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Analyzing Translation Methods in the Hidden Figures Movie

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ABSTRACT

This study aimed to analyze the translation methods used in the Indonesian subtitles of the movie Hidden Figures based on Newmark's framework. Employing a mix method, the study identified the application of Newmark's eight translation methods: word-for-word, literal, faithful, semantic, adaptation, free, idiomatic, and communicative translation. The analysis revealed that all eight methods are present in the subtitles, with the communicative and literal translation methods dominating. Communicative translation accounts for 48.56% (271 occurrences) of the translation strategies used. This translation method conveys a clear and natural message to the target audience. Literal translation accounted for 22.75% (127 times). This translation method follows the source language text while maintaining the grammatical structure of the target language. The finding suggests that the translator prioritized accessibility and clarity for Indonesian viewers while balancing fidelity to the source text with naturalness in translation. The study's findings provide practical insights for language learners on applying translation methods to everyday communication. Communicative translation emphasizes conveying meaning over exact words, helping learners focus on clarity and comprehension in real-life conversations. Literal translation proves useful for accuracy, particularly with technical terms or straightforward statements. This encourages learners to directly translate terms where languages closely align. The minimal use of semantic translation and adaptation suggests learners should apply these methods when dealing with nuanced meanings or cultural differences, ensuring emotional or cultural relevance without losing key ideas. Understanding these methods helps learners adapt to diverse communication contexts effectively. The limitations and suggestions for future research are also presented

Keywords: Translation Method, Communicative Translation Method, Literal Translation Method, Hidden Figure Movie

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Introduction

Movies have become the most widely consumed literary product because they are easy and inexpensive to obtain, produced in various genres, engaging with vibrant animation and spectacular effects, and frequently contain language and cultural content (Anggraeni et al., 2019). In addition, movies provide the public with technical offerings such as music, drama, humor, stories, and events (Briliantana et al., 2022). Therefore, watching a movie is an entertaining option to spend leisure time with family or friends. Watching movies of various genres worldwide can be done anytime and anywhere using trending streaming platforms such as Amazon Prime Video, Apple TV, Disney+, HBO, Hulu, Netflix, and Roku (Camilleri & Falzon, 2021).

Furthermore, in the context of film, language plays a significant role in conveying the narrative and message to a broader audience. Anggraeni et al. (2019) mention that language is one of the most essential parts of movies that serves as a communication tool. For instance, when watching an English movie that is not the native language, not everyone can process and understand the language directly. Therefore, English as the source language (SL) needs to be translated into the target language (TL), and the results can be seen in the form of subtitles. As the most extensively researched kind of multimedia translation, subtitles display text on the screen in two languages to help viewers comprehend the language and translate the speech from the source language into the target language (Wafa et al., 2022).

However, translating one language into another, such as translating subtitle, comes with its own set of challenges. Diaz- Cintas et al. (2014) state that the translation process used for subtitles can only accommodate a maximum of two lines. Nevertheless, there are often three or four lines, irregular word-by- word writing, no subtitles, and poorly readable text from the source to the target language. To address these challenges, various translation concepts have been proposed to guide the translation process. Translation activity has several concepts proposed by several translation experts.

According to Nida and Taber (2003), translating a text is an attempt to produce a close equivalent from the source language to the target language, either in meaning or style. In addition, translation activity attempts to explain the intended meaning of the source language writer (Newmark, 1988). Nida and Taber's translation method differs from Newmark's in terms of their focus on meaning and audience. Nida and Taber's approach, known for "dynamic

equivalence," prioritizes conveying the original message's meaning in a way that resonates naturally with the target audience, even if it requires altering the form or structure of the source language. In contrast, Newmark's method distinguishes between "semantic translation," which focuses on the exact meaning of the source text, and "communicative translation," which adapts the text to be more accessible and familiar to the target audience. Newmark's theory is suitable for Indonesian movie subtitles because "communicative translation" helps convey the intended meaning in a way that fits the cultural and linguistic nuances of the Indonesian audience, ensuring clarity and emotional impact within the constraints of time and space in subtitles.

Building on this, Newmark's classification of translation methods provides a framework for understanding how translations balance fidelity and readability. Newmark (1988) divides translation methods by emphasis on the source and target languages. The methods that focus on the source language include word-for-word, literal, faithful, and semantic translation. Furthermore, the methods focusing on the target language include adaptation, free translation, idiomatic translation, and communicative translation. From the above classification, the overall translation method initiated by Newmark (1988) has eight methods.

Some previous studies have analyzed translation methods in movie subtitles. Ramadhan et al. (2022) analyze the translation method used in the Indonesian subtitle of the English movie "The Little Prince." This study applies Molina and Albir's theory to find the translation technique of Indonesian subtitles. The study proves that literal translation is the most common technique for translating an English subtitle into an Indonesian subtitle. The result shows that of 18 methods, only 16 techniques were used by translators.

Another study by Wafa et al. (2022) analyzes the translation technique in the Indonesian subtitle of "King's Speech" movie. This study also applies Molina and Albir's theory to analyze the translation technique. This study finds that ten techniques were used from 18 available techniques. The most common techniques that the translator used are literal translation and borrowing.

Khosimow et al. (2019) identify political terms in the movie "Snowden" and "White House Down". Content analysis and focus group discussions are the methods used in this research. Based on the findings of the data analysis, political concepts are divided into three categories: state, power, and policy. The term state politics is the most frequently used type.

In addition, the researcher identified 21 translation techniques used in the translation of political terms in the movie "Snowden" and "White House Down".

Previous studies have focused on fictional movies, which often emphasize less realistic or overly dramatic narratives, limiting their relevance to real-world communication contexts. This focus limits the applicability of these studies to practical, real-world communication contexts, especially in language learning and English education, where authentic communication is essential. By focusing on fictional films, these studies provide limited value in helping language learners understand how translation methods can be applied to everyday conversation and learning. As a result, such studies lack applicability in English education, particularly in providing practical insights for language learners. The current study aims to address this gap by analyzing the subtitles of *Hidden Figures*, a non-fiction film with educational content that offers more practical insights for language learners. By applying Newmark's framework, this research will evaluate how semantic and communicative translation methods are used in a context that is more relevant to real-life communication, enhancing its educational value in classroom settings. This approach differs from previous studies by ensuring that the translation analysis has practical applications for language learners, rather than focusing on fictional, less applicable contexts.

Nida and Taber (2003) define translation as an activity that produces the closest equivalent of the source language message into the recipient language, both in terms of meaning and style. Furthermore, Nida also revealed that the diversity of experts' concepts is due to the diversity of content or materials to be translated, the purpose of publication, and the needs of the readers. Translation activities generate many perspectives from different concepts that arise for a translator.

In the book "A Textbook of Translation", Newmark (1988) stated that translation expresses the author's intended meaning from one language to another. He also explained that translation has a relationship with education as an educational instrument that can reach readers of different cultures and academic levels. Furthermore, translators are the central figure in promoting understanding between individuals and countries and are responsible for all communication purposes.

Newmark (1988) divided translation methods based on source and target language emphasis. Methods emphasizing the source language include word-for-word, literal, faithful,

and semantic translation methods. Meanwhile, methods emphasizing the target language include adaptation, free, idiomatic, and communicative translation methods. Source language emphasizes methods used when the resulting translation refers to the form and manner of expression that prevail in the source language. On the other hand, the target language emphasizes methods used when the resulting translation refers to the form and manner of expression prevailing in the target language.

Word-for-word translation, also called "direct translation", is when the words in the target language are arranged precisely under their lexical components in the source language version (Newmark, 1988). Literal Translation is when a translator typically starts by translating the original text word for word before changing it to fit the target language's grammar (Newmark, 1988). Newmark (1988) claims that the only way literal translation differs from word-for-word translation is that the result considers the grammatical structure of the target language. Nevertheless, words are still translated using their common meaning. Faithful Translation is a translation method that pays attention to contextual meaning while still referring to the structure of the source language. This method retains or allows cultural terms to be translated despite grammatical deviations. This translation method seeks to be fully faithful to the intent and realization of the source language text. (Newmark, 1988). Semantic Translation refers to a method that takes into consideration the aesthetic value (i.e., the beauty and naturalness of the sound of the original text) of the text. This method is more adaptable than the faithful translation method. The reader can comprehend the translated phrase "culture" more easily (Newmark, 1988).

Adaptation is the freest method of translation, where the SL culture is transformed into TL culture, and the text is rewritten. It is generally used in the translation of literary texts such as drama or poetry (Newmark, 1988). Free Translation prioritizes content in the form of paraphrasing (Newmark, 1988). Although both methods produce free translations, there are differences between them. Adaptation requires adjustments based on the cultural context or situation. Free translation is freer in interpretation but still tries to maintain the overall meaning. Idiomatic Translation translates the content of the message by using elements of familiarity and closeness that are sometimes unavailable in the source language (Newmark, 1988). This method has flexible translation results, similar to the adaptation method. However, adaptation focuses on changing the content to fit the specific culture or context of the target

audience. In contrast, idiomatic translation focuses on using natural and familiar expressions in the target language. Communicative Translation produces contextual meaning so that the reader can easily read and understand both the editorial and content of the target language (Newmark, 1988). Hence, this research aims to find out the translation methods used in the Indonesian subtitles of the Hidden Figures movie.

Methods

This research was conducted using a mixed method. A descriptive qualitative analysis was conducted to identify and discover the translation methods applied in the Indonesian subtitle of the Hidden Figures movie. This analysis seeks to explore how these methods convey the meaning and context of the original dialogue while maintaining cultural and linguistic equivalence for Indonesian audiences. After presenting the data qualitatively, the quantitative data was presented to determine how many of Newmark's translation methods were used to translate the subtitle and which method was dominating.

Instruments are crucial in research and should be adjusted to the needs of the research problem. Sugiyono (2019) states that, a research instrument is a measurement tool for social phenomena to gather information or data that can help address a research question. In other words, a research instrument is a tool used to collect, measure, and analyze data related to research problems.

In this study, the researchers utilized tables to categorize and analyze the translation methods used in the movie *Hidden Figures*. The table consists of four columns. The first column, located on the far left, contains the data numbers. The second column presents the English subtitle text, while the third column displays the corresponding Indonesian subtitle. Finally, the fourth column identifies the specific translation technique applied to each piece of data. Table below shows the architecture of the instrument.

Table 1. Table of Translation Methods Based on Newmark's Theory (1998)

No.	Source Text	Target Text	Method

The data collection process in this research involved several steps, using documentation as the primary technique. First, the researcher obtained the *Hidden Figures* movie with both

English and Indonesian subtitles. The next step was to watch the movie with the English subtitles, followed by extracting the English subtitle file into a transcript for further analysis. Similarly, the researcher then watched the movie with Indonesian subtitles and extracted the Indonesian subtitle file into a transcript. These transcripts were used as the primary data source for analyzing the translation methods in the Indonesian subtitle of the *Hidden Figures* movie.

The process of data analysis for this study began with identifying the data. The researchers identified the data from the Hidden Figures movie by watching it and obtaining the transcription of the English and Indonesian subtitles. After that, the researcher recapitulated all the data through the coding process by analyzing and categorizing translation techniques used in movie subtitles in a table. Then, data display aims to make information easily accessible, condensed, and organized. The researcher presented the translation technique applied by the subtitle translator and the technological and scientific terms found in the Hidden Figures movie, along with the definitions obtained from related books, articles, and dictionaries. In addition, the researcher also gave the dialogue example and theory analysis in the form of a paragraph. Finally, the researchers presented the findings of the data collected by the research. The researcher interpreted the content of the data display analysis. The researcher can draw conclusions from the data and validate the translation techniques used by the translator in the Indonesian subtitles of the Hidden Figures movie. The researcher also concluded the analysis of technological and scientific terms by mentioning the amount of data and the conclusion of the theoretical analysis results. To ensure the accuracy of the translation method analysis, the researchers conducted a triangulation stage in which they involved professional assessors or validators. After the researcher analyzed the data, the researcher gave the analyzed data to the validator, the validator gave suggestions and checked the data, and then the researcher received the validation results.

Result and Discussion

Translation Methods in the Hidden Figures Movie

a. *Word-for-Word*

Word-for-word translation is still firmly bound to the word order where the target language translation has the same word order as the source language, and the words are translated separately, out of context, using their most prevalent meanings. Translations of cultural terms are literal. These were the following examples of utterances that were translated using word-for-word.

Datum 72

SL: Mr. Zielinski requesting you…

TL: Tn. Zielinski *minta* kau…

The sentence above was translated word-for-word, where each word was translated separately according to its most frequent meaning. All the words were arranged in the order in the source language. The word "Mr. Zielinski" was translated to "Tn. Zielinski", which was an adjustment of the word "Mr" to "Tn", then the word "requesting" was translated to "minta", and the word "you" is translated to "kau".

Datum 111

SL: Both, Geometry and speaking. TL: *Keduanya, Geometri dan bicara.*

The text above was translated using the word-for-word translation method because each word was translated separately according to its most frequent meaning. All the words were arranged in the order in the source language. The word "both" was translated to "keduanya", and the word "geometry" was translated to "geometri", and the word "speaking" was translated to "bicara".

Datum 119

SL: Can I go, sir?

TL: *Boleh aku pergi, pak?*

Every word was translated separately, and there was no alteration in the structure from the original language to the target language. All the words were arranged in the order in the source language. The word "can" was translated to "boleh" to show an expression of permission, and the word "I" was translated to "aku", then, the word "go" was translated to "pergi", and the word "sir" was translated to "pak".

Datum 182

SL: You practice safety

TL: *Kau berlatih keamanan*

Word-for-word translation was used to translate the statement above, with every word translated singly based on its most common meaning and the target language words placed immediately below the source language. All the words were arranged in the order in the source language. The word "You" was translated to "kau", and the word "practice" was translated to "berlatih", and the word "safety" was translated to "keamanan".

Datum 501

SL: Don't make me mad again. TL: *Jangan buat aku marah lagi*.

The sentence above was translated word-for-word, where each word was translated separately according to its most frequent meaning, and all the words were arranged in the order in the source language. Since the sentence was imperative, "Don't" was translated to "Jangan" to show prohibition. The word "make" was translated to "buat", the word "me" was translated to "aku", then the word "mad" was translated to "marah", and the last word "again" was translated to "lagi".

b. Literal Translation

Datum 59

SL: Three Negro women are chasing a white police officer TL: *Tiga wanita kulit hitam mengejar polisi kulit putih*

The literal translation was demonstrated by the example above. The grammatical structures in SL were translated into their closest equivalents in TL. However, the lexical words were translated separately and without context. The subject "Negro women" had a similar meaning to "wanita kulit hitam" in Indonesian culture. Moreover, the verb "are chasing" was translated to "mengejar" to make it natural. Moreover, the object "a white police officer" was translated to "polisi kulit putih", in which the word "white" referred to "kulit putih" as a modifier of the noun "police". Moreover, "police officer" was translated to "polisi" because the word "polisi" already covered the same meaning as "police officer".

Datum 71

SL: The Mercury Seven prototype has arrived for testing. TL: *Purwarupa* Mercury 7 *sudah tiba untuk uji coba*.

Since the translator interpreted each word in the text separately and literally from the source language into the target language, the source language text above was translated using the literal translation method. The translator translated the sentence's structure into Indonesian grammar, where "The Mercury Seven prototype" was translated to "Purwarupa Mercury 7", adjusting to Indonesian grammatical structure. Moreover, the verb "has arrived" was translated to "sudah tiba" using the present perfect tense.

Datum 115

SL: May I ask where the ladies' room is?

TL: *Boleh aku bertanya dimana toilet perempuan?*

The given example was illustrated as a literal translation. The lexical words were translated separately and without context, whereas the grammatical structures in SL were translated into their closest equivalents in TL. The translator translated the sentence's structure into Indonesian grammar, where "ladies' room" was translated to "toilet perempuan", adjusting to Indonesian grammatical structure.

Datum 333

SL: Separate and equal are two different things

TL: *Terpisah dan sederajat adalah dua hal berbeda*

The above example demonstrated literal translation. The lexical words were once more translated separately, out of context, while the SL grammatical structures were translated to their closest TL equivalents. Furthermore, the translator changed the sentence's grammatical structure to an Indonesian grammar. It can be seen from the phrase "two different things", which was translated to "dua hal berbeda".

Datum 377

SL: And I work like a dog, day and night,

TL: *Dan aku bekerja seperti anjing siang dan malam,*

The literal translation was demonstrated by the example above. The grammatical structures in SL were translated into their closest equivalents in TL. However, the lexical words were translated separately and without context. It can be seen from the phrase "like a dog", which was translated literally to "seperti anjing". If translated according to the context, the sentence above would be "Aku bekerja keras, siang dan malam".

c. Faithful Translation

Datum 90

SL: My application for supervisor, Ma'am. TL: *Surat lamaranku untuk pengawas, Bu.*

The faithful translation method was used to translate the sentence above because the translator tried to be faithful to the original meaning and nuances of the source language, and there were adjustments to ensure readability and clarity in the target language. It can be seen from the translation of the sentence "My application for supervisor" was translated as "Surat lamaranku untuk pengawas". The translation undergoes adjustments in clarity and readability.

Datum 98

SL: The area closest to the boosters is closest to the heat.

TL: *Area terdekat dengan roket berarti terdekat dengan panas.*

The faithful translation method was used to translate the sentence above because the translator tried to be loyal to the original meaning and nuances of the source language, and there were adjustments to ensure readability and clarity in the target language. It can be seen in the translation of the sentence "The area closest to the boosters", which was translated as "Area terdekat dengan roket". This translation was adjusted to the context contained in the word "boosters", which refers to a part of a rocket that serves to increase thrust on launch.

Datum 409

SL: And before Alan Shepard sat on top of a rocket, TL: *Sebelum Alan Shepard duduk di ujung roket,*

The faithful translation method was used to translate the sentence above because the translator tried to be faithful to the original meaning and nuances of the source language, and there were adjustments to ensure readability and clarity in the target language. In the translation of the sentence "sat on top of rocket" to "duduk di ujung roket", there were context adjustments and sentence readability where the word "top", which was commonly translated into "atas", becomes "ujung".

Datum 427

SL: Mr. Harrison...I was wondering. TL: Tn. Harrison... *Aku penasaran.*

The faithful translation method was used to translate the sentence above because the translator tried to be faithful to the original meaning and nuances of the source language,

and there were adjustments to ensure readability and clarity in the target language. "Aku penasaran" for "I was wondering" was a form of adjustment in Indonesian to convey that the speaker is curious.

Datum 541

SL: You wanted to see me, sir?

TL: *Kau ingin menemuiku, Pak?*

The datum above was translated using the faithful translation method because the translator tried to be faithful to the original meaning and nuances of the source language. In addition, the translator also tried to maintain the original structure even though adjustment was still needed to make the sentence readable. The word "see" translated into "menemui" was a form of translation that focused on to the context to be more polite without changing the original meaning than using the literal translation of "melihat".

d. Semantic Translation

Datum 466

SL: You, sir. You are the boss.

TL: *Kau, Pak. Kau atasan di sini.*

The example above was an example of the application of the semantic translation method. It can be seen from the translation of the sentence "Kau, Pak. Kau atasan di sini." which considered the nuances of respect and position that the target language wanted to convey; in Indonesian, such expressions were used to explain the status or position that is respected.

Datum 467

SL: You just have to act like one, Sir.

TL: *Kau hanya perlu bersikap sebagai atasan, Pak.*

The example above was an example of the application of the semantic translation method. In the translation of "act like one" to "bersikap sebagai atasan", the translation maintained that the person in question should behave or act like someone with a particular position or authority.

e. Adaptation

Datum 22

SL: You're welcome to walk the 16 miles.

TL: *Silakan berjalan 25 kilometer*

The sentence above showed a cultural shift where the word "mile." a unit of measurement commonly used in western countries, was translated according to the units commonly used in Indonesia into "kilometer." which is a unit of measurement commonly used by Indonesians. Not only did the unit change, but the number also changed to adjust the value of the unit where 1 mile = 1.60934 km. So, 16 miles becomes 25.74944 or about 25 km.

Datum 82

SL: Mrs. Mitchell. TL: Ny. Mitchell.

The sentence above shows the cultural shift indicated in the title "Mrs," where the call is a formal address for a married woman. In Indonesia, it can be translated as "Ny" or "Nyonya". The use of the nickname "Ny" also seems to show respect for the individual being referred to.

Datum 102

SL: Mr. Zielinski,

TL: *Tn.* Zielinski,

The sentence above shows the cultural shift indicated in the title "Mr," where the call is a formal address for a married man. In Indonesia, it can be translated as "Tn" or "Tuan". The use of the nickname "Tn" also seemed to show respect for the individual being referred to.

Datum 151

SL: Hello, Mama

TL: *Halo, Ibu*.

The sentence above showed cultural adaptation of the word "Mama" which was translated as "Ibu". Although the word "Mama" is a common address, however, "Ibu" was a more formal address that was in line with Indonesian culture and norms.

Datum 333

SL: Child, I needed this. TL: *Nak, aku butuh ini!*

The sentence above showed the cultural shift indicated in the title "Child" where the call is intended to address a child or someone younger. In Indonesia, it can be translated as "Nak".

f. Free Translation

Datum 209

SL: Well...Well, that's good for him.

TL: *Benarkah? Itu bagus*.

From the examples above, it can be seen that the SL and TL had different structures. However, the TL translation had the same core meaning as the SL. Seen in the expression "Well...Well", the translator interpreted it with "Benarkah?" rather than "Baik...Baik" as an expression of shock that the reader can easily understand.

Datum 7

SL: Once you've done that, it's pretty straightforward from there. TL: *Setelah itu, berikutnya akan mudah*.

The example above was an example of the application of free translation where the translator paraphrased the TL shorter than the SL. Although the word order changed, it still captured the original meaning to make it easier for readers to understand. The translation of "Once you've done that" became "Setelah itu" seems shorter and more natural. Similarly, the sentence "it's pretty straightforward from there" was translated into "berikutnya akan mudah". It was also more concise and more accessible to understand.

Datum 253

SL: They let women do some things at NASA, Mr. Johnson. TL: *Wanita boleh bekerja di NASA, Tn. Johnson*.

In the sentence above, the translator changed the wording and paraphrasing. However, the original meaning in TL was the same as in SL. The translator applied free translation to make it easier to understand. As in the sentence "do some things" was translated into "bekerja".

Datum 409

SL: Lord knows you don't pay coloreds enough to afford pearls! TL: *Gaji orang kulit hitam tidak cukup untuk beli mutiara!*

In the sentence above, the translator changed the wording and paraphrasing. However, the original meaning in TL was the same as in SL. This can be seen in the sentence "You don't pay colored people enough to buy pearls", changed to "Gaji orang kulit hitam tidak cukup untuk beli mutiara!". This translation focused on the core of the message that black people cannot buy pearls even though the sentence structure has to be changed.

Datum 368

SL: I'll say.

TL: *Pasti bukan kejutan.*

The example above was an example of the application of free translation, where the translator paraphrased the TL longer than the SL. The translator translated the sentence "I'll say" into "Pasti bukan kejutan" to transfer the content of the message that the reader more easily captures because it refers to the previous dialogue "What a surprise" or "sebuah kejutan" and the dialogue "I'll say" refers to the opposite expression where the main character did not believe that it was a surprise.

g. Idiomatic Translation

Datum 14

SL: Here it goes!

TL: *Ini dia.*

The example above showed how idiomatic translation conveyed the "message" of the source language by using colloquial language. "Here it goes!" was translated into the equivalent expression "Ini dia".

Datum 27

SL: Button it up, Mary.

TL: *Diamlah, Mary!*

The example above showed how idiomatic translation conveyed the "message" of the source language by using colloquial language. "Button it up" was an idiomatic English expression that means "shut up" or "stop talking." In Indonesian, it translated to "Diamlah", inviting someone to stop talking or be quiet.

Datum 50

SL: We're all set. TL: *Sudah beres.*

"Sudah beres" was the colloquial translation of the phrase "We're all set". Idiomatic expressions from the source language and target language replaced each other. The idiom "all set" means that all things are ready or finished. The result of this translation seemed more natural and easier to understand.

Datum 49

SL: Whoo! Attagirl.

TL: *Gadis pintar.*

The example above was a form of idiomatic translation where the expression "Attagirl" cannot be translated literally and must be looked for its equivalent in Indonesian. Therefore, the translation of "Attagirl" was "Gadis pintar," which is an expression of praise that encourages or recognizes a woman's success.

Datum 141

SL: Get your damn feet off my dashboard. TL: *Turunkan kakimu dari dasbor.*

The example above was a form of idiomatic translation where the expression "Get your damn feet off my dashboard" was translated in Indonesian into "Turunkan kakimu dari dasbor". The phrase "get off" indicated an order to take something down. However, the translator did not express the annoyance form of the word "damn".

h. Communicative Translation

Datum 1

SL: Then common sense says

TL: *Akal sehat mengatakan*

From the example above, the expression "common sense" had a translation of "akal sehat", which seemed more straightforward and more accessible for the target language reader to understand. Thus, the sentence "Then common sense says" was translated more naturally, namely "Akal sehat mengatakan".

Datum 16

SL: That is definitely the starter. TL: *Pasti* starter*nya.*

The translation example above conveyed the core meaning of the source language. "That is definitely the starter" emphasized the word "starter" (in the context of mechanics). The phrase "Pasti starternya" was a clear form of translation in Indonesian, so Indonesian audiences will quickly understand the message.

Datum 18

SL: We all gonna end up unemployed TL: *Kita akan jadi pengangguran*

The translation example above focused on the phrase "end up unemployed", which was translated into "jadi pengangguran". The transition from the source language to the target language seemed more natural and easier to understand, whereas Indonesians are familiar with the word "pengangguran", which means out of work or unemployed.

Datum 86

SL: She can handle any numbers you put in front of her.

TL: *Dia bisa hitung angka apapun yang kau berikan.*

In the example above, can be seen in the word "handle" which was translated into "hitung" rather than "menangani" because of the object "number". Then in the sentence "you put in front of her" translated into "apapun yang kau berikan" It gave a more natural and understandable impression to the reader than a literal translation "kau letakkan di depannya" that gave a rigid impression.

Datum 58

SL: Oh, I'll tell you where to begin. TL: *Ku beritahu awalnya.*

From the above example, the translation can convey the core meaning of the source language, "I'll tell you where to begin", which emphasized on giving instructions or directions on how to start something. The translator translated it into "Ku beritahu awalnya" to make it more natural and precise so the reader can catch the message.

After identifying the translation methods, the researcher calculated the frequency of each translation method by using the formula and got the percentage of each. The following is the percentage frequency of each translation method found by the researcher.

Table 2. Data Percentage of Translation Method

Translation Method	Frequency	Percentage
Word-for-Word	81	14,51%
Literal Translation	127	22,75%
Faithful Translation	20	3,58%
Semantic Translation	3	0,53%
Adaptation	10	1,79%
Idiomatic Translation	31	5,55%
Free Translation	15	2,68%
Communicative Translation	271	48,56%

According to the data found above, among the 8 translation methods used, the two most used methods are communicative translation with a percentage of 48.56%. Then followed by literal translation with a percentage of 22,75%. Meanwhile, the least used translation methods are semantic translation with a percentage of 0.53% and adaptation with a percentage of 1,79%. In this study, the communicative method was mostly found in translation analysis because the translator wanted to focus on conveying the meaning and

message of the source text in a way that was easily understood by the reader or audience in the target language. In the Hidden Figures movie, the translator often chose this method to ensure that the audience can quickly and easily understand the dialog.

Discussion

The findings of this study indicate that communicative translation (48.56%) and literal translation (22.75%) were the most frequently used methods in the Hidden Figures movie, aligning with previous studies on translation methods using Newmark's framework. The prevalence of communicative translation suggests that the translator prioritized clarity and accessibility for the target audience, ensuring the original message was conveyed in a way that resonates with the cultural and linguistic context of the viewers. This approach is commonly observed in audiovisual translations, where the immediacy of understanding is crucial due to the time constraints of film dialogues (Ananta, 2023). The use of literal translation as the second most used method supports findings by Faradhila et al. (2023), where literal translations are employed in cases where the source language is straightforward, requiring minimal adaptation for the target language. In contrast, the minimal use of semantic translation (0.53%) and adaptation (1.79%) reflects the nature of the content in Hidden Figures, where strict adherence to source meaning or creative liberties was less necessary. These methods are often more prominent in literary or culturally specific texts, as observed by Arbain (2023), where the deeper cultural context requires more adaptive approaches. The predominance of communicative methods also supports the idea that mainstream films aim for broad comprehension rather than fidelity to nuanced or complex language structures.

The prevalence of communicative translation in the Hidden Figures movie underscores its effectiveness in delivering a clear, audience-friendly subtitle experience. This method allows the translator to prioritize meaning over form, ensuring that the translation is fluid and relatable to the target audience (Jia, 2024). In a film that deals with complex themes, including racial segregation and scientific achievement, communicative translation is particularly useful because it simplifies potentially dense dialogue without losing the core message. By using this method, the translator ensures that the cultural and emotional nuances resonate with the Indonesian audience, making it easier for viewers to grasp both the human and technical aspects of the story (Suhendar, 2019). While communicative translation proves effective in ensuring clarity and accessibility, it is not without its drawbacks. One potential pitfall is the

risk of oversimplification. In the pursuit of making the dialogue easily understandable for the target audience, certain nuances, cultural subtleties, or stylistic elements of the source language may be lost. This can be especially problematic in a film like *Hidden Figures*, where complex themes related to race, science, and social issues are central to the narrative. Oversimplification may result in a diluted version of the message, where the emotional depth or cultural specificity of the original dialogue is compromised to favor broader comprehension.

Literal translation, while less prominent, serves an important role as well. In sections where the source and target languages have close structural similarities, literal translation is a useful tool to maintain fidelity to the original text (Faradhila et al., 2023). It ensures accuracy when translating straightforward statements or technical terms, which are prevalent in a film like Hidden Figures, where scientific language is frequently used. The use of literal translation helps maintain the integrity of scientific terminology, ensuring that these terms are translated accurately while preserving their original meaning (Yusuf & Fajri, 2021). However, the method's limitations become apparent in more culturally or contextually specific dialogues, where direct translation may lead to confusion or awkward phrasing. Although literal translation is useful in maintaining accuracy, especially for technical terms, it can sometimes lead to awkward or unnatural phrasing in the target language. In contexts where cultural nuances or idiomatic expressions are present, sticking too closely to the structure of the source language can result in translations that feel rigid or out of place for the audience. This is particularly evident in sections where the dialogue is meant to convey emotion or culturally specific concepts, which may not have direct equivalents in the target language.

The semantic translation method, although minimally employed, can be incredibly useful in preserving the original intent and nuance when necessary. In scenes where deeper emotional or philosophical themes are explored, semantic translation ensures that subtle meanings are not lost (Yulitha, 2024). However, its infrequent use in this film suggests that the translator deemed it more important to focus on clarity and comprehension for a broader audience rather than delving into intricate linguistic details that might detract from the flow of the movie. While semantic translation offers a deeper connection to the original meaning, its limited use in this study might indicate missed opportunities for preserving more intricate emotional or philosophical elements of the film. This method's ability to maintain subtle

meaning is valuable, but relying too little on it could lead to an overly functional translation, where important layers of meaning are neglected. Thus, while the various translation methods employed offer valuable tools, their selective use must be carefully balanced to avoid compromising either the accuracy or the emotional resonance of the source material.

Adaptation, used sparingly with only 1.79%, plays a crucial role in situations where cultural references or contextual elements in the source language do not have a direct equivalent in the target language (Kononchuk, 2024). While the film deals heavily with American history and social issues, many of these themes are universally understood, this may explain the limited need for adaptation. Nevertheless, when it is employed, adaptation proves to be invaluable for bridging cultural gaps, ensuring that the audience can still connect with and understand the references even if they are unfamiliar with specific historical or cultural contexts (Ajdini & Ejupi, 2023). While adaptation as a translation method proves invaluable in bridging cultural and contextual gaps, it also comes with potential pitfalls that warrant critical consideration. One key risk is the possibility of over-domestication, where the translator alters the source material so extensively to fit the target culture that it loses its original meaning or intent. In cases where significant cultural or historical nuances are adapted, there is a risk of distorting the source text, potentially leading to a dilution of its authenticity or message. For example, in a film like Hidden Figures, which deals heavily with American history and social issues like racial segregation, an over-reliance on adaptation may obscure or downplay the significance of these issues if the translator chooses to prioritize cultural resonance over historical accuracy. This could lead to a misrepresentation of the socio-political context, reducing the impact of key themes on the audience.

To conclude, each translation method serves a distinct and useful purpose in the overall subtitling strategy for Hidden Figures. Communicative translation stands out as the most practical method for this context, ensuring that the subtitled dialogue is clear, natural, and easily understood by the audience. Meanwhile, literal translation supports accuracy, especially in the technical and scientific aspects of the film. Although less frequently used, semantic translation and adaptation remain valuable tools for specific translation challenges, helping to preserve deeper meaning and cultural relevance when necessary. The combined use of these methods demonstrates the translator's ability to balance fidelity to the source text with the need to make the movie accessible and engaging for a diverse audience.

Conclusion

This study revealed that all 8 translation methods by Newmark were used in Indonesian subtitles, i.e., word-for-word, literal, faithful, semantic, adaptation, free, idiomatic, and communicative translation methods, with communicative and literal translation methods being the most frequently used. Communicative translation (48.56%) and literal translation (22.75%) were the most frequently employed methods in the Indonesian subtitles of Hidden Figures, using Newmark's framework. The preference for communicative translation highlights the translator's focus on delivering clarity and accessibility, aligning with the needs of a broad audience for immediate understanding, which is particularly crucial in audiovisual media. Literal translation plays a supportive role, especially in maintaining accuracy for technical and straightforward dialogues, while methods like semantic translation and adaptation are used minimally, reserved for moments requiring more nuanced handling of meaning or cultural differences. Overall, the combined use of these methods reflects a balanced approach, ensuring both fidelity to the source text and engagement for the target audience.

The findings of this study offer valuable practical implications for language learners in understanding how translation methods can be applied to everyday conversation and learning. For instance, the prevalence of communicative translation suggests that, in everyday interactions, learners should prioritize meaning over exact words or sentence structures. This approach helps ensure clarity and comprehension, much like how subtitles in Hidden Figures focus on making the message accessible to Indonesian audiences. In language learning, students can apply this by focusing on conveying the main idea when speaking or writing, even if they have to simplify complex sentences or use culturally appropriate expressions.

Meanwhile, literal translation provides a useful tool for maintaining accuracy, particularly when learning new vocabulary, technical terms, or when there are close linguistic parallels between languages. For example, when learning scientific terms or straightforward statements, learners can practice using direct translations, as seen in the technical dialogue of the movie. This method encourages precision, which is especially important in fields like science or law.

However, understanding the limited use of semantic translation and adaptation can also guide learners in balancing formality and cultural sensitivity. When learners encounter

nuanced emotional or philosophical ideas, they may need to focus on preserving subtle meanings or adapting cultural references to fit the context. For example, when discussing topics with deeper cultural or emotional significance, learners should strive to adapt phrases or expressions in a way that their interlocutors can relate to, while still maintaining the essence of the original meaning. By understanding these methods and their uses, learners can become more adaptable and effective in both formal and casual conversations, better reflecting real-world communication.

This research is limited by its focus on a single film, Hidden Figures, and the specific genre of biographical drama, which may not fully represent the use of translation methods in other genres or forms of media. Furthermore, the analysis is constrained to subtitles and does not extend to other types of translations, such as dubbing or voice-over, which may employ different strategies. Additionally, cultural references and idiomatic expressions unique to the film's context may have influenced the limited use of certain translation methods like adaptation. Future research could broaden the scope by comparing translation methods across multiple films in different genres to identify whether similar trends persist. This would provide insights into genre-specific translation strategies, contributing to a more nuanced understanding of how different types of films necessitate different translation approaches. It could also highlight whether communicative translation is favored across genres or if other methods, such as adaptation or idiomatic translation, become more prominent in certain genres. This would help translators better tailor their strategies based on genre requirements.

It would also be valuable to investigate the application of Newmark's framework in other translation formats, such as dubbing, to see how translation methods adapt in other contexts. Additionally, exploring the audience's reception of these subtitled translations could offer insights into the effectiveness of the chosen methods, particularly communicative translation. Exploring the audience's reception of subtitled translations, particularly in relation to the use of communicative translation, would offer valuable insights into how viewers perceive and understand the subtitled content. By conducting surveys, focus groups, or reception studies with diverse audiences, researchers could assess whether the use of certain translation methods enhances comprehension, engagement, and enjoyment of the film. This could contribute to the development of translation strategies that are not only linguistically accurate but also resonate with the audience, ultimately improving the overall viewing

experience.

Finally, investigating how cultural and historical references in subtitles are handled across different languages and regions would deepen the understanding of adaptation in translation practices. Analyzing how cultural and historical references in subtitles are handled across different languages and regions would deepen the understanding of translation practices in a globalized world. By comparing how these references are translated for audiences in various linguistic and cultural contexts, researchers could uncover patterns in adaptation strategies. This would contribute to the study of intercultural communication and translation, highlighting the challenges of translating culturally bound references and suggesting best practices for translators to maintain the balance between faithfulness to the source text and accessibility for the target audience.

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