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An Analysis of Subtitling Strategies in Joko Anwar's *Satan's Slaves 2*: *Communion* Based on Gottlieb's Taxonomy

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ABSTRACT

This study analyzes the subtitling strategies used to translate Indonesian dialogue into English in Joko Anwar's *Satan's Slaves 2: Communion*. It aims to identify the subtitling strategies employed and determine their frequency of use based on Gottlieb's (1997) taxonomy. The study adopts a descriptive qualitative approach, with data drawn from the film and its English subtitles. The analysis is supported by Gottlieb's (1997) subtitling taxonomy, Larson's (1984) translation theory, and Diaz Cintas and Remael's (2007) framework of audiovisual translation. The findings indicate that four subtitling strategies were employed: Transfer, Paraphrase, Dislocation, and Imitation. Among the data analyzed, Transfer was the most frequently used strategy (58.05%), followed by Paraphrase (37.07%), Dislocation (4.60%), and Imitation (0.28%). These percentages describe the distribution of strategies within the analyzed subtitles and should not be interpreted as generalizable patterns across audiovisual translation. The findings suggest that the use of these strategies helps subtitlers convey dialogue effectively while adapting linguistic and contextual elements to the target audience. This study provides practical insights into the application of subtitling strategies in Indonesian-English audiovisual translation, particularly in maintaining meaning and communicative effectiveness in film subtitles.

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INTRODUCTION

Language is essential for communication across linguistic and cultural boundaries. In the context of globalization, audiovisual media, particularly films, have become an important means of cross-cultural communication. However, language differences can prevent audiences from fully understanding foreign-language films. Audiovisual translation (AVT), particularly subtitling, addresses this barrier by providing translated dialogue in written form while allowing viewers to retain the original audio. Unlike other forms of translation, subtitling is constrained by factors such as screen space, display time, readability, and synchronization, requiring translators to make strategic decisions when transferring meaning from the source language to the target language.

Gottlieb (1997) proposes a taxonomy of subtitling strategies that provides a useful framework for examining these decisions. The taxonomy includes expansion, paraphrase, transfer, imitation, transcription, condensation, deletion, and resignation. These strategies enable translators to adjust linguistic expressions while maintaining the meaning and communicative function of the original dialogue. Therefore, analyzing the strategies used in film subtitles can provide insight into how translators address linguistic and contextual challenges in audiovisual translation.

Joko Anwar's *Satan's Slaves 2: Communion* (2022) is an Indonesian horror film that has reached audiences beyond Indonesia and is accompanied by English subtitles for international viewers. The film contains conversational expressions, cultural references, and context-dependent meanings that may require different subtitling strategies. These characteristics make the film a relevant source for examining the ways in which Indonesian dialogue is rendered into English.

Previous studies have examined subtitling strategies in various films and audiovisual materials. However, studies specifically examining *Satan's Slaves 2: Communion* through Gottlieb's taxonomy remain limited. This gap is significant because analyzing the film's English subtitles can reveal how different subtitling strategies are employed to address linguistic and contextual differences between Indonesian and English. Such analysis can also contribute to a better understanding of subtitling practices in Indonesian audiovisual translation.

Therefore, this study analyzes the subtitling strategies used in the English subtitles of *Satan's Slaves 2: Communion* based on Gottlieb's (1997) taxonomy. Specifically, the study aims to identify the types of subtitling strategies employed and determine their frequency of use in the film. By addressing these objectives, the study is expected to contribute to audiovisual translation research and provide practical insights for translators, students, and future researchers interested in Indonesian-English subtitling.

LITERATURE REVIEW

Translation is the process of transferring meaning from a source language (SL) into a target language (TL) while maintaining the intended message and communicative function. Larson (1984) emphasizes that translation is concerned with transferring meaning rather than simply replacing words from one language with words from another. This principle is particularly relevant to audiovisual translation because meaning in films is conveyed not only through

dialogue but also through visual and auditory elements. Therefore, translators need to consider linguistic meaning as well as the context in which an utterance occurs.

In audiovisual media, translation enables audiences from different linguistic and cultural backgrounds to access films and other multimedia products. However, audiovisual translation differs from conventional written translation because translated language must interact with images, sounds, timing, and other elements of the audiovisual text. This multimodal nature makes subtitling a complex form of translation that requires both linguistic and technical decision-making.

Audiovisual Translation (AVT) refers to the translation of products that combine verbal and non-verbal modes, including films, television programs, streaming content, and online videos. AVT encompasses several forms, such as subtitling, dubbing, voice-over, and other accessibility-related modes. Díaz Cintas and Remael (2007) describe subtitling as one of the major forms of AVT in which the original dialogue is presented in written form in another language.

Recent scholarship demonstrates that AVT continues to develop alongside changes in audiovisual media and translation technology. McLoughlin et al. (2023), for example, emphasize the increasingly interdisciplinary nature of AVT, which involves translation studies, linguistics, film studies, semiotics, technology, and pedagogy. Similarly, contemporary research shows that subtitling remains closely connected to technological developments, including machine translation and automated subtitling. Hagström and Pedersen (2022) discuss the increasing use of machine translation and post-editing in subtitling, while Ahonen (2024) demonstrates that access to the complete audiovisual context is important because images and sounds influence translation decisions. These developments indicate that subtitling cannot be viewed simply as the conversion of spoken dialogue into written language; it involves interpreting meaning within a multimodal and technologically evolving environment.

Subtitling is the practice of presenting translated spoken dialogue as written text on the screen while the original soundtrack is retained. According to Gottlieb (1997), subtitling involves a shift from spoken language to written language and is subject to spatial and temporal constraints. Subtitles must be readable within a limited amount of screen space and must appear and disappear in accordance with the audiovisual flow.

These constraints require subtitlers to balance accuracy, readability, naturalness, and synchronization. The main constraints include limited screen space, limited reading time, synchronization with speech and images, and the need to accommodate cultural and linguistic differences. Recent research further supports the importance of audiovisual context in subtitling. Ahonen (2024), for instance, found that working without access to images and sounds makes decisions concerning timing, segmentation, and interpretation more difficult. Thus, subtitling strategies are necessary because a literal translation is not always appropriate under the technical and communicative constraints of audiovisual media.

Gottlieb (1997) proposes ten subtitling strategies that describe different ways in which source-language dialogue can be transferred into subtitles. The strategies are:

1. **Expansion** – adding information that is not explicitly expressed in the source text to clarify meaning or cultural references.

2. **Paraphrase** – reformulating the source expression while maintaining its intended meaning.
3. **Transfer** – translating the source text completely and accurately without substantial modification.
4. **Imitation** – retaining names, places, institutions, or other expressions in their original form.
5. **Transcription** – reproducing unusual words, dialects, or expressions from the source language.
6. **Dislocation** – adapting the translation to reproduce a particular effect, especially in songs, humor, or other expressive elements.
7. **Condensation** – shortening the source dialogue while retaining its essential meaning.
8. **Decimation** – substantially reducing the source content when the dialogue is particularly dense or rapid, resulting in some loss of information.
9. **Deletion** – omitting elements that are considered unnecessary for understanding the message.
10. **Resignation** – providing an appropriate alternative when an element of the original meaning cannot be adequately reproduced in the target language.

These strategies demonstrate that subtitling involves different degrees of modification. Transfer, for example, allows relatively close rendering of the source message, whereas paraphrase involves greater reformulation. Condensation, decimation, and deletion involve reductions that may be necessary because of subtitle constraints, while imitation and transcription may preserve particular source-language characteristics. Consequently, Gottlieb's taxonomy provides a systematic framework for identifying how translators manage linguistic, cultural, and technical challenges in subtitles.

Although Gottlieb's taxonomy remains useful for classifying subtitling strategies, recent research shows that its application can produce different patterns depending on the audiovisual material and language pair. For example, a recent study of *When Harry Met Sally* found paraphrase to be the most frequently used strategy, accounting for 36% of the analyzed data. In contrast, a study of *Inside Out* reported transfer as the dominant strategy. Research on *Our Planet* has likewise applied Gottlieb's framework to examine the strategies used in documentary subtitles. These differences suggest that the frequency of a particular strategy is not necessarily consistent across films or genres. Instead, it may be influenced by the characteristics of the source dialogue, genre, language pair, cultural context, and technical requirements of the audiovisual material.

Previous studies provide a useful basis for the present research. Simatupang et al. investigated subtitling strategies in *God's Not Dead 2* using Gottlieb's taxonomy. Their findings demonstrated that Gottlieb's strategies could be applied to the film subtitles, with Transfer and Condensation occurring frequently. This finding suggests that the nature of the dialogue and subtitle constraints can influence translators to either preserve the source message closely or reduce its form to meet technical requirements. Another relevant study was conducted by Amanda Widhi Swetika and Prihantoro Prihantoro, who examined the English translation of *Satan's Slaves 2: Communion*, particularly the use of pronouns. Their

study is closely related to the present research because both investigate the English subtitles of the same film. However, the focus of the two studies is different. Swetika and Prihantoro examined pronoun usage, whereas the present study focuses specifically on identifying the subtitling strategies used and determining their frequency based on Gottlieb's taxonomy.
The comparison of previous studies reveals that subtitling strategies do not necessarily occur with the same frequency across different audiovisual contexts. Simatupang et al.'s findings concerning *God's Not Dead 2* emphasize Transfer and Condensation, whereas the present study of *Satan's Slaves 2: Communion* identifies Transfer and Paraphrase as the most frequently occurring strategies. This difference indicates that strategy selection may be related to the linguistic and contextual characteristics of individual films. Furthermore, while previous research has examined the same film from the perspective of pronoun translation, there remains a need for a systematic analysis of its overall subtitling strategies.

Therefore, the present study contributes to the existing literature by examining the English subtitles of Joko Anwar's *Satan's Slaves 2: Communion* through Gottlieb's ten-strategy taxonomy. Rather than focusing on a particular linguistic feature such as pronouns, this study provides an overall description of the strategies employed and their distribution in the subtitles. The study also contributes to the growing body of AVT research by examining Indonesian-English subtitling in a contemporary Indonesian horror film, a context that remains less explored in comparison with other film genres and language pairs. By comparing the findings with previous research, this study seeks to demonstrate how subtitling strategies may vary according to the characteristics of the source text and audiovisual context.

RESEARCH METHOD

Research Design

This study employs a qualitative descriptive research design to identify and describe the subtitling strategies used in the English subtitles of Joko Anwar's *Satan's Slaves 2: Communion* based on Gottlieb's (1997) taxonomy. Creswell and Creswell (2018) explain that qualitative research is concerned with exploring and understanding meanings within a particular context through the analysis of textual, visual, or other forms of non-numerical data. A qualitative descriptive approach is appropriate for this study because the primary data are subtitle segments consisting of Indonesian dialogue and their corresponding English translations. The purpose is not to test a hypothesis or establish causal relationships, but to describe how the source dialogue is translated and to interpret the strategies applied by the subtitler.

The qualitative approach allows the researcher to examine each subtitle segment in relation to its source dialogue and audiovisual context. This is important because the identification of a subtitling strategy requires consideration of the relationship between the source expression and its translated version. The study also uses frequency counts and percentages to describe the distribution of the identified strategies. These numerical results are used as descriptive support for the qualitative analysis and are not intended to produce statistically generalizable conclusions.

Data Source and Unit of Analysis

This study does not involve human participants because the research is based on documentary data. The primary data source is Joko Anwar's *Satan's Slaves 2: Communion*, released in 2022, together with its English subtitles. The data consist of Indonesian dialogue and the corresponding English subtitle translations.

The unit of analysis is an individual subtitle segment or dialogue segment in which a subtitling strategy can be identified. Each segment is analyzed by comparing the source-language dialogue with its English subtitle and considering the context in which the dialogue occurs. This approach enables the researcher to determine whether the translation corresponds to one of Gottlieb's ten subtitling strategies: Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, Decimation, Deletion, and Resignation.

Data Collection Methods and Instruments

The study uses document analysis as the primary data collection method. Document analysis involves systematically examining and interpreting documentary materials to obtain information relevant to a research problem (Creswell & Creswell, 2018). In this study, the film and its English subtitles are treated as audiovisual and textual documents. The researcher serves as the primary instrument because the identification and interpretation of subtitling strategies require careful comparison between the source dialogue and its translation. The supporting instruments include: (1) *Satan's Slaves 2: Communion* as the primary audiovisual source, (2) The corresponding English subtitle file or transcript (3) Gottlieb's (1997) taxonomy of ten subtitling strategies as the analytical framework, and (4) A data sheet containing the film time code, Indonesian source dialogue, English subtitle, identified strategy, and explanation of the classification.

Data Collection Procedures

The data were collected through the following procedures:

1. Obtaining legitimate access to *Satan's Slaves 2: Communion* and its authorized or lawfully accessible English subtitles.
2. Watching the film repeatedly to understand the dialogue, characters, scenes, and audiovisual context.
3. Comparing the Indonesian dialogue with the corresponding English subtitle segments.
4. Identifying subtitle segments that demonstrate one or more characteristics described in Gottlieb's taxonomy.
5. Recording each relevant segment in a data sheet together with its time code, source dialogue, English subtitle, and preliminary strategy classification.
6. Reviewing the collected data to ensure that the source dialogue and corresponding subtitle were accurately matched.
7. Re-examining ambiguous cases by considering the linguistic and audiovisual context before assigning a final strategy.
8. Finalizing the classification and preparing the data for qualitative interpretation and descriptive frequency analysis.

Coding and Data Analysis

The data were analyzed using a coding and classification process based on Gottlieb's (1997) taxonomy. First, each recorded subtitle segment was assigned a code corresponding to the strategy identified. The researcher then compared the Indonesian source dialogue with its English subtitle to determine the type of transformation that occurred.

The coding process consisted of the following steps:

1. **Data familiarization:** The researcher reviewed the film, dialogue, and subtitles repeatedly to understand the overall context and become familiar with the collected data.
2. **Initial coding:** Each relevant subtitle segment was assigned a preliminary code based on the characteristics of Gottlieb's ten strategies.
3. **Source–target comparison:** The Indonesian dialogue and English subtitle were compared to identify additions, reformulations, direct transfers, omissions, reductions, or other changes.
4. **Contextual examination:** The researcher considered the surrounding dialogue, scene, visual information, and communicative purpose to avoid classifying a subtitle solely on the basis of individual words.
5. **Strategy classification:** Each segment was assigned to the strategy that best represented the translation process. When a case appeared ambiguous, the researcher reviewed the relevant scene and compared the translation with the definitions and characteristics of the taxonomy before making the final classification.
6. **Verification:** The classifications were reviewed to ensure consistency between the identified strategy and Gottlieb's definitions. The data sheet was also checked for duplicate, incorrectly matched, or unsupported entries.
7. **Interpretation:** The classified examples were analyzed descriptively to explain how each strategy was applied and what type of translation adjustment it represented.
8. **Frequency calculation:** After the qualitative classification was completed, the frequency of each strategy was counted and converted into percentages using the following formula: $P = (F / N) \times 100\%$, where **P** represents the percentage of a strategy, **F** represents the frequency of the strategy, and **N** represents the total number of analyzed subtitle segments. The frequency and percentage results are used only to describe the distribution of strategies within the dataset. They are not treated as statistically generalizable findings. The final results are presented in tables followed by qualitative explanations and representative examples from the analyzed subtitles.

FINDINGS

The analysis identified **348 subtitle segments** in *Satan's Slaves 2: Communion*. The data were classified according to Gottlieb's (1997) ten subtitling strategies: Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, Decimation, Deletion, and Resignation. However, only four strategies were found in the analyzed subtitles: **Transfer, Paraphrase, Dislocation, and Imitation**.

Table 1 indicates that **Transfer was the most frequently used strategy**, occurring in 202 subtitle segments (58.05%). Paraphrase was the second most frequent strategy, with 129 occurrences (37.07%). Dislocation occurred in 16 segments (4.60%), while Imitation occurred only once (0.28%). The other six strategies—Expansion, Transcription, Condensation, Decimation, Deletion, and Resignation—were not identified in the analyzed data.

Table 1. Distribution of Subtitling Strategies

Subtitling Strategies	Number of data	Percentage
1. Expansion	0	0%
2. Paraphrase	129	37,07%
3. Transfer	202	58,05%
4. Imitation	1	0,28%
5. Transcription	0	0%
6. Dislocation	16	4,60%
7. Condensation	0	0%
8. Decimation	0	0%
9. Deletion	0	0%
10.Resignation	0	0%
Total	**348**	**100%**

The dominance of Transfer indicates that the English subtitles generally retained the meaning and communicative content of the Indonesian dialogue with relatively limited modification. Meanwhile, the substantial use of Paraphrase demonstrates that reformulation was also necessary when a direct rendering would not adequately express the intended meaning in English. The relatively low occurrence of Dislocation and Imitation suggests that strategies involving greater adaptation or preservation of source-language forms were less common in the analyzed subtitles.

Paraphrase

Paraphrase was the second most frequently used strategy, accounting for 129 of the 348 subtitle segments (37.07%). This strategy was used when the translator reformulated the source expression into a different linguistic structure while maintaining its intended meaning. Two representative examples are presented below.

Table 2. Examples of Paraphrase

No.	Source Language	Target Language
1.	Timecode: 01:58:04 …kalau kalian beritahu saya apa salah saya…	… if you tell me what crime I committed…
2.	Timecode: 01:57:51 …kalian juga yang susah 'kan?…	…and you will get your hands full…

In the first example, *apa salah saya* is not translated literally as *what I did wrong* or *what my fault is*. Instead, it is rendered as *what crime I committed*. Although the lexical form

changes, the translation expresses the speaker's intended meaning in the context. This reformulation is therefore classified as Paraphrase.

In the second example, *kalian juga yang susah, 'kan?* is rendered as *you will get your hands full*. The translator replaces the source expression with a natural English idiomatic expression that communicates the idea of experiencing difficulty or having to deal with a demanding situation. The change in linguistic form while retaining the intended message demonstrates the use of Paraphrase.

Overall, the Paraphrase examples demonstrate that the translator did not always maintain the original wording when a more natural English expression could communicate the intended meaning effectively.

Transfer

Transfer was the **dominant subtitling strategy**, with 202 occurrences or 58.05% of the total data. The strategy was used when the source message was transferred into English with its essential semantic content preserved and without substantial omission or modification.

Table 3. Examples of Transfer

No.	Source Language	Target Language
1.	Timecode: 01:57:55 …saya sakit jantung…	…I have a weak heart…
2.	Timecode: 01:57:54 …kalau saya terlalu cemas, saya bisa mati…	…if I got too stressed, I can die…

In the first example, *saya sakit jantung* is translated as *I have a weak heart*. Although the English expression does not reproduce the Indonesian wording literally, it maintains the essential meaning that the speaker has a heart condition. No significant information is omitted, so the translation is classified as Transfer.

In the second example, *kalau saya terlalu cemas, saya bisa mati* is translated as *if I got too stressed, I can die*. The translation preserves the central cause-and-effect relationship between excessive emotional distress and the possibility of death. The use of *too stressed* rather than the more literal *too anxious* represents a natural lexical choice without substantially changing the source message. Therefore, the example is classified as Transfer.

The high frequency of Transfer suggests that maintaining the source dialogue's essential meaning was the translator's predominant approach. This finding is particularly notable because Transfer represents the largest proportion of the dataset, occurring considerably more often than Paraphrase and the other identified strategies.

Imitation

Imitation was the least frequently used strategy, occurring only once (0.28%). It involves retaining particular source-language forms, especially proper names, in the target subtitles.

The example is classified as Imitation because the proper name *Heru Kusuma* is retained unchanged in the English subtitle. The military rank *Mayor* is translated as *Major*, while the character's personal name remains in its original form. The preservation of the proper name reflects the characteristic of Imitation, in which source-language names or other identifying forms are retained in the target text.

Table 4. Example of Imitation

No.	Source Language	Target Language
1.	Timecode: 01:56:18	
	…Mayor Heru Kusuma…	…Major Heru Kusuma…

The single occurrence of Imitation indicates that preserving source-language forms was uncommon compared with strategies involving direct transfer or reformulation.

Dislocation

Dislocation occurred 16 times, representing 4.60% of the total data. This strategy involves adapting the source expression to reproduce its intended effect or communicative function in a natural target-language form.

Table 5. Examples of Dislocation

No.	Source Language	Target Language
1.	Timecode: 01:55:55	
	…masuklah…	…come inside…
2	Timecode: 01:53:37	
	…negara akan ada hajatan besar…	…it's a big day for the country tomorrow…

In the first example, *masuklah* is translated as *come inside*. The translator does not reproduce the source expression word-for-word but chooses a natural English imperative that conveys the same invitation or instruction in the scene. The emphasis is therefore placed on producing an appropriate communicative effect in the target language.

In the second example, the culturally marked expression *hajatan besar* is rendered as *a big day for the country*. Rather than maintaining the literal concept of a *big celebration*, the translator adapts the expression to communicate its contextual significance to English-speaking viewers. The addition of *tomorrow*, which is understood from the surrounding context, further demonstrates the translator's effort to produce a natural and contextually appropriate subtitle. Therefore, the example is classified as Dislocation.

DISCUSSION

The findings demonstrate that four of Gottlieb's (1997) ten subtitling strategies were identified in the English subtitles of Joko Anwar's *Satan's Slaves 2: Communion*: Transfer, Paraphrase, Dislocation, and Imitation. The dominance of Transfer (58.05%) and Paraphrase (37.07%) suggests that the subtitler primarily relied on strategies that preserve the

communicative content of the Indonesian dialogue while adapting its linguistic form when necessary. Rather than extensively omitting, reducing, or adding information, the subtitles generally maintain the central meaning of the source dialogue. This pattern is consistent with the basic function of subtitles, which is to provide target-language viewers with access to the dialogue while maintaining coherence with the audiovisual context.

The high frequency of Transfer indicates that many expressions in the film can be rendered into English without substantial loss of meaning. In Gottlieb's taxonomy, Transfer involves a relatively complete and faithful rendering of the source message. Its dominance in this study may be related to the conversational nature of much of the film's dialogue. Everyday statements, questions, descriptions, and reactions often have relatively clear semantic equivalents in English, allowing the translator to preserve their essential content without extensive restructuring.

The use of Transfer is also important from the perspective of international accessibility. Because *Satan's Slaves 2: Communion* was produced for an Indonesian-speaking audience but is accessible to international viewers through English subtitles, preserving the central meaning of dialogue is essential for maintaining the narrative. In a horror film, dialogue frequently provides information about characters, events, relationships, and the development of the supernatural conflict. Excessive reduction or deletion could therefore affect viewers' understanding of the storyline. The frequent use of Transfer may indicate an effort to retain this information while presenting it in an accessible form for English-speaking audiences.

However, Transfer in the present study should not be interpreted as strict word-for-word translation. Some examples classified as Transfer involve natural lexical or grammatical adjustments. What remains relatively stable is the propositional meaning of the source dialogue. This distinction is important because effective subtitling requires the preservation of meaning rather than mechanical correspondence between individual words.

Paraphrase was the second most frequently identified strategy, accounting for 37.07% of the data. Its substantial occurrence indicates that direct transfer alone is not sufficient for all Indonesian expressions in the film. Indonesian and English differ in grammar, vocabulary, idiomatic usage, and ways of expressing culturally or contextually specific meanings. Consequently, some source expressions need to be reformulated so that they sound natural and understandable in English.

The use of Paraphrase is particularly relevant when an Indonesian expression does not have a direct or natural English equivalent. For example, expressions such as *apa salah saya* and *kalian juga yang susah, 'kan?* are rendered using English expressions that differ from their literal forms but communicate the intended meaning. This demonstrates that subtitling involves a balance between semantic equivalence and target-language naturalness. A subtitle that follows the source wording too closely may sound unnatural or require additional processing from international viewers.

The relatively high frequency of Paraphrase therefore suggests that the translator was not solely concerned with preserving linguistic form. Instead, the translator also considered how Indonesian expressions would be interpreted by English-speaking viewers. This is particularly important for Indonesian films because some expressions depend on

cultural knowledge or patterns of everyday Indonesian communication that may not have direct equivalents in English.

Dislocation occurred in 4.60% of the data, considerably less frequently than Transfer and Paraphrase. Its limited occurrence suggests that substantial adaptation for particular communicative or expressive effects was required only in specific contexts. Expressions with cultural or contextual significance may require a more flexible translation in order to produce an understandable effect for the target audience.

For example, *hajatan besar* is translated as *a big day for the country*. Rather than reproducing the culturally specific concept literally, the subtitle communicates its contextual significance. This illustrates the importance of considering the cultural context surrounding an utterance. In such cases, the subtitler must move beyond lexical equivalence and consider what the expression means within the scene and how that meaning can be conveyed to viewers who may not share the same cultural background.

Imitation occurred only once (0.28%), reflecting its limited role in the dataset. The preservation of *Heru Kusuma* in *Major Heru Kusuma* demonstrates that proper names generally do not require substantial modification in Indonesian-English subtitling. The low frequency of Imitation is therefore understandable because the strategy applies mainly to source-language elements that can be retained in the target subtitles without translation.

The findings have practical implications for subtitling Indonesian films for international audiences. First, the dominance of Transfer suggests that preserving the central meaning of dialogue should remain an important consideration when the source expression can be naturally conveyed in English. This is particularly useful for narrative information that is essential to understanding characters, events, and plot development.

Second, the substantial use of Paraphrase demonstrates that naturalness and cultural accessibility are equally important. Indonesian expressions cannot always be transferred directly into English without affecting comprehension. Subtitlers therefore need to recognize expressions that require reformulation and select target-language wording that communicates the intended meaning without unnecessarily explaining or expanding the subtitle.

Third, the findings demonstrate that subtitling decisions are influenced by the relationship between language and audiovisual context. In a horror film, dialogue is accompanied by images, sound effects, music, facial expressions, and other visual cues. A subtitle does not operate independently from these elements. Consequently, a subtitler may rely on the audiovisual context to determine how much information needs to be explicitly represented in the English subtitle.

For international audiences, effective Indonesian-English subtitling is therefore not simply a matter of translating Indonesian dialogue into English. It requires maintaining the narrative and emotional functions of the source dialogue while ensuring that culturally specific expressions are sufficiently accessible to viewers unfamiliar with Indonesian language and culture. The combination of Transfer and Paraphrase found in this study demonstrates how these two needs can be balanced: Transfer helps preserve source meaning, while Paraphrase provides flexibility when linguistic or cultural differences make direct translation less effective.

The findings also provide an interesting comparison with previous research using Gottlieb's taxonomy. Simatupang et al.'s study of *God's Not Dead 2* found Transfer and Condensation among the frequently used strategies, whereas the present study found Transfer and Paraphrase to be the two dominant strategies. This difference suggests that the distribution of subtitling strategies may vary according to the characteristics of the source dialogue, genre, language pair, and audiovisual context. The absence of Condensation in the present dataset, for example, may indicate that the analyzed dialogue generally allowed the translator to preserve its essential information without substantial shortening.

The present study also differs from the research by Amanda Widhi Swetika and Prihantoro Prihantoro, which examined pronoun usage in the English translation of *Satan's Slaves 2: Communion*. Although both studies use the same film as their data source, their analytical purposes differ. The previous study focuses on a specific linguistic feature, whereas the present study examines the broader application and distribution of Gottlieb's subtitling strategies. The two studies consequently complement each other by examining different aspects of the film's Indonesian-English translation.

Despite its contribution, this study has several limitations. First, the analysis is restricted to a single film, *Satan's Slaves 2: Communion*. Therefore, the distribution of strategies identified in this study should not be generalized to Indonesian-English subtitling as a whole. The dominance of Transfer and Paraphrase reflects the characteristics of the selected film and its subtitles rather than a universal pattern.

Second, the study focuses on a single genre, namely horror. Horror films may contain particular narrative, emotional, cultural, and supernatural expressions that influence subtitling decisions. Other genres, such as comedy, romance, historical drama, documentary, or action, may produce different patterns because their dialogues and communicative purposes differ.

Third, the study focuses on the Indonesian-to-English subtitle translation of one audiovisual product and does not compare different subtitle versions or translators. Future research could address these limitations by examining multiple Indonesian films, comparing different genres, or analyzing multiple English subtitle versions of the same film. Such comparative research could provide broader evidence concerning the factors that influence subtitling strategy selection.

Overall, the findings indicate that the English subtitles of *Satan's Slaves 2: Communion* primarily rely on Transfer and Paraphrase to balance semantic preservation with natural target-language expression. The results demonstrate that effective Indonesian-English subtitling requires not only accurate transfer of information but also sensitivity to linguistic and cultural differences. While the findings are limited to one horror film, they provide a useful case for understanding how Gottlieb's subtitling strategies operate in Indonesian audiovisual translation for international audiences.

CONCLUSION

This study concludes that four of Gottlieb's (1997) ten subtitling strategies were identified in the English subtitles of Joko Anwar's *Satan's Slaves 2: Communion*: Transfer, Paraphrase, Dislocation, and Imitation. Among the 348 subtitle segments analyzed, Transfer was the

most frequently used strategy (58.05%), followed by Paraphrase (37.07%), Dislocation (4.60%), and Imitation (0.28%). The predominance of Transfer indicates that the subtitles generally prioritize preserving the essential meaning of the Indonesian source dialogue, while the substantial use of Paraphrase demonstrates the need to reformulate expressions to achieve naturalness and comprehensibility in English.

The findings have practical implications for Indonesian-English subtitling. They suggest that effective subtitling requires a balance between maintaining the source message and adapting expressions to the linguistic and cultural expectations of international audiences. Transfer can be effective when the source meaning can be conveyed naturally in English, whereas Paraphrase becomes important when literal rendering may reduce clarity or sound unnatural. Therefore, subtitlers need to consider not only linguistic equivalence but also cultural context, readability, and the relationship between dialogue and other audiovisual elements.

From a research perspective, this study contributes to audiovisual translation studies by providing an analysis of Indonesian-English subtitling through Gottlieb's taxonomy in an Indonesian horror film. The findings also demonstrate that the distribution of subtitling strategies may vary according to the characteristics of the audiovisual text. Thus, the results should be understood as descriptive findings specific to the analyzed film rather than as generalizable patterns of Indonesian-English subtitling.

This study has two main limitations. First, it examines only one film, *Satan's Slaves 2: Communion*, so the findings cannot represent Indonesian audiovisual translation as a whole. Second, the study focuses exclusively on the horror genre and does not compare different genres or alternative subtitle versions. These limitations restrict the extent to which the findings can be generalized to other audiovisual contexts.

Future research could expand the scope by analyzing multiple Indonesian films across different genres and comparing the frequency and functions of subtitling strategies. Further studies could also compare different English subtitle versions of the same film, investigate the relationship between subtitling strategies and audience reception, or examine how emerging technologies such as machine translation and post-editing influence Indonesian-English subtitling. Such research would provide a broader understanding of how linguistic, cultural, genre-specific, and technological factors shape subtitling practices in contemporary audiovisual translation.

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