

Analysis of The Expressive Speech Acts Translation Techniques in Anime *Haikyuu* on Netflix Subtitles

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Abstract. This study analyzes how translation techniques are used in expressive speech in the anime *Haikyuu!!* on Netflix official subtitles. Expressive speech is an expression that shows the speaker's feelings, emotions, or attitudes. In translation, it is important to preserve the meaning and nuance of the emotion to match the original context. This study uses a descriptive qualitative method to identify the expressive speech translation techniques used in translating expressive speech acts from Japanese to Indonesian. The data were obtained from the transcription of dialogues in the anime and their translations, then analyzed based on Molina and Albir's (2002) theory of translation techniques. The results showed that several translation techniques are often used, including 8 types: amplification, modulation, transposition, established equivalent, reduction, calque, generalization, and literal translation. Overall, the translation techniques used by the do not just translate word for word, but additionally evaluate the circumstances, identities of characters, and emotions to be expressed in the dialogue. As a result, selecting the appropriate translation process is critical to ensuring that the audience receives the message and expressive nuances in their original form. The results are expected to help translators in understanding the challenges of translating expressive speech, in particular audiovisual media such as anime.

Keywords: Translation; Expressive Speech Act; Subtitle; Anime

RESEARCH BACKGROUND

Anime, or Japanese cartoon animation, has grown in popularity year after year starting in Japan in the early 1910s and evolving further in the 1960s (Sakuma, 2023, p. 40). Not only is anime popular in Japan, but with its growing popularity in other nations, the availability of subtitles or dubbing has become a crucial feature, allowing viewers from different countries to enjoy anime without experiencing obstacles due to language barriers. Nowadays, several internet streaming sites, such as Netflix and the fan translator community (*fansub*), provide anime more available to fans worldwide. According to Nida (in Setya Budi & Ariani Saragih, 2020, p. 46), translation is the procedure of replicating text or messages from the source language into the target language. Cartford (in Diana & Natalia, 2022, p. 85) defined translation as the method of converting textual content from the source language (SL) into textual material for users of the target language. There are obstacles in translating anime, in particular, communicating concepts that are consistent with the original context. According to Hoed (Puspitasari et al., 2014, p. 2), translation involves two languages, therefore, the key problems in the translation process are the variations in systems and structures between the source language (SL) and the target language.

Subtitles, as a form of audiovisual translation, have space and length constraints, thus, translators must select the appropriate words to preserve meaning. Anime frequently employs unique phrases in word choice, intonation, and character movements. These idioms are usually unable to be translated literally since their meanings differ throughout cultures. According to Yule (in Suhada & Suciatty, 2024, p. 293), expressive speech acts are a type of speech act that expresses something felt by

thespeaker and functions to express the speaker's psychological states. As a result, expressive speech is an important aspect of anime translation because it can reflect the speaker's emotions, attitudes, and intentions. Expressive speech is frequently used in interactions between characters to demonstrate a close and emotional relationship. This is consistent with (Saifudin, 2019) statement that expressive speech acts indicate attitudes and sentiments about a situation or reactions to other people's attitudes and behaviors, such as celebrating, offering thanks, regretting, apologizing, greeting, and thanking. Although subtitles could assist the audiences to understand and adore anime, translators frequently experience obstacles due to linguistic disparities between the source (SL) and target languages (TL) (Ilham et al., 2025). Translators deal with particular challenges when translating expressive speech because they must comprehend the context, tone, and culture of the source language (SL) to convey suitable expressions into the target language (TL) without affecting their meaning.

This study analyzes the translation approaches of expressive speech acts found in the data source the anime called *Haikyuu!!* with legal subtitles from Netflix. Expressive speech acts are an interesting topic to study because they are directly related to speaker's emotions, attitudes, and responses to a condition or situation, requiring the translator to understand not only the lexical meaning but also the pragmatic nuances in each utterance. This study focuses on data from the anime *Haikyuu!!* Season 3. The third season of this anime is called *Haikyuu!!: Karasuno Koukou vs. Shiratorizawa Gakuen Koukou*, according to the data source. The anime *Haikyuu!!* It was chosen due to the story emphasizes many emotive speaking acts by its characters, in particular throughout the dramatic volleyball match between Karasuno High School and Shiratorizawa Academy. In such situations, characters often show a spectrum of emotions, including frustration, enthusiasm, happiness, anger, and desperation. All of these emotions are evident in the conversations they have. This scope of reactions makes *Haikyuu!!* a suitable subject for research, specifically to investigate the translation methods could be efficient in communicating these emotions to Indonesian audiences through subtitles.

REVIEW OF RELATED LITERATURE

Some researchers have already investigated the translation of speech acts. Wiguna et al., 2022 analyze the translation of expressive speech acts in the subtitles of the film *Paradise Kiss* using an examination of translation techniques and methods. According to the results, linguistic amplification techniques and free translation methods were used to classify the effectiveness of conveying emotional meaning and the clarity of the message in the target language context when translating expressive speech acts in the film *Paradise Kiss* subtitles. Harywardani & Antartika, 2022 analyzed direct speech acts in subtitles drama *Jimi Ni Sugoi! Kouetsu Garu: Kouno Etsuko* which shows the translation of directive speech in drama subtitles *Jimi ni Sugoi! Kouetsu Garu Kouno Etsuko* controlled by linguistic amplification methods selected by the translator to preserve meaning accuracy and adjust the Indonesian's grammatical structure (TL) in the context of speech. Pietasari, 2017 also studied translation techniques for directive speech acts in Novel *Nijuushi no Hitomi* dan Dua Belas Pasang Mata by Sakae Tsuboi. The study shows that directive speech acts translation in novel *Nijuushi no Hitomi* dan Dua Belas Pasang Mata using several approaches, such as adaptation, amplification, and transposition, the translation outputs tend to be correct, acceptable, and clear, suggesting good overall translation quality.

According to the results of the literature review, there is still less amount of analysis in translation strategies for expressive speech acts, particularly in audiovisual media such as anime. Nowadays, lots of research focuses on directed speech acts. It indicates that research on expressive speech acts in the context of anime subtitles has not been thoroughly explored. Therefore, this study was designed to

fulfill this knowledge gap by providing new insights into the translation strategies used to communicate or transfer emotional content in expressive speech acts from Japanese (SL) to Indonesian. Furthermore, the use of the anime *Haikyuu!!* as a data source makes a distinctive addition because the sports genre in this anime contains many emotional scenes in conversations between characters, requiring translators focus to the translation techniques used and be able to convey the meaning from Japanese (SL) to Indonesian (TL) to the audience.

This study explores the translation techniques for expressive speech acts in the anime *Haikyuu!!*, which was translated into Indonesian subtitles by Netflix, according to preceding study and gap analysis results. The study focuses on the approach of translators delivering emotional meaning from the source language to the target language, as well as the methods applied to communicate expressive messages in an audiovisual format. The distinctness of anime as a medium that includes text, sound, and images brings this study significant, in particular as emotions in speech acts are evident not just in words, but also in intonation and visual expression. The outcomes of this study are aimed to provide insight into the methods used in translating expressive speech acts and way of these translation procedures adjust to the limits of subtitles.

RESEARCH METHOD

This study uses a descriptive qualitative method. Bogdan (in Hidayat & Yulia, 2020, p. 46) describes the qualitative descriptive research technique as a methodology that generates descriptive data in the form of written or spoken words from persons or observed behavior. Qualitative research analysis consists of data reduction, data presentation, and developing conclusions. (Sitoyo and Sodik in Putri et al., 2020, p. 36). The data source for this study was collected from dialogues between characters in the anime *Haikyuu!!: Karasuno Koukou vs. Shiratorizawa Gakuen Koukou* (Furudate & Mistunaka, 2016). The data used in this study are expressive speech acts in the Netflix anime *Haikyuu!!* Subtitles, identified by translation algorithms. In this match, the characters express a spectrum of emotions, including battling spirit, impatience, disappointment, and excitement. As a result, many different kinds of expressive speech actions exist that represent the character's feelings in situations of competition.

Data collection begins with watching the *Haikyuu!!* Anime and observing expressive speech in character dialogues. Each expressive spoken word found was recorded, recognized, and classified using Searle's (1979) speech act category. During this procedure, 24 expressive speech data points were collected. Furthermore, the information generated by the reduction was divided into 6 sorts of expressions: apologizing (3 data), gratitude (3 data), praising (7 data), congratulating (2 data), blaming (5 data), and criticizing (4 data). Next, identify the most representative expressions based on the wide range of expression kinds and translation procedures applied, as well as the journal's size limits. 6 expressive speech data were selected from the 24 data to be examined and shown in this work as examples capable of displaying the main results of the research. The research was then conducted applying Molina and Albir's (2002) translation theory to figure out the translation mechanisms used to convey expressive speech from Japanese to Indonesian. This approach allows the study to provide an overview of the translation process patterns used in the official subtitles for the *Haikyuu!!* anime.

RESULTS AND DISCUSSION

In this study, 24 data points were identified as expressive speech. According to Molina and Albir (2002), there are up to 6 forms of expressive speech that may be translated using 8 different strategies.

Kinds of Expressive Speech Acts

In this section, the author identifies the types of expressive speech acts that have been categorized into 6 types, there are expressive speech acts of apologizing, expressive speech acts of gratitude, expressive speech acts of praising, expressive speech acts of congratulating, expressive speech acts of blaming, and expressive speech acts of criticizing.

Table 1. The Amount of Translation Techniques Used in *Haikyuu!!* anime on Netflix Subtitles

No.	Expressive Speech	Translation Techniques							
		Amplification	Modulation	Transposition	Established Equivalents	Reduction	Calque	Generalization	Literal
1.	Apologizing	2	2		2	1			
2.	Gratitude					1			3
3.	Praising		4	1	1			1	
4.	Congratulating	1			1				1
5.	Blaming	2	1			2			2
6.	Criticizing		1	3	1	2	1		
Total		5	8	4	5	6	1	1	6

田中： うわあーっ!すんません!悪い。

Tanaka: *Uwa aa! Sunmasen! Warui*

1. Expressive Speech Acts of Apologizing

SL:

TL:

Tanaka: **Maafkan aku! Itu salahku**

In this speech acts, Tanaka says うわあーっ!すんません!悪い translated into Indonesian as “Maafkan aku! Itu salahku.” The speech happened on the field during Karasuno's volleyball match against Shiratorizawa. Then Tanaka made a mistake by giving the ball to his teammate, leading to an equal social interaction between Tanaka and his teammate. Tanaka stated an expression of apology すんません (*sunmasen*) which is a phonetic change from すみません (*sumimasen*), also the word 悪い (*warui*) in literal meaning says “buruk” or “salah.” Tanaka's choice of these two statements shows that he apologized emotionally and spontaneously. He recognized his fault and felt sorry and worried.

This speech was translated using common equivalence and amplification procedures. Conventional equivalency approaches are used in translation すんません (*sunmasen*) becoming “Maafkan aku” because this phrase is a popular form of apology in Indonesian and is practically suitable in the context

of the original speech, the use of this form enables the message to be expressed naturally in Indonesian yet preserves the core message of the apology. Meanwhile, the amplification approach is observed in the translation of phrase 悪い (*warui*) becoming “Itu salahku.” In Japanese, the word 悪い (*warui*) could be translated literally as “buruk” or “maaf,” depends on the context. However, in the target language, the meaning of the phrase is made clear and enlarged, becoming “Itu salahku” therefore, the audience believes Tanaka is not just apologizing, but also admitting his flaws. Addition of clues “itu” and the possessive pronoun “-ku” demonstrates Tanaka's personal responsibility more directly.

In the expressive speech in the form of an apology, the translator uses the established equivalent approach to transmit the apology effectively and naturally in Indonesian, as well as the amplification technique to explain Tanaka's acknowledgment of the mistake. The translation “Maafkan aku! Itu salahku” in general, it successfully expressed Tanaka's pragmatic objective, which was an emotional and spontaneous feeling of regret. However, the pattern of translation “Maafkan aku” sounds a bit formal compare to すんません (*sunmasen*) Tanaka feels terrified and guilty as seen through the perspective of psychology and the social context of teammates. The translation such as “Wah, maaf ya!” or “Aduh, maaf!” perhaps it might better reflect the original narrative's casual and emotional undertones. Although, the selection of “Maafkan aku” remains appropriate since it effectively expresses Tanaka's underlying sense of regret and responsibility to the audience.

澤村: おお！ありがとう！さすが道宮 気が利くな。

Sawamura: Oo! *Arigatou!* *Sasuga Michimiya ki ga kikuna*

2. Expressive Speech Acts of Gratitude

SL:

TL:

Sawamura: **Terima kasih!** Kau sangat perhatian, Michimiya.

In this expressive speech, Sawamura said おお！ありがとう！さすが道宮 気が利くな which was translated becoming “Terima kasih! Kau sangat perhatian, Michimiya.” The narrative takes place in front of Sendai Gymnasium, just before Karasuno and Shiratorizawa's battle begins. Then, Michimiya Yui, captain of the Karasuno women's volleyball team and a classmate of Sawamura's, presents the Karasuno men's volleyball team with a fortunate charm as an expression of support. Sawamura, the men's volleyball captain, accepted the present and expressed appreciation to Michimiya. Sawamura was moved by Michimiya's attention, especially because the encouragement came at a difficult time for his team. In the source language, Sawamura said ありがとう！ (*arigatou*) which is an informal way of saying thank you, followed by さすが道宮 気が利くな who praised Michimiya's sensitivity.

Translation techniques used in ありがとう！ (*arigatou*) is a literal translation, as this expression is translated directly from Japanese to Indonesian, the word of “ありがとう” (*arigatou*) which was translated becoming “Terima kasih” this is clear and natural way in Indonesian to express gratitude.

The phrase of ありがとう! (*arigatou*) in Japanese, it is an informal way of saying thank you that is commonly used in non-formal, nonetheless polite contexts, particularly among colleagues or close friends.

Thus, the translation approach used in this speech is a direct translation of gratitude. From the perspective of language, the translation of “Terima kasih” expressed Sawamura's attempt, which is to express thanks and appreciation for Michimiya's care. This choice of words is straightforward and appropriate for the lighthearted and real circumstance. Although, it sounds neutral, the form of “Terima kasih” It still suits since it is neither too formal nor too informal, reflecting their connection as team leaders. Overall, the literal approach used in this translation is correct and effectively expresses the sense of the source language.

谷地: 月島くんは 頭がいいからバレーもそれ以外のことも常にいろいろ考えてる人だと 思うんですが。

Yachi: *Tsukishima-kun wa atama ga ii kara baree mo sore igai no koto mo tsuneni iroiro kangaeteru hitoda to omoundesuga.*

3. Expressive Speech Acts of Praising

SL:

TL:

Yachi: **Otak Tsukishima sangat fleksibel.** Kurasa dia banyak berpikir baik soal bola voli atau hal lain.

In this expressive speech acts, Yachi expressed that 月島くんは 頭がいいからバレーもそれ以外のことも常にいろいろ考えてる人だと 思うんですが。 which was translated becoming “Otak Tsukishima sangat fleksibel. Kurasa dia banyak berpikir baik soal bola voli atau hal lain.” The speech took place as Yachi, the new manager of the Karasuno men's volleyball team, was watching the match between the Karasuno and Shiratorizawa teams. Yachi discussed Tsukishima Kei, one of Karasuno's major players, who was on the field. Yachi and Tsukishima have a social interaction as the volleyball team's manager and player. At the time, Yachi admired Tsukishima's brains and strategic thinking. Yachi was impressed by Tsukishima's ability to perform well on the field while using a defensive strategy and blocking the opponent's attacks 頭がいい (*atama ga ii*) in literal way it means “Kepalanya bagus”, but in Japanese 頭がいい (*atama ga ii*) it has idiom means “Cerdas” or “Pintar”. Meanwhile, in Indonesian (TL) this phrase is translated becoming “Otak Tsukishima sangat fleksibel.”

In the phrase translation of 月島くんは頭がいい (*Tsukishima-kun wa atama ga ii*) becoming “Otak Tsukishima sangat fleksibel” it happens using modulation technique. In Japanese, 頭がいい (*atama ga ii*) means “cerdas” according to *Goo 辞書 (Goo Jiten)* dictionary, however the translator prefers to use word “Fleksibel” in Indonesian, showing that Tsukishima is not only intelligent, but also adaptable to the situation. Yachi praised Tsukishima for his ability to prevent the Shiratorizawa volleyball team's attacks. This choice of terms shifts the focus from “Intelligence” or “Cleverness” in

general to flexibility of thought, which is more appropriate given the context of Yachi's praise for Tsukishima.

Modulation methods are used to translate words in praiseful expressions 頭がいい (*atama ga ii*). The modulation technique was chosen because "Cerdas" generally refers to good academic ability, whereas in the context of this speech, flexibility of thought better describes Tsukishima's ability when competing against the Shiratorizawa volleyball team, because Tsukishima was able to overcome obstacles adaptively. Yachi's major purpose in this speech is to express appreciation for Tsukishima's manner of thinking, which is not only intellectual but also adaptable and strategic, particularly in the current volleyball game. The word "Fleksibel" in Indonesian includes a connotation that emphasizes the practical component of intelligence and the ability to adjust to game situations, rather than only intellectual ability. As a result, the modulation approach is used to emphasize the significance of Yachi's appreciation for Tsukishima's adaptability in the battle, allowing the audience to realize that Yachi admires Tsukishima's smart and effective style of thinking throughout the match. In this situation, there is a lexical modification in Indonesian that is translated as "Otak fleksibel," which seems unexpected because the term "Fleksibel" is more frequently associated with the actions, conditions, or attitudes of someone who is easily adaptable, resulting in incommensurability. Although in lexical way "Otak yang fleksibel" is not established equivalent of 頭がいい (*atama ga ii*), however in pragmatics way and the contextual translation is still pertinent enough to convey Yachi's praise for Tsukishima's adaptability during the contest.

道宮: 澤村!菅原!東峰! 優勝おめでとう!

Michimiya: Sawamura! Sugawara! Azumane! **Yuushou omedetou!**

4. Expressive Speech Acts of Congratulating

SL:

TL:

Michimiya: Sawamura! Sugawara! Azumane! **Selamat atas kemenangan kalian!**

In this expressive speech act, Michimiya said 澤村!菅原!東峰! 優勝おめでとう! which was translated into Indonesian becoming "Sawamura! Sugawara! Azumane! Selamat atas kemenangan kalian!" the narrative begins after Karasuno's men's volleyball team defeats Shiratorizawa Academy. Michimiya, Sawamura, Sugawara, and Azumane are classmates from the same year, therefore, they have a tight bond as schoolmates and volleyball club members. Michimiya expressed his appreciation and happiness for his colleagues' accomplishments. The phrase of 優勝おめでとう! (*Yuushou omedetou!*) which was translated into Indonesian becoming "Selamat atas kemenangan kalian!". In Japanese that speech consist of 優勝 (*yuushou*) it means "Kemenangan" or "Juara" and おめでとう! (*omedetou*) that is the phrase of congratulating.

Established equivalents techniques are used in the phrase of 優勝おめでとう! (*yuushou omedetou!*) which was translated into Indonesian becoming "Selamat atas kemenangan kalian!". In Indonesian, the phrase of "Selamat atas kemenangan kalian!" is a type of affirmation used in ordinary speech to congratulate someone on their accomplishments.

In a literal way could be translated into “Kemenangan, selamat!” the sentence structure created in Indonesian becomes less natural and more formal. Then, amplification techniques are used since the terms “atas” and “Kalian” have been added to the Indonesian translation (TL) that are absent in the Japanese language structure (SL). In Japanese おめでとう! (*omedetou*) could be used as a form of congratulations without more explanation, however in Indonesian, the phrase of “Selamat atas kemenangan kalian!” adds extra context for whom the greeting is meant. The word “Kalian” is also added to indicate that this congrats is intended for Sawamura, Sugawara, and Azumane.

In translating the expressive speech of congrats, common matching and amplification procedures are applied 優勝おめでとう! (*yuushou omedetou*). Michimiya's speech is intended to communicate pride, admiration, and heartfelt congratulations on the Karasuno men's volleyball team's triumph. The word spoken expresses good sentiments and build social relationships among schoolmates. The same strategy is frequently used since “Selamat atas kemenangan kalian!” is a frequent term in Indonesian for congratulating someone on their success. The translation “Selamat atas kemenangan kalian!” accurately communicated Michimiya's emotional purpose. The addition of the word “Kalian” implies that the congratulations are intended for the three persons named at the beginning of the statement. Although this form does not require a direct subject or object in Japanese, including such an element in Indonesian helps the listener understand who is being addressed more clearly. Meanwhile, the amplification approach is used to add explanations that are ambiguous stated in Japanese (SL) but are translated into Indonesian (TL) to clarify to whom the speech is intended, making the meaning of the statement clearer when translated into Indonesian. Overall, this translation technique was successful in portraying light, honest, and joyful congrats in the original context.

影山： 勢い考えろ このボケが！
Kageyama: *Ikioi kangaero kono boke ga!*

5. Expressive Speech Acts of Blaming

SL:

TL:

Kageyama: Perhatikan momentummu, bodoh!

In this expressive speech, Kageyama said 勢い考えろこのボケが！ (*ikioi kangaero kono boke ga!*) which was translated into Indonesian becoming “Perhatikan momentummu, bodoh!” The speech occurred after Kageyama condemned Hinata for failing to consider momentum when playing against Shiratorizawa. Kageyama and Hinata are teammates on Karasuno's men's volleyball team. However, in social dynamics, Kageyama has a strong and perfectionist temperament in the game. Kageyama is frustrated and blames Hinata for the game not going as planned because Hinata did not pay attention to the momentum and therefore could not hit the ball properly. This phrase shows how Kageyama blames Hinata in an angry tone and swears このボケが！ (“Dasar idiot!” or “Bodoh!”).

This speech was translated using the literal translation technique. The term ボケ (*boke*) in the Japanese context is an insult meaning "Stupid" with a condescending tone. This term is translated as "Bodoh" in the TL, which is a direct counterpart while preserving the emotional intensity and expressive purpose of the SL.

The translation of “Perhatikan momentummu, bodoh!” In general, it does a good job of portraying the pragmatic meaning of Kageyama's statements, which is the loud and passionate showcase of blame in the middle of the battle. The sentence structure of the phrase "Perhatikan momentummu" is proper and practical for delivering a forceful instruction, as is the source language in Japanese. Meanwhile, the use of word “Bodoh” as an equivalent of このボケが (*kono boke ga*) also managed to keep the emotional content and direct attacks. However, the use of "bodoh" in Indonesian, while equal in meaning, has a significantly flatter connotation than このボケが (*kono boke ga*) which, in the Japanese culture, has a more explosive and violent tone of rage. The alternative way such as “Dasar idiot!” or “Goblok!” might perhaps heighten the emotional impact and depth of blame, making it more fitting for the current developing and Kageyama's character, who is renowned for being controlling, meticulous, and stubborn. Despite this, the usage of "Bodoh" is permitted since it is not distinct from the sense of blame included in the SL and remains within the limitations of the language's appropriateness in the official subtitles. **Expressive Speech Acts of Criticizing SL:**

影山 : こいつ俺はいつもの速攻で。十分奇襲になると思ったのに。今回はわざと突っ込んできやがった。危ねえだろうが！

Kageyama: Koitsu *ore wa itsumo no sokkou de . Juubun kishuu ni naru to omouttetanoni . Konkai wa wazato tsukkon deki ya gatta .* Abunee darouga!

TL:

Kageyama: Si bodoh itu! Serangan cepat biasa sudah cukup sebagai kejutan, tapi dia tetap harus masuk tiba-tiba. Itu berbahaya!

In this expressive speech, Kageyama said 俺はいつもの速攻で。十分奇襲になると思ったのに。今回はわざと突っ込んできやがった which was translated into Indonesian becoming “Serangan cepat biasa sudah cukup sebagai kejutan, tapi dia tetap harus masuk tiba-tiba.” This speech is delivered on the field during a volleyball match between the Karasuno and Shiratorizawa teams. In this context, Hinata, who generally receives a pass from Kageyama to carry out a quick attack, uses a different method, striking at a peculiar time. Kageyama and Hinata are teammates; however, in terms of hierarchy and game performance, Kageyama, as the setter, is responsible for setting the attack's rhythm. According to the expression, Kageyama criticized Hinata because he was agitated and frustrated—he operated outside of the agreed-upon plan, which he thought was high risk and harmful to the game.

This speech was translated using typical equivalence and reduction procedures. The translation of the word shows the traditional equivalency approach 速攻 (*sokkou*) becomes “Serangan cepat” and 奇襲 (*kishuu*) becomes “Kejutan,” because both phrases are regularly used in volleyball and are already well-known in Indonesia. The word of 速攻 (*sokkou*) in Japanese, according to *Weblio 辞書* (*Weblio Jisho*) dictionary means “Serangan cepat” In the context of a game or sport, it is the act of attacking

quickly and without giving the opponent time to react. Meanwhile, the term of 奇襲 (*kishuu*) means “Serangan kejutan,” specifically, the act of striking abruptly while taking advantage of the opponent's mistakes. Both are technical phrases that are particularly significant in volleyball game strategy, and Kageyama uses them to criticize Hinata's actions, which are considered to be inconsistent with the agreed-upon methods. The reduction approach becomes in the elimination of subjective phrases と 思ってたのに (*aku pikir begitu, tapi...*) In the Indonesian version. The translator opted to communicate the overall idea without directly adding Kageyama's expression of opinion, leading to a shorter translation that is still clear in context.

In Kageyama's expressive speech in the form of criticism, the translator used the established equivalents approach to keep technical phrases natural, as well as the reduction technique to simplify the expression of feelings and perspectives. The translation of “Serangan cepat biasa sudah cukup sebagai kejutan, tapi dia tetap harus masuk tiba-tiba” has well represented the pragmatic sense of Kageyama's response, which is a criticism of Hinata's dangerous strategies. However, without the statement “Aku pikir” Kageyama's own subtlety and sentiments of dissatisfaction are significantly diminished. If the words “Kupikir serangan cepat biasa sudah cukup sebagai kejutan ...” had been preserved, Kageyama's subjective expression and criticisms may have been felt more. In any case, the results of translation effectively convey Kageyama's criticism of Hinata's behavior, particularly in the context of a match requiring good collaboration and strategy.

CONCLUSION

Based on an analysis of 24 expressive speech data from the *Haikyuu!!* in anime on Netflix's official subtitles, the translator used eight translation techniques: amplification, modulation, transposition, established equivalent, reduction, calque, generalization, and literal. The modulation approach is the most common, with eight events, followed by reduction and literal (6 each), established equivalent (5 times), amplification and transposition (4 each), and calque and generalization, which are each used once. The result of the study suggests it is dominated by the use of modulation strategies to modify the form or structure of the source language expression while taking into consideration the context and circumstance in the target language. This could be seen in the speech of praise and apology, which in Japanese culture is delivered subtly or indirectly, so the author believes that the translator must change the form of the sentence while maintaining its emotional meaning, therefore that it is well received by the Indonesian audience. The reduction technique is used in instances where not all features of the speech must be translated completely. According to the author, using the reduction technique allows the translator to cut out things that are not essential or that the audience can understand contextually without losing the dialogue's fundamental meaning. Meanwhile, the literal method is used when a statement in the source language has a direct equivalent in Indonesian that is clearly understood, such as in expressions of thankfulness or criticism that do not shift significantly.

In general, this study shows that translators do not just translate word for word, but additionally evaluate the circumstances, identities of characters, and emotions to be expressed in the dialogue. As a result, selecting the appropriate translation process is critical to ensuring that the audience receives the message and expressive nuances in their original form. The study has significant limitations. First, the amount of data is still limited to 24 expressive expressions from a single season, thus it does not

represent the whole translation practice in the Haikyuu!! series. Second, the research only looks at one official subtitle version, Netflix, without considering alternative subtitle versions, such as fansubs, which may take a different approach. To gain an improved understanding of expressive speech translation approaches in anime, further study is required, including analyzing greater quantities of data, covering more episodes or seasons, and comparing translation results from multiple subtitle providers.

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