Translation Procedures of the Subtitle of the Ant-Man Movie: A Pragmatic Study

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Abstract

This study investigates translation procedures and pragmatic implications in the Indonesian subtitles of the film Ant-Man. Using Newmark's translation procedure framework and supported by the pragmatic theories of Austin et al., Searle, and Cutting, this study aims to identify the types of translation procedures applied, determine the most dominant procedures, and analyze how they preserve meaning in context. Employing descriptive qualitative methods with content analysis, the dialogue data were coded and then interpreted through Newmark's translation procedure theory, Austin and Searle's speech acts theory, and Cutting's context classification theory. 114 subtitle sentences were examined, of which 75 were categorized as pragmatic utterances. The findings present that ten out of eighteen procedures were identified, with Modulation being the most dominant (42.11%), followed by Couplets/Triplets (22.81%) and Literal Translation (13.16%). Pragmatic analysis indicates that procedures such as Modulation, Couplets, Functional Equivalent, Cultural Equivalent, and Synonymy have played an important role in maintaining humor, sarcasm, idiomatic expressions, and cultural nuances ensuring that the communicative intent is conveyed effectively to the Indonesian audience. This study contribute to bridging the analysis of translation procedures and pragmatic interpretation in audiovisual translation in terms of variations in equivalent meanings based on context. Furthermore, practically, the findings of this study can be useful for translators or subtitlers to pay more attention to the equivalence of meaning, not just based on the literal meaning, to avoid audience confusion.

Keywords: Translation Procedures, Subtitling, Pragmatic Study.

INTRODUCTION

English, as an international language globally, provides advantages and opportunities for non-native speakers to access a broader network of knowledge. While English learning was initially found and accessed in the classroom, now the rapid development of technology has made English learning accessible through various tools and media, one of the most popular being film. Using film as a medium for English learning has significant advantages, as it provides an authentic source for improving language skills such as speaking, listening, reading, vocabulary, and writing, while also fostering cultural awareness (Albiladi et al., 2018). This is evident

in the numerous insights viewers receive when watching films related to social norms, idiomatic expressions, and differences in humor based on the local socio-cultural context in which the film takes place.

However, linguistic barriers arise from differences in language, both in terms of grammar and pronunciation. To overcome this, translation and interpretation have become solutions that have been practiced for years (Millán & Bartrina, 2013). Again, with current technological developments, translation is no longer limited to text-to-text, but also speech-to-text, as in film subtitles, specifically subtitled with interlingual translation. Subtitles facilitate the exchange of information from the SL to the TL and clarify dialogue for viewers and language learners worldwide. According to Shuttleworth (2014), subtitling is the process of presenting synchronized captions in film and television dialogue, which can be interlingual or intralingual, to help TL audiences understand the information and messages conveyed. Subtitles function as a hybrid medium aligns with the rhythm of speech, regulates the audience's reading tempo with certain time segments, and remains visually separate from the dialogue, thus providing a holistic perspective on the audiovisual content (Gottlieb, 1994). The presence of subtitles provides an authentic experience for audiences in understanding language by hearing pronunciation and seeing the written meaning simultaneously.

Despite the advantages and ease of learning a language through film, linguistic and cultural differences between countries create problems or challenges in subtitle translation, specifically in selecting meaning. Translating film subtitles does not simply involve word-for-word translation. In the process, the translator is confronted with two different languages and focuses on finding equivalences from the SL to the TL, which appear in the form of words, phrases, clauses, and sentences (Baharuddin et al., 2021). Therefore, there are steps or procedures to ensure that the information conveyed to the TL audience is equivalent and appropriate to their language culture. In addition, Pedersen (2018) argues that the challenges in subtitling from a meaning perspective emphasize the complexity of translating Extralinguistic Cultural References (ECRs). Therefore, choosing the right translation procedure is crucial, as subtitles must balance cultural nuances and audience understanding.

The above phenomenon indicates that translation in film subtitles must pay attention to various aspects so that the meaning conveyed from the SL remains relevant and equivalent to the TL, especially in English-Indonesian translation. Related to the selection of complex meanings, pragmatics plays an important role not only focusing on the literal meaning but also the contextual relationship that significantly influences the meaning. Pragmatics highlights how context, intention, and communicative effect shape meaning (Cutting, 2002). Austin et al. (1963) and Searle (1969) Speech Act Theory demonstrate that utterances not only carry literal meaning but also perform actions such as requesting, joking, or expressing sarcasm. Newmark (1988) argues that translators must carefully choose meanings based on context, cultural nuances, and the intended audience. Furthermore, several appropriate translation processes such as those developed by Newmark, such as literal translation, transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through-translation, shifts or transpositions, modulation, recognized translation, translation label, compensation, componential analysis, reduction and expansion, paraphrase, couplets, and notes, additions, glosses ensure the proper transfer of meaning from the SL to the TL.

The use of the three theories above is important to examine to ensure the correct emphasis of meaning according to the context, especially in film dialogue with interlingual subtitles that imply translation from the SL into the TL conveyed in audio-visual media (Cintas & Remael, 2014). According to Amin et al. (2017), while semantics focuses on the literal meaning of words, pragmatics on the other hand delves into and addresses implied meanings and contextual factors that influence and shape communication and meaning. Furthermore, a pragmatic approach is more suitable to avoid any failure of translation of meaning that leads to idioms or metaphors containing sarcasm, certain comedy, and emotional subtext in the Ant-Man movie. According to Sari et al. (2022), translating and comprehending idioms is a common problem in translation and even native speakers sometimes have difficulty understanding them because they are a type of figurative language that has a meaning beyond its literal meaning.

Several previous studies have examined translation procedures in movie subtitles. Isnabila & Sutopo (2021) found that literal translation was dominant (56.20%) in Maleficent movie, while Rizkika et al. (2024) identified transposition as the most frequent (23%) in Black Panther: Wakanda Forever movie. Similarly, Ubaidillah (2024) showed that literal translation dominated (30.4%) in Luca movie. On the other hand, research conducted by Amrullah (2014), shows that pragmatics has an important contribution in translating film subtitles because there are more complex challenges such as speaking speed, variations in idioms, and changes in situations and conditions of the scenes. This is in line with the study conducted by Arbain (2020), which has indicated the influence of choosing the right translation techniques on the accuracy, acceptability, and legibility of meaning where translations generally use literal translations which make the meaning narrow and non-contextual. Those previous studies have separately addressed both translation procedures and pragmatics in subtitle translation. One study included the application of translation techniques coupled with pragmatic analysis. Therefore, there is a gap in research that addresses translation procedures specifically based on Newmark's theory combined with pragmatic analysis. This study explores smaller linguistic units such as words, clauses, and phrases.

To address this gap, this study not only focuses on identifying and classifying translation procedures in film subtitles, but also applies pragmatic analysis to specific procedures by answering the research questions (1) What are the types of translation procedures in translating the subtitles of the Ant-Man movie? (2) What translation procedure is the most frequently used in the translation of subtitles of the dialogue of the Ant-Man movie? (3) What is the pragmatic implication in the translation procedures used in the subtitles of the Ant-Man movie? This is supported by the selection of Ant-Man (2015) as the research object. This film is one of the films produced by Marvel Studios featuring superheroes and fantasy humor. Furthermore, the film is rich in idiomatic, metaphorical, and slang dialogues in the form of jokes, sarcasm or satire, and emotional dialogue.

Ultimately, this study is important for the field of audiovisual translation and for Indonesian audiences, who often rely on subtitles to access foreign-language films. By linking translation procedures with pragmatic functions, this research contributes to improve the quality of subtitles, ensuring that humor, emotion, and communicative intent are effectively conveyed to the target audience.

METHOD

This study adopted a qualitative research design with content analysis to investigate the translation procedures and pragmatic implications in the Indonesian subtitles of the film Ant-Man (2015). A qualitative approach is appropriate since the data from the study contain linguistic units in the form of words with in-depth interpretation. According to Ary et al. (2015), research using qualitative methods, especially document or content analysis, focuses on written or visual materials with the aim of identifying the specific characteristics of the material. The materials can be in the form of textbooks, web pages, diaries, theme reports, films, letters, etc.

Source of Data

The data consists of English source dialogue (in the form of words, phrases, clauses, and sentences) (SL) and its Indonesian subtitles (TL). SL dialogue transcripts were obtained from the Movie Fandom website, while TL subtitles were taken directly from the official subtitles on Disney+ Hotstar. 114 were selected through purposive sampling to ensure the data represented a variety of translation procedures and pragmatic features. The selection of 114 sentences is considered sufficient to show the various translation procedures used in the subtitles of the film Ant-Man due to the researcher's limitations with the long duration of the film which makes the dialogue very extensive. With 114 samples, a wide variety of dialogue styles and contexts could be recorded, resulting in a more in-depth and comprehensive analysis. The selection criteria included dialogues with significant character interactions refers to conversations with language that has varied meanings, humor with a unique style of language in the form of slang and idioms, sarcasm that contains various meanings outside the literal meaning, the intensity of emotion expressed figuratively, or implied meaning where the utterance is different from the actual meaning.

Data Collection

The data collection method was carried out in several stages, including accessing the film and its dialogue transcript, watching it repeatedly to become familiar with the details of the dialogue and scenes, conducting purposive sampling due to the long duration of the film, and matching the dialogue transcription with the subtitles.

Research instrument

The researcher acted as the primary instrument in data collection and interpretation supported by an observation sheet designed to record SL dialogue, TL subtitles, and corresponding translation procedures.

The observation sheet serves to record examples of translation procedures observed in subtitles. It contains the original text, the translated text, and specific translation procedures following the Newmark framework.

Table 1. Observation Sheet

No.	Character	SL Dialogue	TL Subtitle	Translation Procedure
1	Scott Lang	Your delusions **are out of hand!**	Khayalanmu **tak terkendali**	**Modulation** In English, "out of hand" is an idiomatic phrase that means something has become uncontrollable, beyond management, or excessive. The Indonesian TL does not preserve the idiom literally (e.g., "di luar kendali"), but instead

				re-expresses the meaning with a plain descriptive phrase: "tak terkendali." This is a clear case of modulation, because the translator shifts the mode of expression from an idiom to a direct description, changing the form while keeping the sense.

As can be seen from Table 3.1 above, there are four columns. The first column from the left shows the number; the second shows the dialogue from the source language; the third shows the Indonesian subtitles; and the last is a description of the translation procedure used.

Data Analysis

The analysis of the collected data including selected SL-TL subtitle pairs from the Ant-Man movie were conducted through the application of systematic qualitative content analysis. Methodological steps are taken to ensure a rigorous and understandable process, in line with established qualitative research practices.

The process of data analysis in this study is described through the following series of steps:

1. Reducing the data

Data reduction is done systematically to filter between necessary and unnecessary data. The selected SL-TL data transcripts (dialogues with smaller linguistic units such as words, clauses, phrases, and sentences) were reviewed thoroughly and carefully. Furthermore, unnecessary data including sound effects and character action notations will be excluded.

2. Classifying the data

The data classification technique applied involves a thorough comparative linguistic analysis. The reduced data from the SL utterances with their TL subtitle equivalents are compared and examined. This precise comparison will result in the identification and categorization of a particular translation procedure. The classification domain refers to Newmark's (1988) translation procedure including transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through-translation, shifts or transpositions, modulation, recognized translation, translation label, compensation, componential analysis, reduction and expansion, paraphrase, couplets, and notes, additions, glosses.

3. Organizing the data

Data organization directly follows data classification including the process of arrangement and calculation. Classified data were inputted in a structured manner into a table. This systematic tabulation is intended to provide a clear and representative view of the overall classification of the data. Furthermore, clear frequency calculations can be performed.

4. Interpreting and discussing the data

This stage is the core of the data analysis involving both textual and pragmatic dimensions in depth. The technical core of the procedural analysis involves a micro-level comparative textual analysis for each SL-TL equivalent where translation procedures were identified. This involved marking the units to be analyzed (words,

clauses, phrases, and sentences) in bold. The aim is to provide a clear visualization of the units analyzed in terms of procedural application and linguistic shift.

Furthermore, for the selected subset of data assessed based on rich pragmatics, the analysis procedures were applied carefully. For each selected example, a pragmatic dissection of meaning was conducted based on context (Cutting, 2002) and speech acts (Austin et al., 1963; Searle, 1976). This integrated analysis protocol is intended to combine textually evident procedural changes and their specific impact on the pragmatic meaning and communicative intent of the utterance.

5. Drawing conclusions

Conclusions were drawn based on the analysis, summarizing the key insights regarding the types and frequencies of translation procedures and the pragmatic implication in the Ant-Man movie subtitles.

FINDINGS AND DISCUSSION

What are the types of translation procedures in translating the subtitles of the Ant-Man movie?

A total of sampled 114 data were recorded and 10 of the 18 translation procedures were found. The findings are based on data classification where repeated analysis was carried out to match the English dialogue transcript with the Indonesian subtitles in the film. From the total data sample, there are 75 data categorized as pragmatic sentences and the rest are not included in that category. The existence of data with sentences that have literal meaning is intended for analysis and comparison which becomes a benchmark for how the translation procedure can pragmatically convey the implied meaning and vice versa if used will cause the loss of pragmatic force.

Table 1.2 List and Data Frequency of Translation Procedures Recorded

No.	Translation Procedures	Data Frequency	Percentage
1.	Modulation	48	42.1%
2.	Couplets/Triplets	26	22.8%
3.	Literal Translation	15	13.2%
4.	Shift/Transposition	5	4.4%
5.	Functional Equivalent	6	5.3%
6.	Synonymy	7	6.1%
7.	Expansion/Reduction	4	3.5%
8.	Cultural Equivalent	2	1.8%
9.	Naturalisation	1	0.9%
	TOTAL	**114**	**100%**

From table above, it can be observed that not all procedures are used in translating dialogue in the subtitles of Ant-Man (2015) movie. This is because translation in subtitles requires density and clarity due to the limitations of screen time and the speed of character dialogue. As for other translation procedures, they will be explained in detail as a whole along with examples taken from existing data.

1. Modulation

Modulation is a translation procedure in which the translator changes the point of view, mode of expression, or cognitive perspective from the source language to the target language. This can occur when expressions, idioms, metaphors, or slang are translated literally or word-for-word, making them awkward and unnatural in the

target language. These changes in point of view include changes from abstract to concrete, cause to effect, part to whole, changes in perspective, metaphorical to non-metaphorical or general, active to passive, and negation of its opposite.

Data No. 23 (18:40)

*SL: We still haven't **worked out all the bugs.***

*TL: Kami belum **menyempurnakannya.***

The example data above shows a clear shift in perspective from SL, which refers to the process of eliminating or addressing problems ("bugs") that lead to something negative, become "menyempurnakannya" in TL, which refers more to results that lead to something positive. Conversely, if translated without changing perspective, it would be "menyelesaikan semua bug" which still sounds normal but requires a longer translation. From this change in perspective, the audience will understand more quickly, supported by the ongoing scene.

2. Couplets/Triplets

Couplets/Triplets occur when a translator uses two or three procedures simultaneously. This is because sometimes one procedure is not enough to capture meaning and naturalness. Therefore, combining two or three translation procedures can improve accuracy and readability from SL to TL.

Data No. 2 (01:54)

*SL: He **just kicked your ass full size.***

*TL: Dia **mengalahkanmu.***

From the data above, there is a very significant change from the initial nuance with a strong idiomatic expression (kicked your ass full size) to a more spontaneous, neutral, and friendly in the target language (mengalahkanmu/defeated you). This indicates a shift in perspective from an informal and slang style to a more standard expression that is in accordance with Indonesian language norms. However, there are some missing elements, such as the emphasis on the phrase "full size" which is part of the Reduction procedure to ensure concise subtitles but still convey the main meaning.

3. Literal Translation

It is a fundamental translation procedure where words and structures from the SL are transferred directly to the TL with or without adjustments as long as they are grammatically correct and make sense.

Data No. 112 (14:38)

*SL: **That's why you're the past and I'm the future.***

*TL: **Karena itu kau masa lalu, dan akulah masa depan.***

From the example data above, almost all words are translated word for word, where SL is a compound sentence contrasting two metaphorical clauses with the correct grammatical structure and does not change or add information in TL.

4. Shift/Transposition

Shift/transposition is a translation procedure that involves changing the structure or grammar of words or phrases without altering their meaning. This procedure is commonly found in translation because different languages have different grammatical standards that allow for changes to ensure the text reads and sounds natural.

Data No. 64 (51:45)

*SL: Paratrechina longicornis, **commonly known as crazy ants.***

*TL: Paratrechina longicornis, **dikenal sebagai semut gila.***

The data above reveals a change in plurality handling, where "ants" is translated as "semut" instead of "semut-semut" or "banyak semut." This change from plural to singular represents a grammatical adjustment to the Indonesian number system. Furthermore, there is also a change in the word order from "crazy ants" (adjective + noun) to "semut gila" (noun + adjective). This reversal is common in grammatical transposition to conform to Indonesian syntax.

5. Functional Equivalent

This is a translation procedure used to translate cultural terms using culture-free terms. This procedure neutralizes or generalizes the SL word and sometimes adds functional explanations. This procedure is cited by Newmark as an accurate one for translations when the SL cultural or technical word has no TL equivalent.

Data No. 32 (22:49)

*SL: No one will be making for **distress call** tonight.*
*TL: Tidak ada **telpon minta bantuan** malam ini.*

The phrase "distress call" is typically used by someone seeking assistance in an emergency, similar to SOS or Mayday. The translation of the data above shifts from the original translation of "panggilan darurat" to "telpon minta bantuan." This has the same core meaning but replaces the technical terminology in the text with a more common phrase in the TL to convey the same communicative function. This effectively makes the audience understand the dialogue more quickly without a second thought and does not require additional explanation.

6. Synonymy

This translation procedure is used when the closest meaning of a word from the SL does not have a precise equivalent in the TL. Furthermore, this procedure is used when the SL word does not have a clear equivalent and the word is not very important in a text segment. Then, when the literal meaning is not possible because it will make the text confusing. Therefore, the translator uses synonyms to find another language equivalent for the word and this indicates a poor translation.

Data No. 21 (17:09)

*SL: I want to **provide**.*
*TL: Aku ingin **menafkahi.***

In the example above, "provide" isn't directly translated with its TL equivalent, meaning "to provide," but this would make the literal translation confusing. Therefore, by using a similar meaning from a different word, "menafkahi," the text makes more sense, supported by the situational context of the ongoing dialogue.

7. Expansion/Reduction

Reduction is a translation procedure in which the translator shortens the SL expression into a more concise TL expression without changing or eliminating its core meaning. Conversely, expansion is a translation procedure in which the translator adds words or information from a SL expression to the TL expression for the purposes of clarity, naturalness, or grammatical accuracy.

Data No. 26 (20:19)

*SL: Hey, what's up, **hotshot**?*
TL: Apa kabar?

There are very strong informal English phrases, seen in the use of the phrase "what's up" as a greeting to someone. However, there are certain terms that are omitted, such as the word "hotshot," which can indicate sarcasm, admiration, or even mockery. The removal of this element is a clear use of reduction by the translator,

simplifying it to simply "How are you?" The core meaning conveyed is clear, namely the greeting, but this reduction may be intended to eliminate unnecessary verbal violence in the TL.

Data No. 38 (25:25)

SL: It's a Carbondale.

*TL: Ini **merek** Carbondale.*

English allows brand-eponym predication (It's a Carbondale), where the brand name or category name implicitly but readily understood. However, Indonesian technically requires explicit predication because "Carbondale" can be a place, a thing, or a name, so adding the word "brand" makes it clearer that it's a thing. So this is a clear example of expansion to clarify something that is being discussed.

8. Naturalisation

This translation procedure is called by Newmark as successful Transference which is the first to adapt the word from SL into a word with a normal pronunciation that suits the tongue of the people from TL and into a normal morphological form.

Data No. 41 (28:04)

*SL: Commence **experiment** 34-C, **organic atomic** reduction.*

*TL: Mulai **Eksperimen** 34-C. Pengurangan **atom organik.***

Naturalisation can be specifically seen in the translation of "experiment" into "eksperimen" and "organic atomic" into "atom organik." These translations originally borrowed words from English, then adapted their pronunciation and morphology into standard Indonesian for ease of reading and use, adapting them to everyday language and speech.

9. Cultural Equivalent

This translation procedure applies when cultural words from the source language are translated into the target language using nearly identical cultural items. Although the two are not identical in meaning, the goal is to create impact and familiarity for the listener. This translation is typically used in general texts, journalism, publicity, and propaganda, and is very limited and less suitable for legal translation, which prioritizes accuracy.

Data No. 77 (1:09:57)

*SL: Not those three **wombats.***

*TL: Jangan tiga **berandalan** itu.*

In SL, "wombats" refers to a species of marsupial from Australia. However, it is translated differently as "berandalan," indicating a cultural shift from SL to TL. The rendering is not the same and precise, but it impacts the audience with the meaning of the animal becoming specific to people who like to create chaos. This is to create a sense of context that would be confusing if translated literally.

10. Transference

This translation procedure is not explicitly listed in the data list but is found in a combination of couplets. This procedure translates a word from the SL into the TL without translating it; the word remains unchanged and is usually italicized to identify it as a foreign word. This procedure is typically used for proper names, cultural items, places or locations, and new terms that don't have an equivalent in the TL.

Data No. 51 (39:39)

*SL: **Paraponera clavata**, Giant tropical bullet ants.*

*TL: **Paraponera clavata**, semut peluru tropis raksasa.*

From the data above, the scientific term of the ant name "Paraponera Clavata" is rendered into TL without any changes. This is the standard practice of writing proper nouns and scientific terms in various languages to maintain the original term. ***What translation procedure is the most frequently used in the translation of subtitles of the dialogue of the Ant-Man movie?***

The translation procedure with the highest frequency of use is Modulation (42.11%) because the character dialogue contains various variations of idioms, metaphors, and slang that are thick in American culture and speech styles. This procedure is useful in changing the perspective from one full of idiomatic, metaphorical, and slang nuances from the source language to a more general one in the target language, making it easier for the audience to understand the dialogue easily. This is followed by Couplets/Triplets (22.81%), which are actually a combination of several procedures. This combination of translation procedures can occur to ensure translation accuracy within a single sentence complexity. However, the Couplets/Triplets procedure cannot be categorized as a suitable procedure for translating idioms, metaphors, and slang like the previous translation procedures because it depends on which procedures are combined.
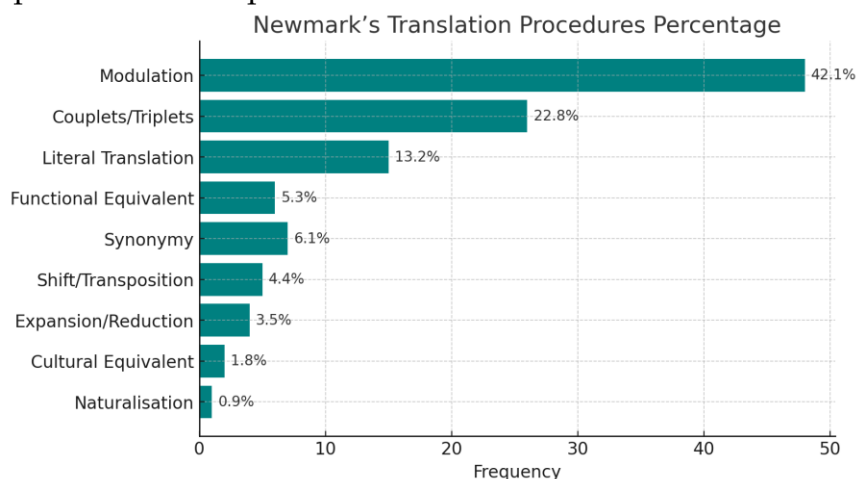

Figure 1.1 Bar Chart of Translation Procedures Percentage

From the chart data above, it can be concluded that modulation is the most frequently used translation procedure in the subtitles of the Ant-Man movie (2015) with a percentage of 42.11% of the total data. This dominance indicates that translators more often avoid translating expressions or phrases literally, especially in idioms, metaphors, slang, and figurative language. This is intended to avoid rendering meaning that causes awkwardness and unnatural results in the TL. Modulation as explained by Newmark involves shifting points of view, perspectives, or cognitive categories without changing the overall meaning which, if translated literally, would make the meaning ambiguous and unnatural. The use of this procedure shows the translator's concern in producing accurate, natural, and idiomatic meaning from the text for the target reader or listener. Furthermore, from a pragmatic perspective, the shift in perspective or point of view remains based on the context being discussed to ensure the meaning conveyed remains within the scope of the context of the conversation to achieve the purpose of communication.

For example, the phrase "spread our wings" if translated literally into "spread our wings" will sound confusing as to what the person means by spreading their wings? This expression implicitly has a different meaning in communication. With the

inability of a literal translator to function, modulation can be an option to change the perspective of the idiom from the physical form of spreading wings to something more abstract, namely taking action that involves independent and confident abilities. Therefore, the translation if taken from the example in data no. 24 ".... forced us to spread our wings" to ".... memaksa kita bertindak lebih" indicates a change in perspective that is classified as modulation. Another example of the expression "feeling sick in my stomach" is usually used to express anxiety, worry, and restlessness idiomatically if translated literally as "rasa mual di perutku" makes it clear that it is read normally in the context of natural speech if the situation the speaker is really experiencing it. However, in a different conversational context when nothing happens to the speaker but expresses it after hearing something scary or seems worrying, the meaning of the expression will also be different and make it sound disconnected or strange. So the result of the translation of the expression "sick feeling in my stomach" in data no. 65 "firasat buruk" is a very different shift in perspective but still conveys a meaning that is appropriate to the context to achieve the purpose of communication.

What is the pragmatic implication in the translation procedures used in the subtitles of the Ant-Man movie?

In this study, the pragmatic implications in translation procedures are not intended to assess whether the translation is wrong or correct but rather to be a tool to examine more deeply which procedure is most suitable for translating expressions or expressions that contain pragmatic meanings or cannot be translated literally. With the presence of pragmatic elements specifically refers to context and speech act, the translator cannot translate the text by only paying attention to the literal meaning and choosing a translation procedure randomly. From the collected data, 75 sentences were categorized as pragmatic sentences, meaning they contain figurative language and have meanings beyond or slightly deviate from their literal meaning. In addition, from the ten translation procedures found, not all of them were able to handle the pragmatic force in these sentences.

Moreover, there are several translation procedures that are argued to be suitable for translating texts containing pragmatic meanings include Modulation, Couplets, Functional Equivalent, Cultural Equivalent, and Synonymy. The reason is that based on the data that has been classified, these five procedures are able to translate 73 of 75 sentences or phrases in dialogues containing figurative language from SL with the same meaning equivalent from TL with changes in semantic and linguistic categories to make it easier for the audience to understand. Furthermore, for the remaining 39 non-pragmatic data, this becomes a general tendency from the focus of the translation procedure classification. The following is a clearer explanation regarding the strong reasons why these five procedures are suitable for conveying pragmatic meaning.

1. Modulation

This translation procedure is particularly suitable due to its flexibility in changing perspective or point of view if an expression or phrase becomes strange and too flat when translated literally. This is limited by the existing context and norms to ensure the figurative imagery is accessible to the TL audience without changing or eliminating the illocution. Contextually, this translation procedure is the most dominant in translating the subtitles of the film Ant-Man due to its rich dialogue containing pragmatic sentences and several cultural words specific to the United States.

Data No. 9 (07:51)
*SL: You mean you're **a pussy?***
*TL: Maksudmu kau **pengecut?***

From the example data above, there is English slang that seems rude and insulting. If translated literally it will lead to the physical form of the female genitals "vagina" but in the context of the ongoing dialogue, the character named Dave does not throw out the word with literal meaning but as a mockery. In the situational context, the dialogue occurs in a room and there are four people where Scott Lang has just been released from prison and Luis discusses the existence of a new robbery task while Scott refuses the invitation because he does not want to commit another crime so Dave throws out the sentence. Then the co-textual context shows a series of dialogues of their debate with Scott who always refuses the invitation. Furthermore, in the background knowledge context where the audience has seen from the previous context Scott is a father who wants to change to be better for his daughter. By paying attention to a series of clear context details the word "pussy" here is an expression of Dave's annoyance at Scott's attitude which is considered "not brave enough".

On the other hand, in terms of speech act locutionary act, there is a change from the initial word in the form of sexual slang referring to insults in SL changing to a more straightforward word "pengecut". Then the illocutionary act where Dave performs an expressive act (insults and ridiculing) and there are partially directive acts (provoking Scott to defend himself or even to change his mind). Finally, the perlocutionary act where from the film's perspective the mockery aims to insult in order to create an emotional impression that is expected to make Scott after hearing it will be angry or change his mind. From the audience's perspective, it is expected to accept the sarcasm and insults from the initial harsh to more subtle but still at the same impact with less vulgarity and more natural.

Thus, despite the striking differences in the words, the context remains the same, and the speech act itself serves the same purpose: to express a person's fearful or cowardly attitude toward something. This change is categorized as modulation, while still taking context and norms into account. The pragmatic meaning is conveyed well, but the stylistic and provocative tone is softened.

2. Couplets

The use of this translation procedure will be suitable when combining procedures that can translate figurative language such as Modulation, Functional Equivalent, and Cultural Equivalent.

Data No. 78 (1:10:25)
*SL: **Just kick back and relax a little bit, man.***
*TL: **Semuanya tenang saja.***

From the example data above, "kick back and relax little bit" translated into "take it easy" seems more concise and straightforward. The idiom "kick back" here does not have a literal meaning as a physical movement of stretching the legs but is changed to a more abstract meaning "calm or calm". The situational context occurs when several actors are in one room discussing an important plan but Dr. Pym and his daughter do not trust his colleague Scott to help them so there is debate and doubt that causes Dave to throw out the sentence. Then the co-textual context is a conversation that occurs in a group with a fairly chaotic situation. Finally, the background knowledge context where the audience has previously known that Scott's colleagues are a gang of thieves or criminals, this creates distrust from Dr. Pym and

his daughter. So contextually, the dialogue is thrown out by Dave to "calm the atmosphere".

On the speech act side, the locutionary act is an idiomatic expression involving physical imagery from the SL which then changes to be more straightforward "tenang saja or just calm" referring to calming instructions in the TL. Then, the illocutionary act is a directive to urge the listener to remain calm. Finally, the perlocutionary act where the expression is expressed in the hope that the listener will stop arguing and become calmer.

Besides changing the perspective from physical imagery to psychic imagery which can be categorized as modulation, not all elements of the SL are translated into the TL. This indicates a reduction to make the translation results more concise but the core meaning is maintained. The pragmatic meaning of the idiom is conveyed clearly with the same aim of calming the chaotic situation but the perlocutionary effect is weakened where the idiomatic imagery is lost and the emphasis of the emotional instructions becomes more neutral.

   3. Functional Equivalent

This translation procedure is appropriate when the figurative meaning of the SL contains specific cultural words and technical terms which are then translated using more natural words or without looking for cultural equivalents in the TL.

Data No. 32 (22:49)
SL: *No one will be making for* **distress call** *tonight.*
TL: *Tidak ada* **telpon minta bantuan** *malam ini.*

Contextually, the situational context occurs when Kurt has successfully hacked and damaged Dr. Pym's home communication device, while Scott and his colleagues are conducting a theft mission. The co-textual context then refers to a serious conversation that occurs where Kurt always provides updates on his duties as a hacker of electrical and communication devices. Finally, the background knowledge context, where the previous scene makes the audience know that Kurt is an expert computer technician. From this context, this translation contextually conveys the meaning that Kurt has confidently succeeded in carrying out his task by disconnecting the communication device, making the translation reasonable, where there will be a theft and the victim cannot make a distress call, which means "call for help."

On the speech act side, the illocutionary act phrase SL refers to a specific technical action, namely "distress call," which is then rendered into TL to be simpler "call for help or emergency call." Then, the illocutionary act is an assertive act where Kurt confidently expresses his opinion about his actions. Lastly, the perlocutionary act, where after revealing this, Kurt's colleagues are expected to carry out further actions such as breaking into the house because the communication and electrical devices have been hacked.

   4. Cultural Equivalent

Unlike the previous translation procedure, this translation procedure is suitable for translating pragmatic meanings when the figurative language of the SL contains cultural words which are then translated with cultural equivalents from the TL. This can be used to convey pragmatic meanings across cultures that are clearly understood by the TL audience. However, this is quite rare because cultural terms from the SL do not always have cultural equivalents in the TL.

Data No. 77 (1:09:57)
SL: *Not those three* **wombats.**

*TL: Jangan tiga **berandalan** itu.*

From the example data above, there is the use of the word "wombats" which refers to an Australian marsupial animal used as slang to describe annoying, troublemaking, and goofy people. The translation into "berandalan" is a fitting equivalent as this word is a word commonly used by Indonesian society to describe naughty people and troublemakers. By looking at the situational context where this word was uttered by Dr. Pym when Scott suggested using the services of his colleagues to help complete their mission. Then from the co-textual context, it includes a conversation that indicates Dr. Pym's frustration with Scott's suggestion. Finally, the background knowledge context where the audience already knows from the previous scene regarding the crime committed by Scott and his colleagues. From a series of contexts, it can be concluded that the use of the word "wombats" is a form of Dr. Pym's rejection of Scott's suggestion to use the services of his colleagues by being translated using a cultural equivalent that has the same meaning, "berandalan" conveys the pragmatic meaning and the humorous side of the conversation.

From the speech act side, there is the use of locution, from the name of an animal in SL becomes an insult to humans in TL. Then the illocutionary act is an expressive act to insult, distrust, and bad assumptions towards Scott's colleagues because they have a criminal record. Finally, the perlocutionary act where after Dr. Pym revealed this, the expectation was that Scott would take action to not use his colleague's services or even stick to his stance. However, what is funny is that in the next scene Scott still insists on bringing his colleague which indicates his reaction is the opposite of Dr. Pym's opinion. Therefore, the pragmatic meaning is conveyed well where the illocutionary act is maintained to both refer to acts of insult or bad assumptions.

5. Synonymy

The main reason this procedure is argued to be more suitable for translating pragmatic meanings is that it's simpler than the previous procedures. This is because it's typically used when a word from the SL doesn't have a one-to-one equivalent in the same context in the TL. Synonymy here doesn't refer to absolute synonyms, but to the closest equivalent in context, and these words are usually not particularly important in the text.

Data No. 35 (24:15)

*SL: Aw, man, are we **screwed?***
*TL: Apa kita **gagal?***

The phrase "are we screwed?" is a slang idiom that cannot be translated literally (e.g., "apakah kita disekrup?"). This slang can mean trouble/ruined/messed up/hopeless. The choice of meaning "fail" to indicate that in this context the word "screwed" does not have a one-to-one equivalent in the target language, so the translator chooses a closer, more nearly equivalent meaning.

In terms of context, the use of the word screwed occurs when Luis as one of Scott's mission partners is worried that their theft mission will fail because Scott had managed to enter Dr. Pym's house but after arriving at the safe room there was a door with a fingerprint lock, this becomes a situational context. On the other hand, a series of step-by-step dialogues Scott reports to his team about the progress of his task, which is sure to complete the mission easily, which then changes drastically to a little regret because he feels the mission is in vain. And the background knowledge here leads to the audience's knowledge from the previous scene where Scott is seen as a

professional thief who always succeeds in completing his theft tasks, which now feels different and deceived. As for the results of the analysis of a series of contexts, it indicates that the intention of Luis to express the question "are we screwed" clearly does not lead to its literal meaning but her concern about the failure of the mission.

On the other hand, referring to the speech act aspect, there are locutionary acts in the form of Luis's question to inquire about the progress of the mission with his team which leads to something less than good. More clearly in the illocutionary acts in the form of expressive where the purpose of Luis's question is not just asking for information but means anxiety, fear, and worry regarding the existing situation. Finally, perlocutionary acts refer to after Luis asked the question there is an action that is expected of the listener to be done, where in this scene Scott remains confident that there is another way to break in. Therefore, it is very clear that the use of the word "screwed" is applied well according to the context by the translator without relying on the literal meaning.

With the success of the five translation procedures above in conveying pragmatic meaning in a text or expression, it was found that there were conversations that contained pragmatic sentences but unfortunately they were translated literally so that the intended meaning was lost and made it unnatural.

Data No. 82 (1:12:13)

*SL: **You really should write poetry.***

*TL: **Kau harus menulis puisi.***

All the words from the example data above are translated literally, seem correct and there is no problem. However, if dissected using the existing context where the situational context occurs when Scott has just completed his first mission and Hope, Dr. Pym's daughter, was initially worried that Scott would fail, but in fact he succeeded. Then Hope praised Scott which embarrassed him and said "You really should write poetry". Then the co-textual context with a series of compliments from Hope made Scott blush and then threw out the sentence. Finally, the background knowledge where the audience knows that it was Scott's first mission even though he had just completed training made everyone worried because Scott's personality is rarely serious and often fails. With a clear context, the sentence has nothing to do with the conversation and does not make sense. What Scott meant was that Hope's praise was too exaggerated so he blushed. This is directly proportional to where the expression exaggerated is expressed with the word "poetry".

Data No. 69 (1:00:03)

*SL: **You guys are breaking down walls, you're healing.***

*TL: **Kalian menghancurkan tembok, kalian.***

The data dialogue above occurred when Dr. Pym in a room decided to tell the truth about the death of his wife or Hope's mother. Then a series of emotional dialogues occurred and they both began to forgive each other and reconcile. After that, Scott who was in the corner of the room listened to them then utter the sentence. The literal meaning is correct and also make sense but Scott's purpose in saying "breaking down walls" does not refer to the use of its literal meaning. If seen from the locutionary acts, the expression uses figurative language (a metaphor for removing barriers) then the illocutionary act is in the form of an expressive act for praise and encouragement with a perlocutionary act expected to lighten the atmosphere. From the speech act side, the expression "breaking down walls" is not interpreted literally as the act of "destroying walls" which makes it lose its pragmatic force. So the more appropriate

meaning should lead to openness, acceptance, and solving problems or emotional barriers.

In conclusion, the subtitles for the film Ant-Man accurately pay attention to pragmatic aspects efficiently, as shown by the dominance of translation procedures that were previously categorized as being able to convey pragmatic meaning compared to only using literal translation procedures.

DISCUSSION

The research findings show that there are ten of the eighteen translation procedures found such as modulation, couplet, synonymy, functional equivalent, literal translation, reduction and expansion, naturalization, transposition, cultural equivalent, and transference. Then Modulation becomes the most dominant translation procedure in the translation of the subtitles of the film Ant-Man (2015) with a frequency of 48 out of a total of 114 data. The other eight translation procedures are not found in this film's subtitles due to the limited screen time which would make the dialogue out of sync with the written subtitles. According to Cintas & Remael (2014), from a technical perspective, in audiovisual translation, subtitles must appear simultaneously (32-41 characters per line with a maximum limit of two lines), be synchronized with the dialogue of the characters or speakers, and display the dialogue systematically from the original language or target language and remain on the screen for a while so that it can be read by the audience. For example, the use of the Descriptive Equivalent procedure when used in the phrase
SL: "….Quantum Realm"
TL: "….Semesta di luar ruang dan waktu dengan ukuran sub atom"
The example above is an analysis of the application of the Descriptive Equivalent translation procedure, which is one of the eight procedures that does not include providing a clear description of how it is not suitable because it will take a long time to appear on the screen while the dialogue continues. Similarly, the other seven procedures that were not included had almost the same reasons and some were not found because they were not suitable based on the classification analysis.

On the other hand, there are five procedures that can be categorized as appropriate in conveying pragmatic meaning such as modulation, couplet, functional equivalent, cultural equivalent, and synonymy. The reason for the large number of modulation translation procedures shows that there are many dialogues containing figurative language in conveying sarcasm, jokes, and emotional messages so that translators do not only pay attention to literal translation but through a series of appropriate procedures so that the intended meaning can be understood by the audience. This is in line with Newmark's argument that in translation a translator must pay attention to all variations of context, even though context is not the most important thing in translation, the presence of context affects the meaning of technical terms and neologisms (Newmark, 1988).

However, it's still worth highlighting that even though modulation is the most dominant, due to its flexibility in conveying pragmatic meanings, including figurative language, there are consequences where the translation results become softer. From most data classified as modulation, the translation of idioms is often made softer than the original tone of threats or pressure. Furthermore, there are also significant changes in dialogue that are exaggerated to become more flat.
SL: "Eyes in the sky."

TL: "Pengintai"

From the example data above, it is clear that there is a change in tone from the initial metaphor which seemed exaggerated to a flatter one.

Interestingly, literal translation which is argued to be inappropriate and results in a loss of pragmatic meaning can actually be useful if the SL and TL share similar figurative concepts.

SL: That's why you're the past and I'm the future.
TL: Karena itu kau masa lalu, dan akulah masa depan

The use of the metaphor of time in the dialogue above both illustrates the conceptualization of time moving from the past, meaning old-fashioned or outdated, to the future, meaning more advanced and high-quality. This literal translation is understandable and maintains the metaphorical aspect.

Furthermore, the findings of the current study present something different or contradictory to previous studies, one of which is research conducted by Isnabila (2021), entitled "Translation Procedures of English-Indonesian Subtitle in Maleficent Movie" guided by the theory of translation procedures by Vinay and Darbelnet. This study found literal translation as the most dominant as many as 59 out of a total of 105 data with a percentage of 56.20%. Although there is modulation with a total of 5 data. In addition, this study examines the accuracy of translation under the theory of Larson and Nababan where the categories are divided into three, namely accurate meaning the translation can be understood clearly, then less accurate where the text has been successfully conveyed to the target language and can be understood but there are errors in the choice of diction, and finally inaccurate where the text from the source language is not translated accurately making it confusing in the target language. Although there are several similar translation procedures found, the frequency of their use is very different. Moreover, the study of translation accuracy has a different perspective where the current study focuses on conveying pragmatic meaning not only when the text can be understood but the meaning is appropriate and equivalent.

Second, a study conducted by Rizkika et al. (2024), entitled "An Analysis of Translation Procedures in Subtitle Black Panther: Wakanda Forever". There are technical similarities where this study found 10 of the 18 translation procedures the same as the current study. However, with a fundamental difference in the frequency of translation procedures with transposition being the most dominant, namely 105 of 451 or 23% of the total data. This still contradicts the current study which found the use of modulation to be the most dominant with a broader focus on the examination of the pragmatic side which then became a reference for the existence of four categories of translation procedures that are suitable to convey pragmatic meaning. Furthermore, research from Isnabila only focuses on finding translation procedures.

Third, a study conducted by Ubaidillah (2024), entitled "An Analysis of Translation Procedures from English into Indonesian Language in Luca (2021) Movie Subtitle by Nazaret Setiabudi". The similarity with the current study is the use of Newmark (1988) theory as a theoretical framework but with the use of a larger data of 1,202 and found 12 of 18 translation procedures. In this study, there are similarities with Rizkika's research where transposition is the most dominant as much as 452 of the total data. However, this still contradicts the current research from the frequency of the most dominant translation procedures and the focus of the research where Ubaidillah's research only focuses on finding translation procedures in the subtitles of the film Luca and the frequency of their most dominant use.

Fourth, a study conducted by Amrullah (2014), entitled " The Contribution of Pragmatics in the Translation of Movie Subtitle" focusing on the pragmatic contribution to the understanding of film subtitles from English to Indonesian in order to reduce loss of meaning due to the translation process. This study is limited to several examples of subtitles from the film Night at the Museum that are translated correctly or incorrectly. The results will suggest appropriate subtitle translations based on the context and situation of a uttarance. This is in line with current research, but the difference lies in the application of translation procedures and pragmatic implications, not in assessing the correctness or incorrectness of the translation, but rather in reviewing how variations or changes in meaning occur through appropriate translation procedures.

Fifth, a study conducted by Arbain (2020), entitled "Translating Subtitles of Becoming Jane Film: A Pragmatic Approach" This study aims to determine the response strategies used in the argument in the subtitle file "Becoming Jane." Specifically, it aims to identify the translator's translation techniques and assess the translation quality in terms of accuracy, acceptability, and readability using descriptive qualitative methods. The findings indicate the application of strategies such as agreeing, persisting, and complying, and six translation techniques emerged: literal translation, modulation, established equivalence, borrowing, and adaptation. This study specifically assesses translation accuracy by applying the theory of responding strategies in argument, coupled with the theory of translation techniques. This differs from current research, which focuses on the application of translation procedures and then adds pragmatic analysis to assess whether a procedure is appropriate for translating texts or dialogues containing pragmatic meaning.

The differences that arise from the current study with previous studies are due to the differences in the film genres that are the objects of research. Luca (2021), for example, which has an animation and children's film genre, presents simpler dialogue and uses everyday language without the dominance of figurative language. Therefore, the use of transposition here is dominant because the language differences that cause differences in structure and grammar, so grammatical changes from SL to TL in conversational sentences are commonly found. Then turning to the film Maleficent (2014), with a fantasy, action and family film genre, contains simple to metaphorical dialogue narrative but still at an understandable level making literal translation dominant. Then turning to the film Black Panther: Wakanda Forever which has the same studio background as the film Ant-Man. However, there are fundamental differences in terms of genre and how to convey the message, where the film Black Panther: Wakanda Forever is a fiction genre that focuses on socio-cultural politics that prioritizes a realistic narrative style that tends to minimize the use of figurative language to make it easier for the audience to directly understand the message conveyed. While on the other hand, the film Ant-Man is a comedy and fantasy genre that prioritizes creative and imaginative language aspects without sacrificing the main narrative. The differences between the current study and previous studies are due to the differences in film genres used as the research subjects. Genre determines how a film progresses, with its varying plots, language styles, and message delivery. Consequently, each film studied often yields different findings, particularly regarding translation procedures. Therefore, the current study's dominant use of translation procedures in films indicates distinctly different genres.

Finally, as qualitative research, the study inadvertently involves subjective interpretation. Pragmatics were determined using contextual inferences that may differ between analysts. Furthermore, the results of this study are genre-bound and may vary between films. Furthermore, this study is limited by the large amount of dialogue, necessitating purposive sampling.

CONCLUSION

This study investigated the translation procedures applied in the subtitles of Ant-Man (2015) using Newmark's (1988) framework and analyzed them through a pragmatic lens. From 114 sample data, 10 procedures were identified: modulation, couplets, literal translation, transposition, functional equivalent, synonymy, reduction/expansion, naturalization, cultural equivalent, and transference.

Among those procedures, modulation was the most dominant (42.11%), indicating the translator's efforts to render idiomatic expressions, metaphors, and slang more naturally and comprehensibly in the target language.

The analysis revealed pragmatic implications that guide translators in rendering meaning by considering pragmatic aspects. Five procedures such as modulation, couplets, functional equivalent, cultural equivalent, and synonymy were most effective in conveying pragmatic meaning. These procedures help convey sarcasm, humor, and emotional nuances, which are crucial in comedy and fantasy films like Ant-Man. However, there were some misconceptions where sentences containing pragmatic meaning were translated literally, resulting in awkward or unnatural subtitles. Overall, the findings indicate that the subtitles for Ant-Man successfully maintain pragmatic meaning in most cases. This supports the idea that audiovisual translation requires not only technical accuracy but also sensitivity to pragmatics and cultural context.

This study demonstrates that translation procedures can function as pragmatic strategies, not simply linguistic tools as translation steps. By applying Speech Act Theory, it indicates that translators reconstruct communicative acts rather than simply lexical meanings. A simultaneous analysis of procedural and pragmatic implications can enrich knowledge of meaning equivalence in audiovisual translation.

SUGGESTIONS

1. For Translators or Subtitlers

Translators or subtitlers should emphasize contextual translation and illocutionary force, especially when translating idioms, humor, sarcasm, and emotional intent. This is to maintain naturalness and equivalence of meaning from SL to TL. According to Larson (1997), translation consists of studying the lexicon, grammatical structure, communication situation, and cultural context in order to determine the meaning and then reconstructing the same meaning with a lexicon and grammatical structure that is appropriate to the context and cultural situation of the TL.

2. For future researchers

For future researchers, it is recommended to expand the scope of study by exploring subtitles in different genres such as drama, romance, or historical films, as these may employ different strategies from comedy and fantasy genres like Ant-Man. Comparative research between professional subtitles and fansub versions may also provide deeper insights into translation quality and pragmatic accuracy. Furthermore,

future studies can integrate audience-based evaluations, such as comprehension tests, to examine how viewers perceive pragmatic meaning in translated subtitles.

3. For Translation Education

In the field of language teaching, subtitled films can serve as authentic and engaging materials to enhance students' learning. Teachers may use subtitles to demonstrate how pragmatic meaning is conveyed across languages, especially in idiomatic, metaphorical, and humorous expressions. Subtitles can also be used as exercises in translation and pragmatics courses, where students not only practice translating but also analyze context, speech acts, and audience reception. This approach can foster students' awareness of cross-cultural communication and improve their pragmatic competence in both English and Indonesian. This is directly proportional to Cintas (2001) stated that with subtitling students also have to solve problems in translation such as: cultural references, linguistic variations, humor, etc.

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