL *so, you're not gonna break this up* is equivalence with TL *Jadi kau tak akan melerai*. The phrase *break this up* is equivalence with *melerai* because they convey the same idea to intervene in a conflict or fight. In the context of the movie, Ray who was accidentally meet little Adam in the drugstore and they are fight. However, when future Adam saw little Adam who was being hit by Ray and then future Adam scolded little Adam in front of Ray, so Ray thought that future Adam would separate them but he didn't. Both of the phrases are used in the context where action is needed to resolve a fight and the TL *melerai* is suitable and appropriate translation for SL *break this up*.

Data 27

SL: Nice **chat** with you, I'll see you later.

TL: Senang **mengobrol** denganmu, sampai jumpa.

The utterance *chat* in the source language (SL) if translated literal, it means the act of communicating with someone in real time, either via text messages on social media or over the phone. A literal translation of that word into the target language (TL) could lead to a term like *mengirim pesan* or *mengobrol via teks*, which focuses on written communication. However, in the context of the movie, the (SL) word *chat* is translated as *mengobrol* in the (TL), which is a more natural in for the target language audience. In the movie's scene, future Adam is having a conversation with his mother in a bar. But Adam's mother does not realize that she is actually speaking to the adult version of her own child, while future Adam knows exactly who she is. The (SL) word *chat* might imply the real-time exchange of messages, but in the scene is one of face-to-face interaction, where the characters are engaging in a conversation rather than a literal *chat* over the phone or online. By using *mengobrol* the translator can ensure that the phrase flows naturally in Indonesian and making it easier for the audience to understand and feel connected to the scene. The translation of (SL) *chat* as *mengobrol* is conveys the same idea of a casual

conversation, aligning with the movie's narrative and the interaction between future Adam and his mother.

Conclusion

After analyzing The Adam Project subtitles, there are 27 utterances of equivalence translation procedure found in The Adam Project movie and mostly used idiomatic expressions and adhering to the principles equivalence theory based on Vinay and Darbelnet 1995 where the target language TL not only conveys the literal meaning but also the translator can consider the context, idiomatic expression, and culture. By carefully adapting idiomatic expressions and cultural references, the translator can effectively convey the intended message and emotional tone of the original dialogue and relatability of the context for the target language audience, so that this will make it easier for the audience the target language to understand the message to be conveyed in bridging the gap between the source and target languages, ensuring a seamless experience in The Adam Project movie. However, further research of discussing equivalence translation needs to be conducted especially on exploring how different translation strategies impact the overall coherence and narrative flow of the movie by analysing cases where translation choices significantly alter or enhance the narrative and examine how these choices affect the viewer's understanding and engagement with the story.

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