

Japanese *Wakamono Kotoba* Translation Procedures In Indonesian Subtitle Caption On VSI YouTube Channel

I Gst Agung Ayu Putri Kinanti¹⁾, Ida Ayu Made Puspani²⁾, Ketut Widya Purnawati³⁾

^{1,2,3} Magiser Linguistics, Udayana University, Denpasar, Indonesia

Pos-el: pkianti98@gmail.com

Abstract

This research is titled "Japanese Wakamono Kotoba Translation Procedures in Indonesian Subtitle Caption on VSI YouTube Channel." Wakamono kotoba or Japanese slang, is widely used as a young people's language, particularly by VTubers, and is frequently translated by fan-translation channels such as VSI (VTuber Sub Indo). This study aims to identify the characteristics of wakamono kotoba, analyze the translation procedures used in translating them into Indonesian subtitles, and examine the equivalence of the translations. The data in this research consist of wakamono kotoba utterances and their translations sourced from Hololive VTuber videos on the VSI YouTube channel between 2023 and 2024. This research employs a qualitative approach as described by Creswell, with an observation method for data collection and a comparison technique as used by Maxwell for data analysis. The theories applied in this research include wakamono kotoba characteristics by Tanaka, translation procedures by Vinay and Darbelnet, and translation equivalence by Nida and Taber. The results show that almost all characteristics of wakamono kotoba were found, except for the reversing of word structure (Sakasa Kotoba), with word shortening (Shouryaku) being the most frequently found. The equivalence procedure was the most widely used, while calque and literal translation were not found. Both formal and dynamic equivalence were able to convey the intended meaning in the Indonesian subtitles.

Keywords: Translation Equivalence, Translation Procedures, VTubers, Wakamono Kotoba

1. Introduction

Wakamono kotoba, also known as young people's language, is the central theme of this research. *Wakamono kotoba* (若者言葉), commonly translated as "young people's language", refers to linguistic expressions frequently used by young people, including slang, humorous expressions, abbreviations, and newly coined words. Yonekawa (1998) explains that the group of people who use *wakamono kotoba* includes middle school students and people up to around 30 years old. Although the term *wakamono* generally refers to adolescents and young adults, the use of *wakamono kotoba* is not strictly limited by age, as older speakers may also adopt such expressions to identify with youth culture.

This research focuses on the variety of *wakamono kotoba* used by youth communities on the Internet, particularly by VTubers.

VTuber (ブイチューバー *BuiChuubaa*), or virtual YouTuber (バーチャルユーチューバー, *baacharu YuuChuubaa*), originated in Japan around 2010 and became an international online phenomenon in 2020, when COVID-19 started. The term VTuber is an allusion to the video platform YouTube. However, VTubers also use other websites, namely Niconico, Twitch, Facebook, Twitter, and Bilibili, as their streaming platform. The first entertainer to use the phrase Virtual YouTuber was Kizuna AI, a Japanese content creator on YouTube in late 2016. Her popularity sparked a VTuber trend in Japan and spurred the establishment of specialized agencies to promote them, including three major agencies. They are Hololive Production, Nijisanji, and VShojo. The increasing popularity of VTubers has grown on digital platforms. This is seen in the frequency of VTubers appearing in international advertising campaigns, concerts, and Anicon (Anime Convention).

VTuber fans are originally people who love Japanese Pop Culture. Those who love a certain VTuber will call their idol an *oshi* (their favorite idol). *Oshi* is not limited to one person only. In Japanese Pop Culture, the slang term *Oshi* (推し) is used by young people, usually teenagers to young adults, to refer to someone's idol. *Oshi* comes from the phrase ‘自分が推すメンバー’ ‘*jibun ga osu membaa*’ with the meaning as literal as how it is translated (The member I recommend). It is used when talking about an idol, artist, character, or VTuber they like the most out of a group. However, *oshi* is not limited to favoring only one person; it could be multiple people.

When Indonesian fans’ *oshi* (their favorite VTuber) only speaks Japanese, they rely on fan translation to understand their *oshi*’s content. This leads to the rise of fan translations in the VTubers community. One of the biggest fan-translation YouTube channels for Indonesian viewers is VSI (VTuber Sub Indo). VSI is a fan translation channel consisting of Indonesian fans intending to spread VTuber content to Indonesian viewers. VSI videos consist of clips of various VTubers. One of the popular VTubers from Hololive, Nakiri Ayame (who has 1.47 million subscribers), has a lot of Indonesian fans. Nakiri Ayame is known as an *oni* ‘devil’ who loves to make jokes and laugh at unfunny jokes. Her content consists of daily live chats in which she discusses various topics, such as her daily routines, interactions with other VTubers, and her latest hobbies.

In addition, she produces gaming streams, collaborative content, and other types of videos. Across her content, she frequently uses *wakamono kotoba* when interacting with her fans and fellow VTubers in order to create a friendly and humorous atmosphere.

Recent studies have examined *wakamono kotoba* from various angles. Alfarizy and Arianingsih (2023) investigated *wakamono kotoba* used by VTubers while playing the online game Apex Legends, finding that shortened and mixed words were most commonly used, though their focus was limited to gaming contexts. Putri et al. (2022) analyzed women's slang in the anime Oshiete! Gyaruko-chan, revealing that not all teenage girls use the same linguistic features as gyaru characters, but their study was confined to a single anime character type rather than broader VTuber contexts. Danendra (2021) examined the forms of *wakamono kotoba* and Indonesian slang (*bahasa gaul*) found in YouTube videos, showing how characterization and abbreviation patterns dominate in each language respectively.

While these studies have expanded the understanding of *wakamono kotoba*, most remain restricted to specific contexts—either a single game, a single anime character, or general slang comparison—without addressing how *wakamono kotoba* is translated for Indonesian audiences. Moreover, none of these studies specifically examine *wakamono kotoba* as it naturally occurs in VTuber monologues and interactive dialogues with their audience, nor do they investigate the translation procedures and equivalence involved in rendering such slang into Indonesian subtitles.

This research addresses that gap by using VSI, a Japanese VTuber fan-translation YouTube channel, as its data source, focusing on naturally occurring *wakamono kotoba* from 2023 to 2024. This study aims to identify the characteristics of *wakamono kotoba* found on the VSI YouTube channel, analyze the translation procedures used in rendering them into Indonesian subtitles, and examine the equivalence achieved in the translation process. By doing so, this research contributes to translation studies by offering insight into how dynamic, culturally specific Japanese slang is translated to reach Indonesian viewers.

Wakamono kotoba can thus be used by VTubers to deliver various topics in a friendly and amusing way when interacting with their fans. However, since this slang is culturally specific and constantly evolving, some expressions cannot be translated directly into Indonesian and require adaptation or explanation for Indonesian viewers to fully grasp

their intended meaning. This dynamic and ever-changing nature of *wakamono kotoba*, combined with the increasing popularity of VTuber content among Indonesian audiences, makes it an interesting subject for translation studies—particularly in examining how Japanese *wakamono kotoba* is rendered into Indonesian subtitles while still conveying its original nuance and humor.

The object of this study is the *wakamono kotoba* used by Hololive VTubers found in the video clips on the VSI YouTube channel. The source language for this study is Japanese, and the target language is Indonesian. In line with the aims stated above, this study is guided by three main focuses. The first focus is to identify the characteristics of Japanese *wakamono kotoba* found on the VSI YouTube channel with the *wakamono kotoba* characteristics proposed by Tanaka (1997). The second focus is to determine the translation procedures employed in translating Japanese *wakamono kotoba* into Indonesian on the VSI YouTube videos, using the translation method theory proposed by Vinay and Darbelnet (1995). The third focus is to find the equivalents of the Japanese *wakamono kotoba* in the Indonesian subtitle with the translation equivalence theory proposed by Nida and Taber (1969). This study was conducted with a qualitative research approach by Creswell (2009) and Maxwell (2013). The findings of this study are presented descriptively using plain, non-technical language.

2. Method and Theory

2.1 Research Method

This research uses a qualitative approach to explore and understand the meaning of Japanese slang in Indonesian translation, especially in VSI YouTube videos. In qualitative research, according to Creswell (2009), the researcher is a key instrument to obtain and collect the data through examining documents, observing behavior, or interviewing participants. Data were collected through observation, transcription, and note-taking techniques. First, the researcher observed VTuber video clips on the VSI YouTube channel to identify the use of Japanese slang (*wakamono kotoba*) and its corresponding Indonesian subtitles. Second, the Japanese dialogue and monologue in each video were transcribed in full. Third, the researcher took notes of the Indonesian subtitles presented alongside the transcribed Japanese script. The data source used in this research is the transcription and subtitles derived from short videos, categorized as audio-

visual data since they originate from video content with embedded subtitles. The corpus consists of 16 VSI video clips, each three to five minutes in duration, uploaded on the VSI YouTube channel between January 2023 and December 2024, yielding a total of 89 data instances of *wakamono kotoba*. The collected data were analyzed in the form of words and phrases within sentences in both Japanese (SL) and Indonesian (TL). The analysis was conducted in three stages: identifying instances of *wakamono kotoba*, classifying them according to Tanaka's (1997) framework of *wakamono kotoba* characteristics, and analyzing their translation procedures and equivalence in the Indonesian subtitles based on Vinay and Darbelnet's (1995) and Nida and Taber's (1969) theories, respectively. The findings of this study are presented descriptively using plain, non-technical language.

2.2 Research Theory

This study adopts Tanaka's (1997) classification of *wakamono kotoba* characteristics, which consists of six categories:

1. Abbreviation (*Shooryaku*)
2. Reversing the Word Structure (*Sakasa Kotoba*)
3. The Addition of Nouns and Auxiliary Verbs (*Meishi to Jodoushi no Tsuika*)
4. Characterization (*Jinbutsu Zokugo*)
5. Flattening the Accent (*Akusento no Heibanka Genshou*)
6. Positive Use of the Adverb (*Fukushi o Kouteiteki ni Mochiiru*)

The second theory applied is the translation procedure proposed by Vinay and Darbelnet (1995), which consists of seven procedures:

1. Borrowing
2. Calque
3. Literal Translation
4. Transposition
5. Modulation
6. Equivalence
7. Adaptation

Lastly, this study employs the theory of translation equivalence by Nida and Taber (1969), which consists of two types:

1. Formal Equivalence

2. Dynamic Equivalence

These theories are used together to identify the characteristics of *wakamono kotoba*, determine the translation procedures applied, and examine the equivalence achieved while preserving the intended meaning from Japanese as the Source Language (SL) into Indonesian as the Target Language (TL).

3. Literature Review

These are the literature reviews used as references from the latest research. Alfarizy and Arianingsih (2023) published a journal titled "*Wakamono Kotoba*" found in the online game Apex Legends by VTubers. Their research utilized VTubers Let's Play content videos, focusing on the online game Apex Legends. Their research found *shouryaku* (shortening words) and *konkou* (mixed words) mostly used by VTubers when playing Apex Legends. The similarity with this research is that Alfarizy and Arianingsih studied the *wakamono kotoba* used by VTubers, and so does this research. However, the *wakamono kotoba* in their research has the main focus on the player or viewers who know the game. Meanwhile, this research not only focuses on the online game Apex Legends, but also on *wakamono kotoba* used in daily conversation. This research also adds focus on analyzing the *wakamono kotoba* translation process and its translation equivalence in the Indonesian language. Thus, this research could enrich the analysis of the *wakamono kotoba* study, especially in translation studies.

Putri et al (2022) did research about translation techniques in women's slang language in anime, titled "*Teknik Penerjemahan Berdasarkan Peristiwa Tutar Bahasa Slang Wanita dalam Anime Oshiete! Gyaruko chan (2016) Karya Kenya Suzuki*". Their research used the anime *Oshiete! Gyaruko chan* has found the characteristics of *gyaru* based on the characters that use the slang language and the context of how the slang language is used in the anime. Their findings revealed that not all teenagers or young women use the same linguistic features as *gyaru* characters. However, unlike Putri et al. (2022), this research examines a broader context, as not all VTuber characters represent the *gyaru* subculture. Therefore, this study aims to expand the analysis of *wakamono kotoba* as it appears in more natural conversational settings, particularly within the VTuber community.

Previous research conducted by Danendra (2021) aimed to find the formation of *wakamono kotoba* in Japanese and *Bahasa Gaul* in Indonesian on YouTube videos. The videos on YouTube contained slang words that exist and are used today in youth language, used by teens or young people. Using Tanaka's (1997) form of slang language theory, Danendra's research found that the form *jinbutsu zokugo* (characterization) was most frequently used in Japanese slang. Meanwhile, the form of *shouryakugo* (abbreviation) was most frequently used in the Indonesian slang language. The form *akusento no heibanka genshou* (flattening the accent) was mostly found in both Japanese and Indonesian slang. Tanaka's theory and Danendra's research aid in determining the slang language form. In the meantime, this study adds to the body of information on Japanese slang terms that VTubers use to communicate with their fans during live streams or casual conversations.

4. Results And Discussion

4.1 *Wakamono Kotoba* Characteristic

This study identified five characteristics of *wakamono kotoba* proposed by Tanaka (1997): 1) Abbreviation (*Shouryaku*), 2) The Addition of Nouns and Auxiliary Verbs (*Meishi to Jodoushi no Tsuika*), 3) Characterization (*Jinbutsu Zokugo*), 4) Accent Flattening (*Akusento no Heibanka Genshou*), and 5) Positively Used The Adverb (*Fukushi o Kouteiteki ni Mochiiru*). These types were found in 16 VTuber short videos from the VSI YouTube Channel. Reversing Word Structure (*Sakasa Kotoba*) was the only type that was not identified in the data. Of the 89 data items collected, 48 data items were categorized as Abbreviation, 10 data items as Addition of Nouns and Auxiliary Verbs, 5 data items as Characterization, 10 data items as Accent Flattening, and 16 data items as Positive Use of Adverbs.

4.1.1 Abbreviation

Abbreviation is made by omitting long phrases to make them easier to use and remember. Abbreviations are occasionally referred to as acronyms that are used by the public. However, the nuance and method of shortening words distinguish abbreviations used by young people from those used by the general population. Abbreviations are made

by young people, usually with a sense of playfulness, while conveying their real thoughts.
This table shows the abbreviation wakamono kotoba data found in this research.

Table 4.1 Japanese *wakamono kotoba* characterization of abbreviation data found on the VSI YouTube

Data	Data Found
わかんない (<i>Wakannai</i>)	1
マジ (<i>Maji</i>)	8
なもない (<i>Namonai</i>)	3
ガッチ (<i>Gacchi</i>)	4
説あり (<i>Setsuari</i>)	1
全然あり (<i>Zenzenari</i>)	1
有りすぎる (<i>Arisugiru</i>)	1
そん中 (<i>Sonnaka</i>)	1
あり (<i>Ari</i>)	2
なん (<i>Nan</i>)	1
マイクラ (<i>Maikura</i>)	2
しんない (<i>Shinnai</i>)	2
ツヨツヨ (<i>Tsuyotsuyo</i>)	1
ファンミー (<i>Fanmii</i>)	1
ミーグリー (<i>Miigurii</i>)	3
脇パイ (<i>Wakipai</i>)	3
エグかった (<i>Egukatta</i>)	1
コラボ (<i>Korabo</i>)	3
コラボ用 (<i>Koraboyou</i>)	2
ホロメン (<i>Horomen</i>)	2
スーパーチャ (<i>Suupaacha</i>)	1
ショートパン (<i>Shootopan</i>)	4
Total	48

From the data above, the most used abbreviation is マジ (*Maji*), which was found 8 times across 16 videos. Below is one of the data sets analyzed in this research.

Data [4-1]

Source Language (Japanese)	Target Language (Indonesian)
マジで 何も ない。 <i>Maji-de</i> <i>nani-mo</i> <i>nai.</i> Seriously-ADV what-ADV exist-NEG ‘There is really nothing.’	Beneran ngga ada apa apa. really there is nothing.

(Source: VSI Youtube video titled “*Reaksi lucu Luna denger kata-kata YabaIRys* 【Hololive Clip】 ” at 01:37 – 01:40)

The situation in the data is the continuation of data [4-1]. Luna was confused as to why the anomaly didn’t appear in front of the other player, and Anya answered her with ‘*Maji de nani mo nai*’ (There is **really** nothing there.). Using ‘*maji de*’ to emphasize her playfulness while answering Luna seriously. According to the Zokugo-dict, ‘*Maji*’ is an

abbreviation of ‘*Majime* (Serious); *Honki* (Earnest); *Shinken* (Serious); *Joudan wa nai* (Not joking)’, which indicates that the speaker is serious about something. *Maji* has been used since the Edo period, but became widely spread and used among young people since 1980. *Maji* is also used by adding the particle ‘*de*’ or ‘*ni*’ after ‘*maji*’, becoming ‘*maji de*’ or ‘*maji ni*’, as an adjective. ‘*maji de*’ and ‘*maji ni*’ are abbreviations from ‘*Majime de/ni itte iru?*’, which means ‘Are you seriously saying that?’. As a result, *maji de* is part of the abbreviation in *wakamono kotoba*’s characteristic by Tanaka (1997).

4.1.2 The Addition of Nouns and Auxiliary Verbs

The addition of nouns and auxiliary verbs in *wakamono kotoba* characteristic by Tanaka (1997) is formed by adding Japanese auxiliary verbs like -た “-*ta*”, -る “-*ru*”, -み “-*mi*”, etc, to nouns. This element is also limited to Japanese youth language because young Japanese people emphasize the auxiliary endings by creating words written in Kanji, Katakana, and Hiragana. Below are some of the additions of nouns & auxiliary verbs found in this research. This table shows the addition of nouns and auxiliary verbs in *wakamono kotoba* data found in this research.

Table 4.2 Japanese *wakamono kotoba* characterization of the addition of nouns and auxiliary verbs data found on the VSI YouTube Video.

Data	Data Found
ズバット (<i>Zubatto</i>)	1
ホンワカする (<i>Honwaka suru</i>)	4
ハグする (<i>Hagu suru</i>)	4
ハードル高くなる (<i>Haadoru Takakunaru</i>)	1
Total	10

From the data above, the most used additions of nouns and auxiliary verbs are ホンワカする (*Honwaka suru*) and ハグする (*Hagu suru*), that was found 4 times. Meanwhile, ズバット (*Zubatto*) and ハードル高くなる (*Haadoru Takakunaru*) were only found 1 time across 16 videos. Below is one of the data sets analyzed in this research.

Data [4-2]

Source Language (Japanese)			Target Language (Indonesian)		
ホンワカ	する。		<i>Hangat</i>	<i>gitu.</i>	
<i>Honwaka</i>	<i>suru.</i>		warm	like that.	
Warm/fuzzy	do.				
マジで	ホンワカ	する。	<i>Beneran</i>	<i>hangat</i>	<i>gitu.</i>
<i>Maji-de</i>	<i>honwaka</i>	<i>suru.</i>	really	warm	like.that
serious-ADV	warm/fuzzy	do.			
'Feeling warm/ fuzzy. (you) really gives me that warm, gentle feeling. '					

(Source: VSI YouTube video titled “Sasuga Keris, tajem banget” at 02:24 – 02:26)

In the VSI YouTube short clip video titled “Sasuga Keris, tajem banget”, Anya’s POV was provided with commentary about Watame. The situation in this data is when Watame has a live off-collab with Anya while answering questions from the marshmallow site. Her impression of Watame was always positive, but lately, Watame has become warmer, as it is easier to talk to and more caring towards her friends. Thus, Anya’s impression of Watame’s personality has improved since the first time they met. Anya used **ホンワカ** **する** (*honwaka suru*) to describe Watame, which is actually not a verb. According to Zokugo dictionary’s website, **ホンワカ** (*Honwaka*) means 穏やかに、のんびりと心が和むさま。 (*odayaka ni, nobiri to kokoro ga nagomu sama.*) This means ‘A state of calmness and relaxation that soothes the heart,’ which is actually used like onomatopoeia when talking with friends. However, in this data, the auxiliary verb of *-suru* (to do) was added to change the onomatopoeia’s word *honwaka* into a verb. Hence, *honwaka suru* in this data is part of the addition of nouns and auxiliary verbs of the meaning as *wakamono kotoba* by Tanaka (1997) to express the current Watame’s impression.

4.1.3 Characterization

Characterization is a type of euphemism used by young people as a direct expression to avoid saying an unpleasant or offensive word to the other person. Characterization is also used by young people when talking about objects that can be used to describe a character or a person. Characterization often has negative meanings. Below is a table showing the characterization in *wakamono kotoba* data found in this research.

Table 4.3 Japanese *wakamono kotoba* characterization of the characterization data found on the VSI YouTube Video.

Data	Data Found
古代兵器 (<i>kodai heiki</i>)	1
うんこ (<i>Unko</i>)	3
推し (<i>Oshi</i>)	1
Total	5

From the data above, the characterization is うんこ (*Unko*). *Unko* was found 3 times across 16 videos. Below is one of the data sets analyzed in this research.

Data [4-3]

Source Language (Japanese)	Target Language (Indonesian)
いやいや、そんな。 <i>iya iya sonna.</i> No no such(a)-thing.	<i>Masa sih.</i> really PTCP
私は 優しい 古代兵器よ。 <i>watashi-wa yasashii kodai-heiki-yo.</i> <i>I-TOP kind ancient-weapon-PTCP.</i>	<i>Aku benda keramat yang baik kok.</i> I sacred object that good PTCP
‘No, no, nothing like that. I am a gentle ancient weapon , you know.’	

(Source: VSI YouTube video titled “Sasuga Keris, tajem banget” at 01:39– 01:42)

In the VSI YouTube short clip video titled “Sasuga Keris, tajem banget”, Watame’s POV was provided with commentary from Anya. The situation in this data is when Watame gave her recent impression of Anya. Anya, who used to be so shy and polite, after getting to know her, became braver and more to the point when talking. This remark was replied to by Anya, saying she is a good person; it’s just that her VTuber persona is a holy relic weapon, making her a very straight person. Anya’s persona is a keris, the Indonesian holy weapon. In literal terms, 古代兵器 (*kodai heiki*) is a holy relic. In this data, Anya uses “*kodai heiki*” to refer to herself, characterizing an object. VTubers usually have personification of an object, mystical creatures, or even animals for their avatar background story. The object “*kodai heiki*” in this data is part of the *wakamono kotoba* element because she even referred to herself as a kind-hearted holy weapon in a playful sense, as Watame and her chats already knew about this information. Thus, “*Kodai Heiki*” is part of the *wakamono kotoba* characteristic of characterization by Tanaka (1997).

4.1.4 Flattening the Accent

Flattening the accent is a form of borrowing pronunciation from other vocabulary to make the flatter pronunciation of the slang word. Tanaka (1997) stated that youths do not lower the subsequent syllables and tend to be pronounced somewhat flat as they are. An example of this element can be seen in the data below. This table shows the flattening of the accent in wakamono kotoba data found in this research.

Table 4.4 Japanese *wakamono kotoba* characterization of flattening the accent of the characterization data found on the VSI YouTube Video.

Data	Data Found
たん (<i>Tan</i>)	1
ダリー (<i>Darii</i>)	1
すげー (<i>Sugee</i>)	5
たけー (<i>Takee</i>)	1
や (<i>Ya</i>)	2
Total	10

From the data above, the characterization is すげー (*Sugee*) . *Sugee* was found 5 times across 16 videos, while たん (*Tan*) , ダリー (*Darii*), and たけー(*Takee*) were only found 1 time. Below is one of the data sets analyzed in this research.

Data [4-4]

Source Language (Japanese)	Target Language (Indonesian)
でも 全然ね 辛い ない って。 <i>demo zenzen-ne tsuraku-nai tte</i> but totally-PTCP painful-NEG QUOT すげー や。 <i>sugee ya.</i> Amazing PTCP. 'But (they said) it's totally not painful. That's amazing. '	<i>Katanya ga pedes sama sekali.</i> (They) said no spicy at all. <i>Mantep dah.</i> great PTCP

(Source: VSI Youtube video titled "Anya, Watame, dan Fubuki ketika makan bareng 【Anya Watame】 " at 00:56 – 01:15)

In the VSI YouTube short clip video, Watame held a livestream talking about her week. The situation in the data is when Watame told the chat section, her viewers, about her recent outing with Anya and Fubuki, the other Hololive members. They went to a Yakiniku restaurant together and ordered soups. Anya and Fubuki like spicy food and ordered spicy soups. Meanwhile, Watame cannot eat spicy foods and ordered a non-spicy

egg soup. Even though they knew about it, Anya and Fubuki still offered Watame to try their spicy soups. Watame rejected their offer. However, Watame was still impressed and praised Anya and Fubuki for their higher spicy tolerance level. Watame used “*sugee ya*” (That’s Amazing) to express how impressed she is by their spicy tolerance. “*Sugee*” was from the word *sugoi* (amazing), with flattening the syllables of *su-goi* to *su-gee*. Watame used *sugee* to give a positive nuance. Hence, *sugee* is part of the flattening of the accent in *wakamono kotoba*’s characteristic

4.1.5. Positively Used The Adverb

Positively use the adverb to express something positive in agreement, using negative with positive adverbs. An adverb is a word whose formation is to indicate the verb, adjective, or another adverb based on the situation, the intensity of an activity, or the speaker’s feeling. Below are the data found on positive uses of the adverb in this research. This table shows the positive uses of the adverb in *wakamono kotoba* data found in this research.

Table 4.5 Japanese *wakamono kotoba* characterization of the positive uses of the adverb data found on the VSI YouTube Video.

Data	Data Found
やばい (<i>Yabai</i>)	2
めっちゃ (<i>Meccha</i>)	4
めっちゃくちゃ (<i>Meccha Kucha</i>)	7
ワザップ (<i>Wazappu</i>)	1
クソ (<i>Kuso</i>)	2
Total	16

From the data above, the characterization is めっちゃくちゃ (*Meccha Kucha*). めっちゃくちゃ (*Meccha Kucha*) was found 7 times across 16 videos, while ワザップ (*Wazappu*) was only found 1 time. Below is one of the data sets analyzed in this research.

Data [4-5]

Source Language (Japanese)	Target Language (Indonesian)
クッソ、おもろかった <i>kusso omoro-kat-ta</i> damn funny-ADJ-PST. 話 が ある…。 <i>Hanashi ga aru.</i> Story NOM exist. <i>‘Damn, there’s a really funny story...’</i>	<i>Ada cerita yang</i> Exist story that <i>lucu banget.</i> funny very.

(Source: VSI YouTube video titled “Momen Ayame Ketemu Anya, Gura, dan Ina [Hololive]” at 0:48-0:51)

Ayame talked about her experience while meeting the other Hololive members, Anya, Gura, and Ina. Ayame used “*kusso*” and “*omorokatta*” to express a very interesting story she would like to share with her viewers. The word “*kusso*” or “*Kuso*” from JLect, a Japanese online dictionary, is a bad word in Japanese that means ‘Bullshit; Shit; Damn’ as an interjection and Poo, and Shit (human feces) as a noun (by JLect.com). Usually used to curse at someone or something with a negative connotation. However, *Kusso* is a slang language used by young Japanese today to indicate “*Totemo*”, “*Hijou ni*”, which means very. For example, “*kusso omoshirokunai*” means does not very interesting, “*kusso isogashii*” means very busy. “*Omorokatta*” is formed from *Omoroi* + *katta* = *omorokatta*. The word from JLect, a Japanese online dictionary, “*Omoroi*” is a dialect from the Kansai Area used by a lot of young Japanese now, meaning ‘Interesting; amusing; strange; funny’. *Katta* is used to indicate that the word “*omoroi*” is used in the past tense. Therefore, the “*Kusso Omorokatta*” phrase used by Ayame means that it was very interesting.

4.2 Translation Procedure

Translation procedures found in this research are 1) Borrowing, 2) Transposition, 3) Modulation, 4) Equivalence, and 5) Adaptation. Calque and literal translation procedures are difficult to apply when translating *wakamono kotoba* into Indonesian, as these expressions often alter grammatical structures or semantic meanings. Certain data may seem repetitive, as it is employed to clarify the translation process addressed in the first research question. From 89 data items, 24 data items are borrowing, 20 data items are transposition, 16 data items are modulation, 24 data items are equivalence, and 5 data items are adaptation. below shows an example of the translation procedure found in this research.

Data [4-6]

Source Language (Japanese)	Target Language (Indonesian)
ホロライブ EN の ファウナちゃん <i>Hororaibu EN-no Fauna-chan</i> Hololive English-GEN Fauna-chan	<i>Fauna-chan dari Hololive EN</i> Fauna-chan from Hololive EN
他 の メンバー と、 <i>Hoka no menbaa to,</i> Other GEN members with,	<i>ter-ungkap saat</i> got-reveal when
まあ 通話 を し-ながら <i>Maa tsuuwa o shi-nagara</i> Well voice call ACC do-while	<i>ia bermain</i> she/he playing
マイクラ を やっ-て-た <i>Maikura o yat-te-ta</i> Minecraft ACC do-TE-PST.	<i>Minecraft bersama member</i> Minecraft together member
時に 判明 したんですけど。 <i>Toki-ni hanmei shi-tan desu kedo.</i> Time-ADV establishing do-PST COP-but.	<i>yang lainnya</i> that other
‘So, it was revealed when Fauna-chan from Hololive EN was playing <i>Minecraft</i> while on a call with the other <i>members</i> .’	

(Source: “Fauna nge-spill trik lulus audisi Hololive 【Ookami Mio Clip】 ” at 00:10 - 00:20)

There is a rumor regarding the Hololive interview. In a YouTube short clip from VSI, Mio revealed that the person who initially spread the rumor was Fauna, during a Minecraft session she played with other Hololive EN members. In the data [4-6], the *wakamono kotoba* メンバー “*menbaa*” and マイクラ “*maikura*” are identified. The term “*menbaa*” is an English loanword commonly used by young speakers to refer to members in Japanese. Meanwhile, “*maikura*” is a clipped form derived from *Mainkurafuto* (the Japanese pronunciation of Minecraft) and is frequently used among young people in online gaming communities. The translator applies Vinay and Darbelnet’s borrowing procedure in translating these expressions. Both “*menbaa*” and “*maikura*” are rendered directly into the TL as ‘member’ and ‘Minecraft’ respectively, without altering the semantic content or contextual meaning of the source-language items.

Data [4-7]

Source Language (Japanese)	Target Language (Indonesian)
アニヤ先輩 の めちゃめちゃ <i>Anya senpai no mecha mecha</i> Anya senior GEN extremely (slang) だるい 時 が <i>darui toki ga</i> Tired/ lazy time NOM リリカの 普通 だ。 <i>Ririka no futsuu da.</i> Ririka GEN normal COP. ‘Anya-senpai’s extremely tired state is Ririka’s normal.’	<i>Pas Anya senpai</i> When Anya senpai(Senior) Males itu Lazy that <i>Ririka biasanya.</i> Ririka usually.

(Source: VSI YouTube video titled “Anya dan Ririka bahas cuci mencuci [Anya Ririka Clip]” at 2:20-2:30)

The example above used the transposition method in translating the phrase “*Anya senpai no mechamecha darui*”. The transposition method in this data is a shift in clause structure. The Japanese structure Noun + の + Adj + Noun in “*Anya senpai* (Noun) + *no* + *mechamecha* (Adj) + *darui toki* (Noun)” is shifted into the Indonesian clause structure ‘Pas Anya senpai males itu’, which uses the discourse marker ‘*pas*’ and an adjective directly following the noun. The shift in grammar is needed because there is no direct translation from the Japanese の particle in Indonesian. Additionally, the Japanese copular construction X が Y だ is rendered into a more colloquial Indonesian equational form (X = Y), demonstrating another structural shift characteristic of transposition. Therefore, to make the TL sound as natural as possible, this grammatical shift from SL into TL in the transposition procedure is still acceptable.

Data [4-8]

Source Language (Japanese)	Target Language (Indonesian)
で、今は JP。 <i>de ima wa JP</i> and now-TOP Japan. めちゃくちゃ ウマイ よね。 <i>mechakucha umai yo-ne</i> very extremely skillful PTCP-PTCP ‘And now (they’re) JP (Japanese language). They’re insanely good, right?’	<i>Kalau sekarang, JP (Hololive JP)</i> if/when now Japan (Hololive JP) Bener bener jago kan ya. really really skilled right.

(Source: VSI YouTube video titled “Sasuga Keris, tajem banget” at 01:04-01:10)

In the VSI YouTube video titled “Sasuga Keris, tajem banget”, Watame was having a live collab with Anya. They were answering Marshmallow questions. Marshmallow is a website used by VTubers to accept anonymous messages. Their viewers could ask about a lot of things, such as their favorite Movie shows, their impression of each other, their habits, etc. If lucky, the questions are answered directly on the Live segment. In this data in particular, Watame is talking about how amazing Anya’s singing. In the data [4-8], the sentence of 「めちゃくちゃウマイよね」 *‘mechakucha umai yo ne’* was translated into “*Bener-bener jago kan ya*” in English as “She is truly amazing, right?”. The modulation procedure was used in translating “*mechakucha*”. “*Mechakucha*” originally meant “chaotic; insanely; messy.” The term has undergone a semantic shift in *wakamono kotoba* to mean “extremely; very.” to emphasize. This reflects modulation, as the translator changes the semantic perspective from a negative state into a positive, intensifying function suitable for the TL.

Data [4-9]

Speaker	Source Language	Target Language
Ollie	運がない子供、 <i>un-ga nai kodomo</i> , luck-NOM not.exist child うんこだ。 <i>unko-da</i> poop-COP ‘A child with no luck is poop.’	<i>Bocah yang ga beruntung</i> kid PTCP no luck <i>eek.</i> <i>poop.</i>
Anya	ナイス うんこ。 <i>Naisu Unko</i> nice <i>poop</i> ‘nice poop’	Nice <i>eek.</i> nice <i>poop.</i>

(Source: VSI Youtube video titled “Anya disuruh stop bahas eek sama Subaru 【Hololive Clip】 ” at 00:11 – 00:22)

In this data, the usage of the adaptation procedure by Vinay and Darbelnet (1995) was found in translating ‘un-ko’ from SL into “eek” in TL. The first phrase, ‘un ga nai kodomo’, was translated literally as “anak yang tidak beruntung” (unlucky child). The procedure used to translate the ‘un ga nai kodomo’ phrase was a literal translation procedure, word-for-word into TL as “*bocah yang ga beruntung*”. The second clause, ‘un-ko da’, creates a pun with 「運」 *‘un’* means “luck” in Japanese, while 「うんこ」 *‘un-ko’* means “feces.”. This pun is not directly reproducible in Indonesian because the homophonic play between “luck” and “feces” does not exist in the TL. The translator uses

adaptation for the second clause, substituting the literal “poop” with the onomatopoeic “eek.”. While the pun is lost, the humorous tone and informal register are retained, aligning with the playful nature of the slang language nuance. Therefore, the equivalent procedure is used to find the cultural equivalent in the TL without changing the humorous meaning from the SL.

Data [4-10]

Source Language (Japanese)	Target Language (Indonesian)
もしかして、日本人って思われてる。 <i>moshikashite, nihonjin tte omowarete-ru.</i> perhaps, Japanese-QUOT (they) thought. 説あり。 <i>Setsuari.</i> Theory exists. ‘Wait... could it be that people think I’m Japanese? Seems like there’s a theory.’	<i>Dikiranya orang Jepang</i> (They)thought it to be Japanese <i>kali ya.</i> Perhaps PTCP.

(Source: VSI YouTube video titled “Momen Kenki kira Anya orang Jepang 【Anya Melfissa | VCR Rust Clip】 ” at 00:55 – 01:00)

In this data [4-10], the translation of 説あり “**setsuari**” into ‘kali ya’ can be categorized as an adaptation procedure. This expression does not have a direct or natural equivalent in Indonesian, making literal translation would fail to convey the intended wakamono kotoba context used in the conversation. The translator shifts the meaning from “**setsuari**” which is an abbreviation of “**gakusetsu ga arimasu**” (there is/are theory/ theories about...), and literally translates into Indonesian as ‘Ada teorinya bahwa...’ (there’s a theory as...), which was translated into ‘*kali ya*’. ‘*kali ya*’ has a similar function in a casual, conversational tone. This replacement maintains the pragmatic effect and communicative function of the source expression within the cultural norms of the target language. Therefore, this data uses adaptation procedures to convey the wakamono kotoba’s term from SL into TL.

4.3 Translation Equivalence

Translation Equivalence by Nida and Taber (1969) is divided into two types: 1) Dynamic Equivalence, and 2) Formal Equivalence. Formal equivalence is a quality of translation in which the message itself is the focus, in both form and content. It requires that the message in the TL match as closely as possible with the SL. Formal equivalence could be seen in the borrowing, calque, and literal translation procedures used to translate

the SL. Therefore, the formal equivalence found from 89 data items is 24 data items.

Dynamic equivalence is a quality of translation in which the message of the original text has been so transported into the receptor language that the response in the receptor is essentially like that of the original receptors. Dynamic equivalence translation is not as concerned with the grammatical form of the original language as it is with the meaning of the original. It allows more room for interpretation and is easier to understand. In translation, the message in the SL must be properly conveyed into the TL, so the response obtained in the TL has the same response that is intended by the SL. The dynamic equivalence could be seen in the modulation, equivalence, transposition, and adaptation procedures used to translate the SL. Therefore, the formal equivalence found from 89 data items is 65 data items. Both types of equivalence were found in this research; the data is as follows.

Data [4-11]

Source Language (Japanese)	Target Language (Indonesian)
「ファンミー かよ」 と 思った。 “ <i>fanmii kayo</i> ”-to omot-ta. fan.meeting Q-PTCP-QUOT think-PST. ミーグリー、ミーグリー中 か？ <i>Miigurii, miigurii-chuu ka</i> meet&greet, meet&greet-during Q これ、ヤゴの ミーグリー中 か <i>kore Yagoo no miigurii-chuu ka</i> this Yagoo GEN meet&greet-During Q ‘I thought, “What is this, a fan meeting or what? Is this a Yagoo meet & greet right now or what? It was kind of like that.” ’	<i>Kupikir “lah fanmeet”.</i> I-thought “PTCP fanmeet”. <i>Lagi meet&greet?</i> During meet&greet <i>Ini lagi meet&greet YAGOO?</i> this still meet&greet YAGOO

(Source: “Anyadar kalau Yagoo itu Idol 【Anyar Melfissa HoloID Clip】 ” at 01:35 - 01:43)

In data [4-11], the Japanese slang forms “*fanmii*”, from fan meeting, and “*miigurii*”, from meet & greet, were translated into Indonesian as ‘*fanmeet*’ and ‘*meet & greet*’. From the perspective of Nida and Taber’s (1969) theory, this process represents formal equivalence, as the translator preserved the same context and message from the SL. The Indonesian audience, who are in VTuber fandom, perceives these terms as natural and culturally resonant in Japanese culture. Therefore, using borrowing to translate “*fanmii*” as ‘fanmeet’ and “*miigurii*” as ‘meet & greet’ to preserve the context and message with the SL.

a [4-12]

Source Language (Japanese)	Target Language (Indonesian)
やっぱ レベル が たけー <i>yappa reberu ga takee</i> as expected level NOM high	<i>Emang levelnya tinggi,</i> indeed (Their) level (is) high
2 人とも ツヨツヨ だ。 <i>futari-tomo tsuyotsuyo da</i> two.people-both strong.strong COP. ‘But (they said) it’s totally not painful. That’s amazing. As expected, their level is high. Both of them are super strong.’	<i>mereka berdua kuat.</i> They both strong.

(Source: VSI Youtube video titled “Anya, Watame, dan Fubuki ketika makan bareng 【Anya Watame】 ” at 00:56 – 01:15)

The translation equivalence of “*takee*” and “*tsuyo tsuyo*” from the perspective of Nida and Taber (1969) shows dynamic equivalence, as it prioritizes the natural flow and communicative impact in the TL rather than a word-for-word translation. A more literal translation, such as “*tingginya tinggi*”, or “*sangat kuat-kuat*” would have preserved certain formal features but at the expense of sounding unnatural and even awkward in the TL. The translator uses colloquial, idiomatic expressions, producing the same tone and humorous nuance of the original. As a result, it achieves the intended effect on the audience. This demonstrates how dynamic equivalence effectively bridges not only semantic meaning but also the social and stylistic dimensions of the SL.

5. Conclusions

The findings reveal that all characteristics of *wakamono kotoba* by Tanaka (1997) were present in the VSI YouTube videos analyzed, except for Reversing Word Structure. In response to the second research question about the translation procedures theory by Vinay and Darbelnet (1995) used to render *wakamono kotoba* into Indonesian, the findings indicate that the procedures used were borrowing, transposition, modulation, equivalence, and adaptation. Borrowing was the most frequently used procedure. Two procedures, calque and literal translation, were not found in this study. Furthermore, the types of translation equivalence found in the translation of *wakamono kotoba* into Indonesian were formal equivalence and dynamic equivalence. Both types were found, as the applied translation procedures successfully conveyed the intended meanings from the SL into the TL.

Wakamono kotoba, or Japanese young people's language, is difficult to identify because its expressions evolve. Therefore, applying other theories proposed by Tanaka may further support research on this topic. However, the translation theories used to analyze the data in this study were not developed by Japanese scholars. Thus, future research employing translation theories proposed by Japanese researchers may strengthen the findings of studies on Japanese translation.

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