

## TRANSLATION TECHNIQUES IN THE INDONESIAN SUBTITLE OF *THE CONJURING: LAST RITES* (2025)

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**Abstract:** Translation is not merely a process of transferring words from the source language to the target language, but also a process of accurately and naturally conveying meaning to the target audience. In audiovisual texts such as films, subtitle translation faces specific challenges due to time and space constraints, which often influence the choice of translation techniques and impact the quality of the translation. This study aims to analyze the translation techniques used in the Indonesian subtitles of the film *The Conjuring: Last Rites*. The data sources for this study are the English dialogue from *The Conjuring: Last Rites* and its Indonesian subtitle version. This study uses a qualitative descriptive method. Data were collected by selecting subtitle units and analyzing them based on the translation techniques of Molina and Albir (2002). The findings show that several translation techniques are used in subtitles, including established equivalence, reduction, literal translation, modification, and reinforcement. This study contributes to the field of translation studies, specifically translation techniques quality in audiovisual translation, in horror movie subtitles.

**Keywords:** Translation Techniques, *The Conjuring: Last Rites*, Molina and Albir

### RESEARCH BACKGROUND

Translation plays an important role in language studies, not only as a process of transferring words from one language to another, but also as a means and tool for conveying meaning and ensuring effective communication between speakers of different languages (Nida, 1982; Newmark, 1988; Afandi & Authar, 2021; Astiningsih & Nugroho, 2024). Good translation must accurately represent the source text while remaining natural and easy to understand for the target audience (Nababan et al, 2012; Kumalasari & Nugroho, 2025).

Translators are also required to apply appropriate strategies and techniques to achieve adequate translation quality (Pangaksmi & Nugroho, 2023). In studying the analysis of translation techniques on translation quality in the Indonesian subtitles of *The Conjuring: Last Rites* (2025) because audiovisual translation, particularly subtitling, presents unique challenges such as time and space constraints, cultural adaptation, and the need to maintain emotional nuance (Destruel, 2016; Glinka, Zaichenko, & Machulianska, 2021; Putri & Nugroho, 2025).

Horror films like this often contain culture-specific expressions, religious references, and intense emotional dialogue (Diaz Cintas & Remael, 2008; Chaume, 2012). Analyzing these aspects, this study can reveal how effectively meaning is conveyed to Indonesian audiences while preserving the original tone and intention of the film. Therefore, the primary objective of this study is to analyze the translation techniques used in the Indonesian subtitles of *The Conjuring: Last Rites* (2025)

Most of these studies tend to discuss translation techniques themselves without analyzing the techniques on the quality of the translation.

This study aims to identify and explain the translation techniques used in the Indonesian subtitles of the film *The Conjuring: Last Rites*, with reference to the translation techniques of Molina and Albir in (2002).

## REVIEW OF RELATED LITERATURE

Language serves as the primary tool for communication, enabling individuals to express ideas, emotions, and intentions. In the context of globalization, English has become a widely used language in international media, including films. As a result, subtitle translation plays a crucial role in helping viewers understand foreign-language films (Susanto & Nugroho, 2024; Atmojo & Nugroho, 2025).

Translation techniques are defined as procedures used by translators to overcome problems that arise during the translation process. (Sitio & Nugroho, 2025). Molina and Albir (2002) propose eighteen translation techniques. These techniques help translators manage linguistic and cultural differences between the source and target languages. Among them are:

### 1. Adaptation

Replacing cultural elements in the source language with equivalent cultural elements in the target language, so that the message can be understood by readers of the target language despite cultural differences. Source Text: "As American as apple pie" → Target Text: "*Senusantara nasi tumpeng*". The cultural symbol is adapted to Indonesian culture.

### 2. Amplification

Adding information or explanations that are not explicitly stated in the source text to clarify the meaning for readers of the target language. Example: Source Text: "*Ramadan*" → Target Text: "Ramadan, the Muslim fasting month". Additional information is added for clarity.

### 3. Borrowing

Taking words or terms directly from the source language, without changing the words or their pronunciation. Example: Source Text: "Selfie" → Target Text: "*Selfie*". The word is borrowed directly from the source language.

### 4. Calque

Literal translation of foreign words or phrases, both lexically and structurally, where the structure of the source language is still evident and more "translated" than borrowing. Example: Source Text: "Skyscraper" → Target Text: "*Pencakar langit*". The structure of the original term is maintained in translation.

### 5. Compensation

Moving elements of meaning, style, or stylistic effect to another part of the target text because they cannot be translated in the same position while maintaining the overall effect of the text. Example: Source Text: “This is a fine mess you've gotten us into!” → Target Text: “*Ini gara-garamu, semuanya jadi kacau!*”. The emotional tone is maintained through a different structure.

## 6. Description

Replacing terms with descriptions of their form or function, explaining cultural terms that are unfamiliar to readers. Example: Source Text: “Dumpling” → Target Text: “*Makanan dari adonan tepung berisi daging yang dikukus atau direbus!*”. The term is explained descriptively.

## 7. Discursive Creation

Creating new equivalents that cannot be predicted from the source text, with the aim of adapting to the creative context. Example: Source Text: “Just do it” → Target Text: “*Lakukan saja!*”. The message is recreated freely to fit the context.

## 8. Established Equivalent

Using equivalents that are already recognized or agreed upon in dictionaries or common usage. Example: Source Text: “It’s raining cats and dogs” → Target Text: “*Hujan deras sekali!*”. An established equivalent is used instead of a literal translation.

## 9. Generalization

Using more general or neutral terms by simplifying terms that are too specific. Example: Source Text: “Baguette” → Target Text: “*Roti!*”. A specific item is translated into a more general category.

## 10. Linguistic Amplification

Adding linguistic elements (words or phrases) in the target language while maintaining the same meaning. Example: Source Text: “I’ll call you” → Target Text: “*Nanti saya akan menelepon kamu lagi!*”. Additional words provide clearer context and nuance.

## 11. Linguistic Compression

Simplifying or condensing linguistic elements in the target language while retaining the core meaning. Example: Source Text: “Do you want to eat something?” → Target Text: “*Mau makan?!*”. The sentence is compressed without losing its core meaning.

## 12. Literal Translation

Translating word for word with the appropriate form, function, and meaning. Example: Source Text: “The white house” → Target Text: “*Rumah putih!*”. The structure and meaning are translated directly.

## 13. Modulation

Changing the perspective, focus, or way of thinking in the translation to make it sound more natural. not change meaning. Example: Source Text: “Don’t forget” → Target Text: “*Ingat ya*”. The perspective changes while preserving the intended meaning.

#### **14. Particularization**

Using more specific or concrete terms, from general to specific. Example: Source Text: “Vehicle” → Target Text: “*Motor*”. A general term is translated into a more specific one.

#### **15. Reduction**

Omitting some information from the source text in the target text for the sake of word efficiency or cultural adaptation. Example: Source Text: “The holy month of Ramadan” → Target Text: “*Ramadan*”. The descriptive element is omitted.

#### **16. Substitution**

Replacing linguistic elements with paralinguistic elements. Changing the form of expression from words to body movements. Example: Source Text: (He nodded his head.) → Target Text: “*Ya, saya setuju.*” A gesture is replaced with verbal expression.

#### **17. Transposition**

Changing grammatical categories without changing the meaning. Example: Source Text: “After his arrival” → Target Text: “*Setelah ia tiba*”. A noun phrase is changed into a verb phrase.

#### **18. Variation**

Changing linguistic or paralinguistic elements that affect language variation. Example: the third person narrative is the first person and its meaning is the adaptation of the narrator's point of view, usually for theatrical/film adaptations.

A number of studies on translation methods and translation quality related to texts such as literary works and audiovisual materials have been conducted. The study by Molina & Albir (2002) serves as a foundation for determining translation methods at the micro level. Several experts have applied this approach in analyzing translation strategies in novels, films, and television dramas.

#### **Previous Studies**

There is research focusing on subtitle translation, which demonstrates the application of techniques such as reduction, modification, and equivalence determined by the translator due to technological limitations (Afifah et al., 2018). For example, research on subtitle translation in the context of English-Indonesian films demonstrates the use of reduction techniques to shorten speech while preserving semantic value; however, extreme forms of this technique can negatively impact translation accuracy (Bergman, 2017). Several studies applying this model indicate that translation techniques significantly influence the impact of the translation. Established equivalence techniques and literal translation tend to yield high accuracy, while techniques such as free translation have a significant impact on the reception by the audience.

## RESEARCH METHOD

This study employs a qualitative descriptive method to analyze translation techniques and their impact on the Indonesian translation of the film *The Conjuring: Last Rites*. A qualitative approach is considered appropriate because this study focuses on describing linguistic phenomena, interpreting translation strategies, and understanding how meaning is constructed and transformed across languages, rather than on measuring data (Shidik et al, 2025).

The data sources consist of two main texts: The English dialogue from *The Conjuring: Last Rites* as the Source Text (ST), and the Indonesian translation as the Translated Text (TT). The data includes words, phrases, clauses, and sentences that appear in the film's translated text. Each segment of the translated text that reflects a specific translation technique is treated as a unit of analysis.

Data collection was conducted through document analysis. The researcher watched the film repeatedly to ensure understanding of the context, then carefully compared the English dialogue with the Indonesian translation text. relevant data was selected based on the presence of identifiable translation techniques and their contextual significance within the film.

In analyzing the data, this study adopts the translation technique framework proposed by Molina and Albir to classify the types of techniques used in translated texts. However, beyond mere classification, this study also examines the impact of these techniques on the translated text. The concept of impact in this study refers to how translation choices affect the transfer of meaning, emotional intensity, pragmatic function, and audience reception.

The data sources consist of two texts: An English dialogue from *The Conjuring: Last Rites* as the Source Text (ST) and the Indonesian translation of *The Conjuring: Last Rites* as the Target Text (TT).

## RESULT AND DISCUSSION

In this section, the researchers present their findings regarding the translation techniques identified in the Indonesian translation of the film *The Conjuring: Last Rites*. The classification of these translation techniques is based on the framework proposed by Molina and Albir. Additionally, each instance is analyzed in terms of its impact on meaning, pragmatics, and emotional effect. The researchers identified several dominant translation techniques, such as established equivalence, modulation, literal translation, and established expressions. Each technique contributes differently to how the message is conveyed in the Target Text (TT).

The following are selected from the data analysis:

No.	Translation Techniques	Source Text	Target Text
1.	Literal Translation	They never lived in this house, but on this land	Mereka tak pernah tinggal di rumah ini, tapi di tanah ini
2.	Establish	it used it against the Smurl	Ia menggunakannya untuk melawan

	Equivalence	Family	keluarga
3.	Modulation	We cast you out, every unclean spirit!	Kami usir kau, setiap roh najis!
4.	Borrowing	In nomine Patris, et Filii, et Spiritus Sancti	In nomine Patris, et Filii, et Spiritus Sancti
5.	Established Equivalence	That thing in your attic is demon	Benda di lotengmu itu adalah setan

Table 1. Result Translation Techniques analysis

**Data 1**

No.	Source Text (ST)	Target Text (TT)
1.	<i>They never lived in this house, but on this land.</i>	<i>Mereka tak pernah tinggal di rumah ini, tapi di tanah ini.</i>

Data 1 is classified as Literal Translation because the Indonesian translation closely mirrors the grammatical structure and meaning of the English source text. Each word is translated with its direct equivalent: "They" becomes "Mereka," "never lived" becomes "tak pernah tinggal," "in this house" becomes "di rumah ini," and "but on this land" becomes "tapi di tanah ini." The sentence structure (Subject + Predicate + Object/Prepositional phrase) is maintained without any significant alteration. This technique is effective here because the syntactic structures of English and Indonesian are compatible enough to allow direct word-for-word correspondence without sacrificing clarity or naturalness. Semantically, the meaning is fully preserved. Pragmatically, the statement retains its function as a declarative sentence conveying factual information about the characters. In terms of affective impact, the literal translation maintains the haunting, matter-of-fact tone of the original dialogue, which is crucial in building tension within the horror film context.

**Data 2**

No.	Source Text (ST)	Target Text (TT)
2.	<i>It was used against the Smurl family.</i>	<i>Ia menggunakannya untuk melawan keluarga Smurl.</i>

Data 2 classified Established Equivalence because the translation employs a well-known and accepted Indonesian equivalent for the phrasal structure "used against." The phrase "melawan" (to fight against / to oppose) is a widely recognized and institutionally standardized equivalent in Indonesian dictionaries for expressions of opposition or aggression. The proper noun "Smurl" is retained as a borrowing, consistent with subtitle conventions for personal names. The structural adjustment from passive voice ("it was used against") to active voice ("ia menggunakannya untuk

melawan") also reflects pragmatic naturalness in Indonesian, where passive-to-active transposition is a common and accepted norm. The semantic meaning that something was wielded as a tool against the Smurl family is fully preserved. The affective impact of danger and threat toward the named family is equally maintained.

**Data 3**

No.	Source Text (ST)	Target Text (TT)
3.	<i>We cast you out. Every evil spirit!</i>	<i>Kami usir kau, setiap roh najis!</i>

Data 3 is classified as Modulation because the translation shifts the linguistic perspective and cultural framing of the expression. In the source text, "evil spirit" describes a spiritual entity from a broadly Western Christian theological standpoint. In the Indonesian translation, this becomes "roh najis" literally "impure/unclean spirit" which reflects a culturally and religiously adapted equivalent more familiar to Indonesian audiences, particularly in Islamic and Javanese spiritual contexts where the concept of "najis" (impurity) carries strong connotations. This shift is a modulation because it does not merely substitute a word but reconfigures the conceptual framing of the supernatural entity to better resonate with the target cultural worldview. The pragmatic function an exorcism command is fully preserved. The affective impact is arguably enhanced, as "roh najis" evokes more visceral and culturally embedded fear for Indonesian audiences compared to a direct translation of "evil spirit."

**Data 4**

No.	Source Text (ST)	Target Text (TT)
4.	<i>In nomine Patris, et Filii, et Spiritus Sancti.</i>	<i>(untranslated / retained in original Latin)</i>

Data 4 is classified as Pure Borrowing because the Latin liturgical phrase "In nomine Patris, et Filii, et Spiritus Sancti" (In the name of the Father, the Son, and the Holy Spirit) is retained entirely in its original Latin form without any translation into Indonesian. This decision is deliberate and strategically motivated. First, from a semantic standpoint, the phrase loses direct comprehension for most Indonesian audiences who are not familiar with Latin; however, the translator prioritizes other values over pure semantic transfer. Second, from a pragmatic standpoint, retaining Latin preserves the ritualistic and ecclesiastical authenticity of the exorcism scene, signaling to the audience that this is a formal Catholic liturgical formula. Third, and most significantly, from an affective standpoint, the use of untranslated Latin dramatically heightens the sense of sacred mystery, gravitas, and supernatural danger all essential atmospheric elements in a horror film. This data demonstrates that in subtitle translation, emotional and cultural atmosphere can legitimately take precedence over semantic accessibility.

**Data 5**

No.	Source Text (ST)	Target Text (TT)
5.	<i>The creature in your attic is a demon.</i>	<i>The creature in your attic is a demon.</i>

Data 5 is classified as Established Equivalence because the word "demon" has a well-established and widely recognized equivalent in Indonesian "iblis" or "setan" yet interestingly, in this subtitle instance, the English word "demon" is retained directly in the subtitle. This reflects the translator's recognition that "demon" has become an established loanword in modern Indonesian media language, particularly in the context of horror and supernatural genres, where it is commonly understood by Indonesian audiences without requiring translation. The decision to retain the English word rather than substituting "iblis" or "setan" suggests the translator's judgment that "demon" functions as an established equivalent within the genre-specific linguistic register. Semantically, the meaning of a supernatural evil entity is fully preserved. Pragmatically, the term serves its communicative function of identification and warning. Effectively, the word "demon" in this horror context carries immediate genre-coded connotations of terror and supernatural threat that are recognized and felt by contemporary Indonesian audiences.

## DISCUSSION

Examining the five data points collectively, several significant patterns emerge. First, the dominant concern across all five translation decisions is the preservation of communicative function: regardless of which technique is applied, the pragmatic purpose of each utterance whether a declarative statement, a historical explanation, an exorcism command, a religious formula, or a warning is invariably maintained in the TT (Fatmawati & Nugroho, 2024). This reflects a fundamental competence in subtitle translation: the identification and preservation of illocutionary force even when surface form must change (Isnaini & Nugroho, 2022).

Second, the data reveal a clear hierarchy of translation priorities specific to the horror film genre. The translator's decisions consistently demonstrate that affective impact the capacity of the subtitle to generate fear, dread, tension, and unease in the target audience is weighted heavily in translation choices, even when this requires sacrificing semantic completeness (as in Data 4) or opting for a non-native form (as in Data 5). This finding is consistent with the genre's fundamental communicative purpose: horror films exist to produce affective responses, and their subtitle translations must serve this purpose or risk undermining the viewing experience (Normalita & Nugroho, 2023).

Third, the data demonstrate the centrality of cultural competence in subtitle translation. Both the modulation in Data 3 and the established equivalence decision in Data 5 reflect the translator's active management of cultural difference: in Data 3, a culturally resonant Indonesian equivalent is chosen over a more accurate but culturally foreign direct translation; in Data 5, the translator recognizes that a foreign loanword has already been absorbed into the target culture's media lexicon and treats it accordingly. These decisions require not only linguistic competence but sophisticated cultural knowledge of both the source and target cultural contexts (Nugroho et al., 2025).

Finally, the data collectively confirm the analytical productivity of the Molina and Albir (2002) framework for subtitle translation research. The five techniques identified Literal Translation, Established Equivalence, Modulation, and Borrowing represent distinct strategies with meaningfully different semantic, pragmatic, and affective profiles, demonstrating that even a small

dataset can reveal significant variation in translation approach and outcome when analyzed through a theoretically rigorous framework (Pratama et al., 2021).

## CONCLUSION

This study analyzes the translation techniques used in *The Conjuring: Last Rites* (2025) subtitle Indonesia using the framework proposed by Molina and Albir (2002). Based on the analysis of five data points taken from the dialogue of the film in English and Indonesian subtitles, the following conclusions were drawn.

First, four translation techniques were identified in the data: Literal translation (Data 1), established equivalence (Data 2 and Data 5), modulation (Data 3), and borrowing specifically pure borrowing (Data 4). Among these, Established Equivalence emerged as the most frequently applied technique, reflecting the general tendency of translators to prioritize naturalness and cultural appropriateness in presenting film dialogue to Indonesian audiences.

Secondly, the findings confirm that the translation of subtitles in horror films is a multidimensional communicative practice that cannot be reduced to the transfer of semantic content alone. Translator decisions are governed simultaneously by semantic accuracy, pragmatic appropriateness, and affective impact—three dimensions that can sometimes align and sometimes require strategic exchange. In Data 4, for example, the deliberate decision to preserve the untranslated Latin exorcism formula suggests that in the context of a horror film, atmospheric and affective authenticity can legitimately take precedence over semantic accessibility, provided that the communicative function of the utterance is sufficiently supported by the audiovisual context of the film.

Third, the data show that cultural competence is an indispensable component of effective subtitle translation. The modulation in Data 3—in which "evil spirits" is translated as "unclean spirits" rather than a direct equivalent—reflects a sophisticated understanding of the religious and spiritual conceptual framework of the target culture, resulting in a translation that is not only communicatively accurate but also culturally resonant and enhanced affectively.

Fourth, this study confirms the theoretical position that the quality of translation in an audiovisual context cannot be judged solely on semantics. A translation may appear to sacrifice semantic precision (as in Data 4) while still achieving high quality across pragmatic and affective dimensions and conversely, a semantically accurate translation may fail to maintain the emotional mood essential to the genre. These findings suggest that future translation quality assessment (TQA) frameworks for horror film subtitles should include affective and genre-specific criteria in addition to traditional semantic and pragmatic measures.

In conclusion, the study contributes to the growing body of research on audiovisual translation in the horror genre by demonstrating how specific translation techniques function not only as linguistic choices but as affective and cultural decisions that shape the viewer's experience of the film. The framework of Molina and Albir (2002) provides a powerful and productive analytical vocabulary to explain this decision, and its application to horror film subtitle translation reveals dimensions of translator expertise that are still poorly explored in the existing literature.

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