



TRANSLATION STRATEGIES USED IN THE SUBTITLE OF PERUNDUNGAN FROM INDONESIA INTO ENGLISH

Hayon Emanuel Basa¹, Fransiska Jedho², Yohana Zoba³, Maria Yakoba Kire Kobun⁴, Bernadeta Mayelanti Zaun⁵, Sama Gratiana⁶

English Literature Study Program, Flores University

emanuelhayon493@gmail.com, siskajedho@gmail.com, vantrizobha@gmail.com, yasinthahokeng@gmail.com,
yelazaun092@gmail.com, samagradiana@gmail.com

ABSTRAK: Artikel ini menganalisis strategi terjemahan teks film pada bagian kedua film “PERUNDUNGAN” yang berjudul “Jamuan Terakhir”. Penelitian ini bertujuan untuk mengidentifikasi celah dalam terjemahan yang dapat memengaruhi pemahaman penonton terhadap konteks emosional dan naratif film. Menggunakan metode kualitatif deskriptif, data dikumpulkan dari transkrip dialog dan teks film, yang kemudian dianalisis berdasarkan teori Gottlieb tentang sebelas strategi terjemahan. Hasil menunjukkan bahwa strategi terjemahan transfer mendominasi dengan 51 data (79,69%), diikuti oleh paraphrase dengan 8 data (12,5%), dan sisanya menggunakan Imitasi dengan 1 data (1,56%), penambahan 1 data (1,56%), kondensasi 1 data (1,56%), sementara penyesuaian 2 data (3,12%). Temuan ini menyoroti bahwa penggunaan strategi yang tidak tepat dapat mengurangi intensitas dramatis dan menyamarkan pesan penting, terutama dalam konteks tema sensitif seperti kekerasan seksual dan trauma psikologis. Oleh karena itu, penelitian ini merekomendasikan penerapan strategi yang lebih tepat untuk meningkatkan kualitas terjemahan audiovisual, terutama dalam subtitle yang berkaitan dengan konteks perundungan.

Kata kunci: terjemahan, audiovisual, strategi, teks, film.

ABSTRACT: This article analyses the translation strategies of the film text in the second part of the film “PERUNDUNGAN” entitled “Jamuan Terakhir”. The research aims at identifying gaps in translation that may affect the audience's understanding of the emotional and narrative context of the film. Using a descriptive qualitative method, data were collected from dialogue transcripts and film texts, which were then analyzed based on Gottlieb's theory of eleven translation strategies. The results showed that transfer translation strategy dominates with 51 data (79.69%), followed by paraphrase with 8 data (12.5%), and the rest use Imitation with 1 datum (1.56%), addition 1 datum (1.56%), Condensation 1 datum (1.56%) while Taming 2 data (3.12%). The findings highlight that the use of inappropriate strategies can reduce dramatic intensity and disguise important messages, especially in the context of sensitive themes such as sexual violence and psychological trauma. Therefore, this study recommends the application of more appropriate strategies to improve the quality of audiovisual translation, especially in subtitles that relate to the context of bullying.

Keywords: translation, audiovisual, strategies, subtitling, film.

INTRODUCTION

Today, film has become a medium proficient in presenting social reality through powerful visual narratives. In this context, films are not merely for entertainment but also function as a mirror reflecting the dynamics of societal life, offering the audience a form of reflection. As an audiovisual medium, films provide an engaging experience through a combination of images, sound and immersive narrative (Lesmono, 2024). The ability of film to convey profound messages makes it a highly influential means of communication. However, in order for these messages to be understood by global audience, a careful and cultural sensitive adaptation process is required. With the advancement of digital technology, film distribution is no longer limited to the country of production. Although a film may be produced in a one language, it can be accessed by viewers from various countries with different linguistic backgrounds. This situation presents a significant challenge for film makers, particularly in terms of cross-linguistic message



delivery. Not all viewers understand the original language used in a film, which necessitates a mechanism to bridge these language differences. This is where the crucial or vital role of audiovisual translation comes into play as a means to preserve the meaning, nuances, and cultural context embedded in the film so that it can still be understood by international audiences without losing the essence of its story.

Audiovisual translation is the branch of translation studies that focuses on two main components: their are audio and visual (Gotlieb (1997), in Pramestia et al (2024). These two components complement each other to produce characteristics that distinguish audiovisual translation from other, more conventional forms of translation. Audiovisual translation is categorized into three types: dubbing, voice-over, and subtitling. And in this research, the author's focus is on subtitling. Subtitling is the process of translating text from the source language into the target language. The translated text is then displayed on the screen. As emphasized by Gotlieb (1997), as cited in Pramestia et al (2024) this form of translation is closely associated with various types of visual media such as films, television programs and online streaming content. Subtitling demands that translators must be able to harmonize the verbal message from the original language with the translated text that appears on the screen. This includes timing as well as the appropriateness of the conversational context. The subtitled text must be designed to be easily understood quickly, without interrupting the viewing experience. One of the challenges that a translator often faces in the subtitling process is the need to compress the text without sacrificing the main meaning, as well as finding appropriate cultural equivalents that are still concise. Often, culturally specific terms or expressions do not have direct equivalents in the target language, so translators are required to find solutions that are relevant and still easy to be understood. Therefore, language mastery and cultural understanding of both the source and target languages are essential competencies for an audiovisual translator.

These challenges are not merely theoretical but become increasingly evident when applied to the practice of translating authentic audiovisual material that is rich in emotional content. One such example is found in the film *Perundungan* by Nikita Mirzani (2020), which serves as the object of analysis in this study. The film tells the story of Marsha, a bullying survivor who confronts the five perpetrators of her past trauma. In a key scene from the segment titled *Jamuan Terakhir* (The Last Supper), Marsha expresses that although she has endured numerous painful experiences, she will only recount those that left the deepest impression. This is conveyed in the source language (SL) as: “Masih banyak banget hal-hal yang dulu pernah kalian lakuin ke gue. Tapi gue bakal sebutin yang menurut gue berkesan aja yah,” and translated into the target language (TL) as: “There were many things that you had done to me. But, I will only mention those unforgettable ones.” This example clearly illustrates the challenge of maintaining idiomaticity in subtitle translation. While the TL version captures the basic semantic meaning, expressions such as “There were many things that you had done to me” sound overly formal and rigid, failing to reflect the emotional tone and spontaneity typical of film dialogue. Similarly, the phrase “those unforgettable ones” feels unnatural and awkward in everyday English usage, which may diminish the emotional resonance of the original utterance. In audiovisual contexts that rely heavily on emotional expression and conversational realism, overly literal or formal translations can create distance between the audience and the character.

Several previous study have explored translation strategies in film subtitles with varying scopes approaches. Dharma (2024) investigated the use of translation strategies in the film *The Magic of Belle Isle*, while Husba (2018) conducted a similar study on the film *Eat Pray Love*. Additionally, Pramestya et al. (2014) examined subtitle translation strategies in the *Netflix documentary Our Planet*. These three studies similarly adopted Gotlieb's framework and employed comparable research methodologies, differing primarily in their choice of research objects. Distinct from these previous works, the present study not only explores the translation strategies used in the film subtitles but also evaluates the adequacy and acceptability of the translations in relation to the target language and cultural context. This research aims at providing a critical assessment of translation quality and identify potential gaps in meaning conveyed through subtitles.

This study specifically analyzes the translation strategies employed in the film *Perundungan Part 2: Jamuan Terakhir*, and assesses their accuracy and effectiveness in conveying the emotional and narrative



essence of the film. What distinguishes this research is its dual focus, not only investigates the translation strategies used but also suggests alternative subtitling solutions when discrepancies are identified. In addition, this study offers practical recommendations for translators working with audiovisual content that involves complex psychological and emotional dimensions, such as revenge scenes in films addressing bullying. Through this approach, the study aspires to make a significant contribution to the advancement of film translation research, particularly in works that explore intricate psychological and social themes such as bullying.

RESEARCH METHODOLOGY

The method used in this research is a descriptive qualitative method. According to Bogdan and Biklen, as cited in Sugiyono (2020: 7), descriptive qualitative research methods involve collecting data in the form of words or pictures, rather than focusing on numerical data. The data for this research consists of the transcripts of the dialogue and the subtitles displayed on screen of the film. The source data is the *Perundungan* film, part two, entitled *Jamuan Terakhir*, which contains English subtitles in the Crazy Nikmir REAL Youtube channel (<https://youtu.be/PlApOillvno?si=5ZMDIr2ztC5NnrsP>). The original language of this film is Indonesian. The technique for collecting data will be described as follows: 1) Downloading the film from YouTube and watching the film; 2) After that, the researchers transcribed the dialogue and also the subtitles; 3) Reading the transcripts and selecting the data; 4) Classifying and transferring the data into tables; and 5) Analyzing and discussing or interpreting the data. And the last, 6) Analyzing and discuss or interpreting the data. Finally, the data will be classified and analyzed using the theory of Gotlieb (2005), namely) 11 strategies of translation: (1) Transfer; (2) Imitation; (3) Deletion; (4) Decimation; (5) Condensation; (6) Paraphrase; (7) Dislocation; (8) Addition; (9) Taming; (10) Resignation; and (11) Transcription. After analyzing the data, if the researchers find a gap in translation, they will offer solutions or alternatives for more accurate translations.

RESULTS AND DISCUSSION

RESULTS

After collecting and analyzing data from both language versions, namely Indonesian and English in the movie *Perundungan* part 2. This study found 64 data with a number of various translation strategies. The following are the findings based on the translation strategies and data samples.

N O	Translation Strategies (Gotlieb, 2005)	Source Language	Target Language	Total	Percentage (%)
1	Transfer	<i>Tangan ini yang udah ngeremuk botol air mineral kosong terus lo paksain masuk ke mulut gue.</i>	This hand had broken a bottle plastic then you put that on my mouth.	51	79,69
		<i>Asal kalian tahu, hari ini tepat 7 hari anak gue meninggal. Iya, iya anak gue meninggal!</i>	For your understanding guys, today is exactly seven days after my child dead. Yes, my child has passed away.		
		<i>Tapi apa? Gue harus hamil dan punya anak sama orang yang selama ini ngebuli</i>	But what? I had to pregnant and had a child from a guy who bullied me year after		



N O	Translation Strategies (Gotlieb, 2005)	Source Language	Target Language	Total	Percentage (%)
		<i>gue bertahun-tahun.</i>	year.		
		<i>Dia dia yang selalu nyakitin gue. Lihat, sekarang dia punya banyak pengikut di media sosialnya, banyak yang suka sama dia.</i>	He always bullied me. Look, she has many followers in social media right now and many others love her.		
2	Paraphrase	<i>Masih banyak banget hal-hal yang dulu pernah kalian lakuin ke gue. Tapi gue bakal sebutin yang menurut gue berkesan aja yah."</i>	There were many things that you had done to me. But, I will only mention those unforgettable ones.	8	12,5
		<i>Ayo,ayo,dimakan yah hahahahahah, masih banyak banget hal-hal yang dulu pernah kalian lakuin ke gue. tapi gue bakal sebutin yang menurut gue berkesan aja yah.</i>	Come on. Please eat. There were many things that you had done to me. But, I will only mention those unforgettable ones.		
		<i>Tyas...hei...kamu masih ingat ini? masih ingat semua nggak? masih ingat gak? nggak?</i>	Marsha, what the hell?		
		<i>Gak kok marsha, aku ambil sendiri aja. Enak kok.</i>	No Marsha. I'm taking my own. It's delish.		
		<i>Kan gue udah bilang kita pulang aja dari tadi. Kalian gak mau.</i>	I told you before, we better go back since earlier, but you don't want to go.		
3	Imitation	<i>Marsha,Marsha,Mars ha cukup</i>	Marsha,Marsha,Mars ha enough	1	1,56
4	Addition	<i>Udah kita balik aja yuk</i>	Why? Let's go back guys	1	1,56
5	Condensation	<i>Nik, guys kita pulang. ngga, ngga ini udah ga lucu nih. ini apa-apaan sih kaya gini caranya. Babe, kita</i>	Nik, guys it's be better we go now. No, this isn't funny. This is not good. Babe, let's go.	1	1,56



N O	Translation Strategies (Gotlieb, 2005)	Source Language	Target Language	Total	Percentage (%)
		<i>pulang.</i>			
6	Taming	<i>Gue diperkosa sama kemal waktu kita lulus!</i>	I was raped by him when we graduated !	2	3,12
		<i>Marsha si anak haram. Baru ingat kalian, Hah?</i>	Marsha, the bastard kid. Do you guys remember, Huh?		
				64	100

DISCUSSION

Transfer

Gotlieb (2005) states that the transfer strategy is a literal translation as it is, no additional information, no change of point of view, no bold interpretation.

SL : *Tangan ini yang udah ngeremuk botol air mineral kosong terus lo paksain masuk ke mulut gue.*

TL : This hand had broken a bottle plastic then you put that on my mouth. (07:50-07:58)

This one of the pivotal scenes in the *Perundungan* film, where Marsha a victim of bullying during high school confronts Tyas, one of her former aggressors. A tense atmosphere fills dining room as Marsha approaches Tyas and reminds her of the brutal act she once endured. She recounts how Tyas had crushed an empty plastic bottle with her hand and forced Marsha to put the shards into her mouth. The scene is visually reinforced by the depiction of scarf around Marsha's mouth, which serve as a tangible symbols of the violence she experienced. The original line in Indonesian, "*Tangan ini yang udah ngeremuk botol air mineral kosong terus lo paksain masuk ke mulut gue*", was translated as "**This hand had broken a bottle plastic then you put that on my mouth.**" This translation contains several significant grammatical and semantic errors. From a structural perspective, the phrase "**a bottle plastic**" violates standard English syntax, where adjectives must precede nouns; thus the correct form should be "**had broken**" is not contextually appropriate to describe the physical violence involved. According to the *Kamus Besar Bahasa Indonesia (KBBI)*, the word "ngeremuk" implies crushing or pulverizing something. The English verb "**broken**" as defined in the Oxford English Dictionary (OED) is more suitable for hard objects like glass. Since a plastic bottle does not break in the same way but is rather crushed under pressure, the more accurate term is "**crushed a plastic bottle.**"

Moreover, the phrase "**you put tat on my mouth**" sounds neutral and fails to convey the sense of violence and coercion inherent in the original expression "*lo paksain masuk.*" The preposition "**on**" implies placement rather than forceful insertion, and therefore does not reflect the intended meaning. A more idiomatic and emotionally charged equivalent in English would be "**you forced it into my mouth,**" which successfully captures the brutal physical coercion conveyed in the source language. These errors indicate that translation strategy employed in this line was the transfer strategy, which involves directly transferring the form and structure of the source language into the target language. This strategy proves inadequate in conveying the emotional intensity and violet context of the scene. When meaning and emotional nuance are not effectively communicated, the audience is deprived of a deeper understanding



of Marsha's trauma. A more appropriate approach in this case would be the paraphrase strategy, which allows for adjustments in structure and diction to align with idiomatic norms in the target language, without compromising the original meaning. A more accurate and emotionally impactful translation would be **"This hand crushed a plastic bottle, and then you forced it into my mouth."** This version is not only grammatically and semantically correct, but it also preserves the emotional weight and symbolic violence of the scene, thereby effectively conveying the character's psychological trauma to the audience.

Paraphrase

According to Gottlieb's classification, the paraphrase strategy is used when the translator does not translate literally but rather conveys the meaning by rearranging sentences and choosing diction based on understanding and adapting to the cultural context and the target language's structure.

SL : *Masih banyak banget hal-hal yang dulu pernah kalian lakuin ke gue. Tapi gue bakal sebutin yang menurut gue berkesan aja yah.*

TL : *There were many things that you had done to me. But, I will only mention those unforgettable ones.*
(06:27-06:51)

In this emotionally charged scene, Marsha is seated at the dining room with five bullies. With a firm and composed tone, she instructs them to begin eating the food that has been served. While wearing a faint smile, Marsha suddenly chokes Tyas and Niki from behind a gesture that symbolizes both retribution and emotional control over her past trauma. She then states that although many acts of cruelty were inflicted upon her, she will only mention the ones that left the strongest impression. The original line, **"Masih banyak banget hal-hal yang dulu pernah kalian lakuin ke gue. Tapi gue bakal sebutin yang menurut gue berkesan aja yah."** Is translated as, **"There were many things that you had done to me. But, I will only mention those unforgettable ones."** This translation is categorized as a paraphrase strategy according to Gottlieb (2005), as the translator does not render the sentence literally but instead restructures the syntax and selects diction based on an understanding of the meaning and the cultural linguistic conventions of the target language.

However, upon closer analysis, the translation reveals several weaknesses in both grammar and meaning. The phrase **"There were many things that you had done to me. But, I will only mention those unforgettable ones,"** although grammatically correct, sounds overly formal and stiff for an emotional, conversational context in a film. Additionally, the use of the past perfect tense **"had done"** is unnecessary complex, as the context does not require an emphasis on a specific sequence of past events. In more natural dialogue, a present perfect or simple past form such as **"you've done a lot to me"** or **"You did a lot to me"** would be more appropriate and emotionally resonant. Likewise, the phrase **"those unforgettable ones,"** while attempting to capture the meaning of **"yang berkesan"** is idiomatically awkward and rarely used in everyday English. According to the Oxford English Dictionary (OED), unforgettable means **"impossible to forget,"** but it is typically used with clear referents such as moments or memories, not vague nominal phrases like **"ones."** Semantically, there is a gap between the source and target language meanings. The Indonesian word **"berkesan"**, as defined in KBBI, means **"leaving a deep impression or impact."** The translation **"those unforgettable ones"** only partially conveys this emotional nuance and feels unnatural in English sentence structure, to express a strong emotional intent and maintain a natural speaking tone in audiovisual contexts, a more effective solution is to apply the paraphrase strategy with a more idiomatic approach. A more accurate and idiomatic revision would be **"You've done a lot to me in the past...but I'll just mention the ones that really stuck with me."** This sentence uses the phrase **"really stuck with me,"** which, according to the OED, means to have a lasting emotional impact a meaning that closely matches **"berkesan."** Moreover, the sentence structure sounds more natural and emotionally authentic in spoken or cinematic English. The phrase **"a lot"** serves as a concise and idiomatic replacement for **"banyak banget hal-hal,"** while the overall structure reflects spontaneous and emotionally charged speech, as depicted in the scene. This translation successfully



retains the intensity of meaning, emotional tone, and linguistic naturalness essential for conveying sensitive themes such as bullying and psychological trauma in film subtitles.

Additionally, the use of the condensation strategy can be combined with paraphrasing to simplify sentence structure without compromising essential meaning. This combined approach is ideal for audiovisual translation, as it preserves dramatic impact, maintains text efficiency, and strengthens the emotional connection between characters and audience. Overly formal or rigid translations can create a psychological distance between the audience and the narrative, thereby diminishing empathy and understanding of the character's trauma.

Imitation

The imitation strategy is used when elements from the source language especially character names, distinctive terms, or certain cultural elements are retained in their original form and spelling in the target language.

SL : *Marsha, Marsha, Marsha cukup.*

TL : Marsha, Marsha, Marsha enough. (16:51-16:57)

In this emotional scene, Marsha is seen wearing her high school uniform again and crying hysterically while shouting in front of the bullies who once tormented her. In an outburst of emotion, she expresses her anger and trauma, which Niki attempts to stop with the utterance, "**Marsha. Marsha. Marsha cukup!**" This reflects Niki's inner panic and emotional distress as she tries to calm the situation, though Marsha pays no attention to her. The translation provided in the target text is "**Marsha, Marsha, Marsha enough!**" which indicates the use of the imitation strategy preserving elements from the source language, such as character names, in their original form without adaptation. While this strategy is appropriate for maintaining the name "**Marsha**", a deeper analysis reveals that the overall sentence structure in the target language is neither grammatically correct nor idiomatic. According to the Oxford English Dictionary, the word "**enough**" means "**as much**" or **as many as required**," and in the context of commands or prohibitions, it is not typically used alone without a complete sentence structure. In English cinematic or spoken dialogue, expressions such as "**That's enough, Marsha**" or "**Stop it, Marsha**" sound unnatural, awkward, and fail to convey the intended pragmatic meaning to the audience. Meanwhile, the word "**cukup**" in the KBBI means "not less or not more" or "adequate," but in emotional context like this, it also functions as a command to stop an action. Therefore, an English equivalent should not only offer a literal translation but must also reflect its communicative function as a prohibitive or warning expression. If translated literally as in "**Marsha, Marsha, Marsha enough!**" there is a high risk of losing emotional expression. In fact, for scenes portraying chaos, anger, or an effort to forcefully stop something, phrases such as "**Marsha, that's enough!**", "**That's enough, Marsha**", or "**Stop it, Marsha!**" are more idiomatic and effectively convey the speaker's emotional intensity and urgency.

From this evaluation, it is clear that the imitation strategy alone is insufficient to communicate the full meaning and emotional force of the source sentence. Therefore, it is necessary to communicate the full meaning and emotional force of the source sentence. Therefore, it is necessary to combine it with the paraphrase strategy, which allows for adjustments in sentence structure and word choice to match the norms of the target language without sacrificing the original meaning. A combination of imitation and paraphrase is the most appropriate approach in this case, as it not only retains culturally significant elements such as character names but also ensures that emotional expression and scene intensity are clearly conveyed to the target audience. A translation like "**Marsha, that's enough!**" is more accurate grammatically, idiomatically, and emotionally and successfully captures the dramatic atmosphere and psychological conflict within the bullying scene. Thus, translation strategies serve not merely as tools for transferring language but also as emotional and cultural bridges between the source and target languages.

Addition



According to Gottlieb's translation strategy theory, addition occurs when the translator adds new elements to the translation that are not explicitly present in the source language, usually to clarify context, explain meaning, or adjust the language style to fit the norms and expectations of the target language.

SL : *Udah kita balik aja yuk.*

TL : Why? Let's go back guys. . (01:53-01:54)

In this scene, the five perpetrators of bullying appear shocked when they realize that the person who invited them to the reunion is Marsha the very victim they used to torment during high school. When Marsha appears with a terrifying expression and intense emotional energy, one of the perpetrators panics and visibly afraid, spontaneously urges the others to leave by saying "**Udah kita balik aja yuk**". This sentence conveys a sense of urgency and fear, though it is expressed in a simple, informal and light hearted manner in Indonesian. In the English subtitle, this is translated as "**Why? Let's go back guys**". This translation employs the addition strategy as categorized by Gottlieb (2005), wherein the translator introduces new elements not explicitly found in the source text, usually to clarify context or align with the norms of the target language. However, upon the closer examination both grammatically and semantically this translation contains several inaccuracies. The addition of the word "**Why?**" is an interpretive choice that is not supported by the source text or the visual context. In the source sentence, there is no question or confuse the audience and introduce a new meaning that was not intended by the character. Additionally, the use of "**guys**" as a translation of "**Kita**" is also an unnecessary addition. While "**Guys**" is commonly used in informal English to address a group, its inclusion here is redundant because "**Let's**" (**Let us**) already conveys a collective action grammatically. Therefore, the addition of both elements "**Why?**" and "**Guys**" not only alters the sentence structure but also creates additional meaning that could disrupt the audience's understanding of the emotional dynamics in the scene.

According to the KBBI, the phrase "**Udah balik aja yuk**" is an informal invitation with a light tone that, in context subtly conveys fear. Pragmatically, this expression communicates hidden anxiety, though it is delivered in a socially casual form. In the Oxford English Dictionary, the term "**Let's**" is defined as an imperative form used to make polite suggestions or decisions collectively. Therefore, in translating this sentence there is no need to add a phrase like "**Why**" as it does not reflect the original emotional intent. A more accurate and idiomatic translation would be "**Let's just go back**" or "**Come on, let's go back**". These versions retain the light yet urgent invitation tone found in the source language, aligning well with the tense and fearful atmosphere of the scene. Additionally, their sentence structures are more natural within spoken English dialogue. From the standpoint of translation strategy, the use of addition in this case is ineffective, as it does not clarify meaning but instead adds unnecessary interpretation not found in the source text. A more suitable strategy would be transfer, which is a literal translation method that preserves the original structure and core meaning without adding or omitting semantic elements. Transfer is especially appropriate for simple, direct sentences that do not carry heavy cultural nuances requiring adaptation. By applying the transfer strategy, the translation remains important in a film dealing with themes of bullying, where emotional intensity, tension, and character dynamics must remain intact and authentic in the target language versions so that the audience can fully understand and feel the characters, psychological experiences. In conclusion, the translation "**Why? Let's go back guys**" contains added elements that are irrelevant and weaken the accuracy of the meaning. A more precise and idiomatic translation would be "**Let's just go back**" or "**Come on, let's go back**" which better reflects the structure and meaning of the source language while preserving the emotional intensity within the film scene.

Condensation

According to Gottlieb's theory, this strategy is used when the translator summarizes or condenses the source text to fit the time and space limitations of audiovisual media such as films.



SL : Nik, guys kita pulang. ngga, ngga ini udah ga lucu nih. ini apa-apaan sih kaya gini caranya. Babe, kita pulang.

TL : Nik, guys it's be better we go now. No, this isn't funny. This is not good. Babe, let's go. (10:40-10:52)

In this scene, Marsha suddenly leaves the dining room and runs to her bedroom to change clothes, leaving the bullying perpetrators behind, who appear panicked and confused. One of them then emotionally urges the others to go home, marking a moment of tension, regret, and emerging guilt on the part of the perpetrators. His utterance reflects confusion and frustration, as the reunion which initially seemed ordinary, drastically shifts into an unexpected psychological confrontation. From a grammatical perspective, the translation **“it’s better we go now”** is incorrect because it is an ungrammatical blend of two different English structures: **“It’s better if...,”** and **“We’d better...,”**. According to the Oxford English Dictionary, the correct forms are **“We’d better go now”** or **“It’s better we leave now”**, **“Where”** and **“Had better”** is used to strongly suggest immediate action. This grammatical errors makes the sentence sound awkward and may confuse the target audience. Semantically, the phrase **“This is not good”** is also too weak to convey the emotional intensity of the original Indonesian expression **“Ini apa-apaan sih kaya gini caranya”** which in informal Indonesian, carries a strong sense of frustration and rejection. According to the KBBI, the phrase **“Apa-apaan”** denotes something abnormal or provoking negative surprise. Therefore, English expressions such as **“What the hell is this?”** or **“What kind of nonsense is this?”** would be far more accurate, as they better capture the emotional tone and chaos of the scene.

While the condensation strategy is relevant in the context of film subtitles due to spatial and temporal limitations, it should not reduce the emotional intensity crucial to character development and narrative progression. Thus, this strategy should be combined with paraphrase which allows the translator to convey meaning using expressions and structures that better suit the emotional tone and linguistic norms of the target language. The combination of these two strategies maintains textual efficiency while preserving the dramatic strength of the scene. A revised translation such as **“Nik, guys, we’re leaving. No, this isn’t funny anymore. What the hell is this? Babe, let’s go”** is far more accurate and idiomatic. This version not only follows correct grammar but also better conveys emotion, more closely reflects the expressive intensity of the source text, and feels more natural in a cinematic English-language context.

Therefore, although the condensation strategy can be useful for simplifying dialogue in audiovisual media, it is insufficient when used alone in emotionally charged scenes. Translators must carefully consider expressive strength and appropriate speech style in the target language to ensure that the original meaning is preserved and that the audience can fully experience the tension and conflict being portrayed. Grammatical errors and weak emotional expression in the initial version can significantly undermine the viewer’s emotional engagement particularly in films addressing themes such as bullying and trauma, where dialogue intensity plays a critical role in delivering the film’s social message.

Taming

The taming strategy is used when the translator intentionally reduces the intensity of expressions in the source sentence, especially concerning sensitive issues such as violence, sexuality, or verbal aggression

SL : Gue diperkosa sama kemal waktu kita lulus!

TL : I was raped by him when we graduated ! (21:56-13:00)

This scene appears at the climax of the film’s narrative, where Marsha, a bullying victim, stands on a chair wearing her high school uniform once again. This act serves as a visual symbol of her traumatic past and sets the emotional backdrop for the tragic revelation she is about to deliver. Confronting the now powerless perpetrators, Marsha, with a mix of rage and courage, reveals that she was raped by Kemal shortly after their high school graduation. Her statement carries immense emotional intensity and serves as a confrontation against the injustice she suffered, as well as a reclaiming of the voice that had long



been silenced. Grammatically, the translation ***“I was raped by him when we graduated”*** is structurally correct in English, as it uses the appropriate passive construction. However, from a semantic and emotional standpoint, the use of the pronoun ***“him”*** instead of explicitly naming the perpetrator (*Kemal*) indicates the application of the taming strategy. This strategy that intentionally reduces the intensity of expressions, often used in contexts involving violence, sexuality, or other sensitive issues. In this case, concealing the identity of the perpetrator creates a significant information gap. The original sentence clearly names *Kemal* as the perpetrator of the sexual assault, a detail that is crucial within the narrative to develop character relationships, heighten conflict, and reinforce *Marsha*’s role as a victim who has now found the strength to speak out. In contrast, the target-language sentence weakens the confrontation and diminishes the message of justice by referring to the perpetrator simply as ***“him.”***

According to KBBI, the verb ***“memperkosa”*** means “to have sexual intercourse with someone by force and against their will”, and naming the perpetrator is an integral part of acknowledging trauma and resisting violence. The Oxford English Dictionary defines rape as “the crime of forcing someone to have sex with you, especially using violence”, highlighting its criminal, ethical, and social dimensions. Therefore, omitting the perpetrator’s name may be considered a form of euphemism an act of softening that is not morally neutral. In a film that explicitly addresses sexual violence and bullying as central themes, such omission weakens the message of victim empowerment, the right to justice, and the broader critique of the structures that perpetuate abuse. While the taming strategy may be appropriate in certain contexts such as content targeting children or content subject to broadcasting censorship it is ethically and narratively inappropriate here, where the film explicitly engages with trauma and sexual violence as core themes. A more suitable alternative would be the transfer strategy, which directly translates the source sentence without altering its meaning, or paraphrase, if adjustments in linguistic style are needed to maintain idiomatic expression in the target language without losing core meaning.

Thus, a more accurate, emotionally resonant, and narratively faithful translation would be ***“I was raped by Kemal when we graduated.”*** This sentence preserves the integrity of the source meaning, clarifies the perpetrator’s identity, and strengthens the victim’s position as someone courageously revealing the truth. An alternative form, such as ***“Kemal raped me after we graduated”***. could also be used. This active voice version places stronger emphasis on the perpetrator’s responsibility and fits well in high-intensity dramatic contexts. Both versions are not only linguistically accurate but also more morally sound in a social context, as they do not obscure the truth or silence the victim’s voice.

CONCLUSION

This study highlights the crucial role of translation strategies in ensuring the accurate and meaningful delivery of film dialogue in subtitle form. In the context of *Perundungan*, a film that engages deeply with emotional and psychological themes, the process of subtitling demands more than linguistic conversion—it requires cultural sensitivity, contextual understanding, and narrative awareness. The findings of this research underline the importance of selecting appropriate strategies that align with the tone, intention, and emotional nuance of the source text. At times, subtitles appear to have been translated without full consideration of the strategic choices available, which may result in diminished narrative impact and a loss of emotional depth. This reinforces the need for a more critical and thoughtful application of subtitling strategies, particularly when dealing with sensitive subjects such as bullying, trauma, and violence. It is hoped that this study can serve as a reference for future audiovisual translation projects and encourage more mindful practices in subtitling to support the integrity and communicative power of cinematic narratives.

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