

Translation Techniques Used for Translating Cultural Aspects in the Television Series “Cigarette Girl”

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ABSTRACT

“Cigarette Girl” is an Indonesian television series that showcases many Javanese cultures. This series has been aired globally on a popular streaming platform, Netflix. As depicting various cultural aspects, this series has a clear and concise subtitle translation in English to make the story plot understandable for foreign audiences. Therefore, translation techniques were potentially used to create a good subtitle for the series. In this case, this research aimed to identify the cultural aspects portrayed in the series and the techniques used to translate them. It involved a qualitative approach to produce a comprehensive analysis discussion. Based on the analysis conducted, the presence of various Javanese cultural terms contained in the series was revealed, including *mas, rama, ibu, bapak, jeng, mbak/mbak ayu/mbakyu, yu, ndhuk, nyi, cah ayu, kretek, srintil, tingwe, saus, pelinting, sendika, dong, nginthal, monggo, toh, mawon, macak, manak, gusti paringana aku, and dalang*. Seven translation techniques were also found to be used to translate those cultural terms. They were *adaptation, calque, generalisation, reduction, borrowing, description, and addition*.

Introduction

According to Newmark (1988), translation can be defined as the act of conveying the meaning of a text from one language to another language according to the intentions of the original author. While some may perceive translation as a simple task, translators themselves often find it to be complex and challenging. The process of translation involves more than simply replacing a term from one language to another. It requires a deep understanding of the context of the text, sentences, clauses, and individual words’ meanings.

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Translators must accurately convey the message contained in the source text in a way that is understandable as well as maintain the same tone and register. In addition, they must also adapt the style of the language used in the translated text to ensure it is well-received by the target audience.

Translation aims to address some challenges in global information exchange due to the differences in languages spoken throughout the world. With the existence of translation, people throughout the world can more easily access information written or spoken in a different language. Translation is not only carried out for printed texts such as books, newspapers, or magazines, but also for entertainment needs such as subtitles for films, television shows, or series. For instance, the English subtitles in the Cigarette Girl series are designed to ease non-native audiences who watch it in understanding what is conveyed in the story.

In order to achieve an accurate translation result, Newmark (1988) suggested that translators should implement the use of translation techniques. Newmark stated that the translation technique aims to analyse and classify how a translation of the smallest units of language, such as words, groups of words, phrases, clauses, and sentences, can be equivalent to the source text. Other linguists such as Catford, Richard, and Molina & Albir have contributed to the development of translation techniques to help translators deal with a wider range of texts containing special terms. The following are various types of translation techniques and their functions.

1. **Borrowing.** Molina & Albir defined borrowing as a translation technique that uses source language terms in the target text with or without adjustments. Borrowing without adjustment is carried out by directly using terms in the source language in the target language without any changes. For example, the word “*café*” was taken from the French language, but it is used unchanged in English. Meanwhile, borrowing with adjustment, commonly referred to as naturalisation, involves modifying and adjusting the spelling and pronunciation of the source language. For example, the word “*location*” in English is naturalised as “*lokasi*” in Indonesian.
2. **Calque.** Molina & Albir stated that this technique attempts to literally translate a foreign word or phrase based on its lexical meaning and structural aspects. For example, the English terms “*eat*”, “*sleep*”, and “*drink*” are translated literally as “*makan*”, “*tidur*”, and “*minum*” in Indonesian.
3. **Transposition.** Catford stated that this technique attempts to transpose categories and word structures from the source language to the target language. Meanwhile, Molina & Albir expanded its definition by referring to changes in grammatical categories that conform to the rules of the



target language. For example, the term “white horse” is translated as “kuda putih” in Indonesian, and it experiences a structural transposition from adjective-noun to noun-adjective.

4. **Modulation.** This technique attempts to change lexical and structural aspects of a sentence in the source language, including its point of view, focus, or cognitive category. For example, the sentence “you are going to have a baby” is translated as “kamu akan menjadi seorang ibu”. In this case, the perspective of the first sentence in English is changed after it is translated into Indonesian. However, both perspectives convey the same context.
5. **Compensation.** According to Molina and Albir, this technique attempts to translate a term by inserting language stylistic elements from the source text into the target text. This technique helps find appropriate equivalents when the terms used in the source language cannot be directly translated into the target language. For example, the Indonesian term “kain pengikat kepala” can be translated using the compensation technique as “a headband” in English.
6. **Adaptation.** Molina & Albir addressed this technique as cultural adaptation, attempting to replace cultural elements in the source language with other cultural elements in the target language. This technique is used when a cultural element in the source language has no accurate equivalent in the target language. For example, the English term “as white as snow” is translated as “seputih kapas” in Indonesian since the majority of Indonesians are not familiar with “snow”.
7. **Description.** Molina & Albir stated that this technique uses a brief description or explanation of a term from the source language as its equivalent in the target language. The description or explanation can be derived from the definition, form, or function of the terms to be translated. For example, the Italian term “panetto” is translated descriptively as “kue tradisional Italia yang dimakan pada malam tahun baru” in Indonesian.
8. **Established equivalent.** According to Molina & Albir, this technique uses expressions or terms that already exist and are commonly used in the target language as equivalents. The established translations can be found in dictionaries or used in everyday conversation. This technique is similar to literal or calque translation. For example, the English term “director general” is translated into Indonesian as “direktor jenderal”.
9. **Generalisation.** Molina & Albir stated that this technique attempts to use a more general or neutral term as the equivalent of a source language term. Moentaha added that this technique replaces specific words in the source language with other words in the target language which have a broader meaning. For example, in English, there are various terms to



address any type of trousers such as skinny, cargo, flare, jogger, straight, and leggings. However, in Indonesian, there are no proper equivalents for those terms yet. Therefore, they are translated generally as “*celana panjang longgar*” or “*celana panjang ketat*”.

10. **Particularisation.** This technique is the opposite of generalisation. Molina & Albir stated that this technique emphasises the use of more specific terms as the equivalents of a source language term. For example, the term “*celana panjang ketat*” in Indonesian can be translated more specifically into English as “*legging pants*” or “*skinny jeans*”.
11. **Reduction.** This technique attempts to eliminate one or more parts of a term in the source language, aiming to improve the translation result as well as prevent any ambiguity or distortion of meaning. For example, the Indonesian term “*ikan paus*” will only be translated as “*whale*” in English, not as “*whale fish*”.
12. **Addition.** This technique is the opposite of reduction, which attempts to add one or more elements to a term in the target language to create a more accurate and specific translation. For example, the English term “*whale*” will only be translated as “*ikan paus*” in Indonesian. The word “*ikan*” is included in the target text to ensure clarity, as the term “*paus*” alone contains other meanings besides “*fish*”.

Based on the explanation regarding translation techniques above, the author tried to analyse the translation of cultural aspects in the Indonesian television series “Cigarette Girl”. This series is an adaptation of a novel by Ratih Kumala entitled “*Gadis Kretek*”. It features well-known Indonesian actors and actresses including Dian Sastro, Ario Bayu, Arya Saloka, and Putri Marino in the main roles. “Cigarette Girl” follows the story of three young men, Lebas, Karim, and Tegar, who were looking for a woman called Jeng Yah as requested by their father, Soeraja, who was unwell.

“Cigarette Girl” is mainly set in Central Java, so there is a mixture of Indonesian and Javanese languages in the dialogue among the characters. This unique combination presents cultural aspects that may only be understood or spoken by the native people of Central Java. The author found this series fascinating to analyse, considering how Javanese terms or expressions used in the series would be translated into English. This research will focus on the translation of any Javanese cultural content in “Cigarette Girl” as well as the translation techniques applied to translate them.

Research Method

This research employed a qualitative descriptive approach aiming to gather qualitative data and evidence in the form of explanation, as well as articulate them through a detailed discussion. This approach involved multiple



stages including data collection, data analysis, and summarisation of the analytical findings. This approach was deliberately selected according to the specific requirements of qualitative research to ensure in-depth exploration regarding the object being analysed.

The collected data encompassed the cultural aspects contained in the interactions among characters of the series “Cigarette Girl” both in Indonesian and English. Then, the data was gathered through close observations made on the series “Cigarette Girl”. Subsequently, a comprehensive analysis was conducted to investigate the translation technique employed for the English subtitle of the cultural aspects, ensuring that the analysis result answered the research problem. Lastly, the final stage of this process involved meticulous detailing of the analysis result.

Result and Discussion

In the first chapter, Newmark (1988) elaborated that translation techniques are effective in translating the smallest units of a text, ranging from words, phrases, and clauses, to sentences. It has also been mentioned that other linguists, such as Moline & Albir, have contributed to the development of various translation techniques so that translators can translate even more specific terms. These techniques consist of borrowing, calque, transposition, modulation, compensation, adaptation, description, established equivalent, generalisation, particularisation, reduction, and addition. This research focuses on examining words, phrases, and brief sentences related to Javanese culture as depicted in the television series “Cigarette Girl”.

The detailed analysis discovered that seven techniques were employed to translate cultural terms in “Cigarette Girl”. They were adaptation, calque, Generalisation, reduction, borrowing, description, and addition.

Analysis Result

Table 1. Translation Techniques and the Number of Each Use

No.	Translation Technique	Number of Uses
1	Adaptation	10
2	Calque	9
3	Generalisation	4
4	Reduction	3
5	Borrowing	3
6	Description	2
7	Addition	2



Table 2. Cultural Terms in “Cigarette Girl” and the Translation Techniques

No.	Cultural Term	Function/ Definition	English Translation	Translation Technique
1	<i>Mas</i>	To address a son	Dear	Generalisation
		To address a lover (male)	Dear	Adaptation
		To address an older brother	(not translated)	Reduction
			Brother	Calque
2	<i>Rama</i>	To address father (in Javanese)	Dad/Father	Calque
3	<i>Ibu</i>	To address mother	Mom/Mother	Calque
		To respectfully address a married or unmarried woman	Miss; Ms.; Mrs.	Adaptation
4	<i>Bapak</i>	To address father	Dad/Father	Calque
		To respectfully address a married or unmarried man	Mr.	Adaptation
5	<i>Jeng</i>	To address a respectable woman or noblewoman	<i>Jeng</i>	Borrowing
6	<i>Mbak; Mbak Ayu/Mbakyu; Yu</i>	To address an older woman (in Javanese)	(not translated)	Reduction
		To address an older sister (<i>Mbak</i>)	Sister	Calque
7	<i>Ndhuk</i>	An abbreviation of “ <i>gendhuk</i> ”; used to address a daughter	Sweetheart	Generalisation
8	<i>Nyi</i>	A Javanese term used to address a married woman (Indonesian: <i>nyonya</i>)	Mrs.	Calque
9	<i>Cah Ayu</i>	To address a daughter (usually used by parents to call her daughter or an older person to call a younger woman)	Sweetheart	Generalisation
10	<i>Kretek</i>	A cigarette made from tobacco mixed with	<i>Kretek</i> cigarette	Borrowing; Addition



		chopped cloves and flavouring sauce		
11	<i>Srintil</i>	A type of high-quality tobacco	<i>Srintil</i>	Borrowing
12	<i>Tingwe</i> (referring to a cigarette rolled by hand)	An abbreviation of the Javanese term " <i>linting dewe</i> " (to roll something by hand)	Roll homemade tobacco	Descriptive
13	<i>Saus</i>	A term referring to cigarette flavouring	Flavour	Adaptation
14	<i>Pelinting</i>	A person who rolls a cigarette to make it forms a cylinder	Hand-roller	Addition
15	<i>Sendika</i>	A Javanese term to express readiness and willingness to carry out an order	Understood	Adaptation
16	<i>Dong</i>	A Javanese term used by people to express that they understand or comprehend something	Understand	Adaptation
17	<i>Nginthil</i>	A Javanese term referring to "copying someone"	Copy	Calque
18	<i>Monggo</i>	A Javanese term for saying "please" or "silakan" in Indonesian	Please	Calque
19	<i>Toh</i>	A Javanese term used for emphasising an utterance		
		a) <i>Kamu kok ndak ganti baju, <u>toh</u>?</i> (to emphasise what is being questioned so that the person asked feels influenced and immediately does what the questioner wants)	Why aren't you changing your clothes?	Adaptation
		b) <i>Ayo, <u>toh</u>, Dasiyah!</i> (to emphasise an utterance so that someone being spoken	Oh, God!	Adaptation



		to immediately understands or does what the speaker wants)		
		c) <i>Ya, toh, Ndhuk?</i> (to emphasise that what the speaker says is true and to get someone to agree with what is said by the speaker)	Right, Dear?	Adaptation
20	<i>Mawon</i>	A Javanese term for “saja” in Indonesian (in English: only/just)	(not translated)	Reduction
21	<i>Macak</i>	A Javanese term for “putting on makeup and dressing up”	Put on makeup and dress up	Descriptive
22	<i>Manak</i>	A Javanese term for “giving birth”	Give birth	Calque
23	<i>Gusti, paringana aku...</i>	A Javanese expression that means “Oh God, help me” in English; used to express feelings of despair where people think that they can only hope in God	I can’t believe my ears. Please, Lord, have mercy.	Adaptation
24	<i>Dalang</i>	Someone who plays <i>wayang</i> (a traditional form of puppet theatre plays originating from Java, Indonesia)	Puppeteer	Generalisation

Discussion

1. Adaptation

Adaptation was found to be the most commonly used technique for translating cultural terms in “Cigarette Girl”. This is because those cultural terms have unique natures that require a deep understanding of the specific cultural context in which they are applied. Following its function, adaptation is favoured for cultural translation since it involves substituting cultural elements from the source language with other culturally appropriate elements in the target language. This technique produces translations that diverge from the literal meaning of the source terms, yet effectively convey the equivalent context and



accuracy in the target language. In this research, adaptation techniques were used to translate specific Javanese and Indonesian cultural terms which still had other cultural equivalents in English. For example:

- SL: Ibu
- TL: *Miss; Ms.; Mrs.*

The term “*ibu*” in Indonesian mainly refers to a biological mother or a woman who takes care of a child from childhood to adulthood. This term can also be used to politely address a woman, whether she is married or unmarried (single). According to the example above, the term “*ibu*” was used to address a woman and was translated according to the woman’s age or status. When referring to a young unmarried or single woman, it is translated as “*Miss*”. When referring to an older, unmarried woman, it can be translated as “*Ms*”. The term “*Ms*” can also be used to address a woman whose status is unknown (whether married or unmarried). When referring to a young or older married woman, it is translated as “*Mrs*”.

At the beginning of episode 1 of “Cigarette Girl”, there is a scene showing a young man named Lebas called Sri, the director of the *kretek* cigarette museum, using the term “*ibu*”. In this context, the term “*ibu*” was adapted to “*Mrs*” in the English subtitle since it was directed toward Sri, a middle-aged married woman.

- SL: Eh, **Bu** Sri?
- TL: ***Mrs. Sri***?

2. Calque

Calque also became the prominent technique to translate cultural terms in “Cigarette Girl”. This technique attempts to translate a source word or phrase literally and adapt it according to the structure of the target language. In this case, it is used for Javanese cultural terms that have already had equivalents in the target language with the same lexical meaning. For example:

- SL: Ada keponakan **Nyi** Melati dari Solo.
- TL: ***Mrs. Melati*** has a nephew from Solo.

The dialogue above was taken from a scene in Episode 1 of “Cigarette Girl”. It was a scene where Roemaisa, Dasiyah’s biological mother, called her married female acquaintance using the term “*nyi*”. In Javanese, “*nyi*” is used to address married women. It has the same meaning as the term “*nyonya*” in Indonesian. In English, the term to address a married woman is “*Mrs*” which is then usually followed by her family name. Therefore, the term “*nyi*” in Javanese was translated literally as “*Mrs*” in the English subtitle.

3. Generalisation

In the first chapter, it has been mentioned that generalisation attempts to translate a term in the source language using another more general term in the



target language. This technique focuses on translating specific cultural terms from Java that do not have exact equivalents or other designations in the target language but can still be interpreted with more general terms which have the same context. For example:

- SL: **Ndhuk**, Bapak itu, kan, sudah langganan lama sama Pak Budi.
- TL: **Sweetheart**, *Mr. Budi and I have a long history together.*

The dialogue above was taken from Episode 1 of "Cigarette Girl". It was a scene where a man named Idroes Moeria called his daughter, Dasiyah, using the term "ndhuk". From the dialogue, it can be seen that the term "ndhuk" was generalised into the English term "sweetheart". The term "ndhuk" in Javanese is used by the elderly to specifically call a girl or woman who is much younger than them. On the other hand, the English term "sweetheart" is considered a very general term which does not refer to a specific gender. It is used by someone to address her/his loved ones or close acquaintances to show affection. This term also does not refer to someone of a certain age. Simply put, this term can be used to address anyone as a form of expression of affection. However, the term "sweetheart" can be concluded as the most accurate and acceptable equivalent for the term "ndhuk" since they both have the same context.

4. Reduction

Reduction is a technique that attempts to eliminate one or more parts of a term in the source language to be translated into the target language. This technique aims to produce unambiguous and acceptable translations according to the rules and style of the target language. In this context, this technique is used to eliminate non-essential elements of some Javanese cultural terms that do not substantially impact the overall context of a sentence. Example:

- SL: Aku sama **Mas Tegar** masih ada urusan.
- TL: *I still have work to do with **Tegar**.*

In Indonesian, the term "mas" is commonly used to address an older male sibling. In Indonesian culture, there are some specific terms used for addressing relatives or other older people. Almost all native Indonesians always call someone older, whether a sibling or someone else, by using "mbak" (for older female), "mas" (for older male), or "kak" (for both genders). On the other hand, there are no specific terms used to address older people in English. People who live in English-speaking countries usually call other older people only by their names. In this context, the term "mas" was adapted to the cultural aspect of English by eliminating the word "mas" itself as English does not recognise a special term for addressing older people.

5. Borrowing



Translating cultural terms that are highly specific and do not have appropriate equivalents in English can be handled by implementing the borrowing technique. As the name suggests, this technique attempts to borrow or directly use original terms from the source language in the target text because there are no terms with a similar context that can be used as equivalents. Example:

- SL: Menurutmu, orang yang berpotensi dipanggil "**Jeng Yah**" di foto ini siapa?
- TL: *Who do you think is most likely to be called "**Jeng Yah**" in this picture?*

The dialogue above was taken from Episode 2 of "Cigarette Girl". It was a scene where a young man named Lebas asked his new female acquaintance named Arum about Jeng Yah. In this scene, Arum explained that the term "*jeng*" was used by Javanese people, particularly in ancient times, to call well-respected young women or women from the noble caste. In "Cigarette Girl", this term was applied to Dasiyah, the daughter of a prominent *kretek* cigarette entrepreneur in her city, who also held the position of a factory foreman. Because of her affluent background and professional role, people addressed her using the term "*jeng*". However, no English term has a similar context to "*jeng*" so the term is kept in its original form to preserve its cultural connotations from the source language.

6. Description

Description is a technique that uses a brief description of a term in the source language as its equivalent in the target language. This technique is used to translate Javanese cultural terms that refer to a specific meaning but have no equivalent in the target language. Example:

- SL: Ibu menyuruh saya belajar jadi perempuan yang sesungguhnya, yang hanya bisa masak, **macak**, manak.
- TL: *My mother advised me to learn the qualities of a true woman, whose only duties are to cook, **put on makeup, dress up, and give birth.***

The dialogue above was taken from Episode 2 of "Cigarette Girl". It was a scene where Dasiyah explained her role as a true woman based on the society stereotype in ancient times. Based on the dialogue, the term "*macak*" in Javanese, particularly for women in ancient times, was defined as dressing simply and wearing nice clothes so that women looked graceful and beautiful in front of their spouses. From this definition, the terms "*put on makeup*" and "*dress up*" were then taken and made into the equivalent of "*macak*" in English.

7. Addition

Addition is a technique that attempts to add one or more elements to a term to achieve an accurate and precise translation. In this research, addition is particularly useful for translating cultural terms with contextual equivalents in



the target language but does not specifically refer to the cultural terms in the source language. Therefore, adding some elements to them is crucial to ensure that the context of the translated text remains faithful to the original context. Example:

- SL: Tapi di dunia **kretek**, perempuan hanya boleh menjadi **pelinting**.
- TL: *But in the realm of **kretek cigarettes**, women are only permitted to work as **hand-rollers**.*

The dialogue above was taken from a scene in Episode 1 of “Cigarette Girl”. It was a scene where the main character, Dasiyah, narrated the only job women can do in a *kretek* cigarette factory.

The term “*Kretek*” was used by Indonesians, especially Javanese people, in referring to a particular type of Indonesian cigarette. The cigarette contained a mixture of tobacco and chopped cloves, giving the cigarette a unique aroma that was different from other common cigarettes. Meanwhile, “*pelinting*” refers to women who work in a *kretek* cigarette factory to roll *kretek* cigarettes into a cylindrical shape using a manual rolling tool. “*Kretek*” and “*pelinting*” were translated using the addition technique respectively as “*kretek cigarette*” and “*hand-rollers*” since no English terms carry the same specific context to both terms. If “*kretek*” was only translated as “*cigarette*”, it is certain that the information conveyed to the target audience would be inaccurate since they would think that “*kretek*” and “*cigarette*” were the same. Therefore, the term “*kretek*” was kept in its original form to maintain the context conveyed in the source language. Then, the term “*cigarette*” was added so that the target audience could understand that “*kretek*” is one particular type of cigarette from Indonesia.

On the other hand, the term “*pelinting*” was not translated as “*roller*” to avoid ambiguity or misunderstanding as the term “*roller*” has various meanings and contexts in English, including “*paint roller*” or a cylindrical painting tool, “*roller*” for agricultural works, or “*roller*” for flattening bread dough. Therefore, the term “*hand*” was added to refer to the original context in the source language. In a scene where the dialogue was narrated, a group of women was shown sitting in a row in front of a wooden tool used for rolling *kretek* cigarettes. However, the rolling tool is only used to help them roll the *kretek* cigarette neatly. They basically ran the tool by their own hand. From here, the term “*hand-roller*” was found to be an appropriate equivalent for the term “*pelinting*”.

Conclusion

From this research, it can be concluded that cultural elements could not be translated verbatim. Numerous adjustments and modifications were necessary to achieve precise translation results. Moreover, the subject of translation comprised cultural terms that were contained in the series dialogue,



with the resulting translations being presented in the form of subtitles. In this case, translators were required to focus on multiple facets. Their tasks involved the creation of not only adept and accurate subtitles but also brief and accessible ones so that the target audience could easily read them.

The cultural aspects contained in the dialogues of the television series “Cigarette Girl” were mostly related to Javanese customs and *kretek* cigarettes. When it came to translating cultural terminologies, adaptation and calque were mostly used. It was revealed that adaptation was suitable for translating cultural terms which had corresponding cultural equivalents in the target language. Meanwhile, calque was used for cultural terms in the source language which had lexical equivalents with identical meanings in the target language. The use of the calque technique allowed translators to provide literal translations while adjusting the structure to fit the style and grammatical aspects of the target language.

The use of translation techniques played a significant role in helping the subtitlers of the television series “Cigarette Girl” interpret the smallest units of language (words, groups of words, phrases, clauses, and sentences). It also helped the subtitlers avoid problems commonly encountered while translating a text, such as mistranslations, inaccuracies, and ambiguities. By implementing translation techniques, they could make as many adjustments and details as possible using translation techniques to produce a good and precise subtitle.

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