



Translation Strategies of Slang Expression in the Indonesian Subtitle of *Anyone but You: A Mona Baker's Perspective*

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Article Info	Abstract
Received: 2026-04-07 Revised: 2026-05-19 Accepted: 2026-08-23 Keywords: <i>Audiovisual Translation; Baker's Framework; Indonesian Subtitles; Informal Expressions; Subtitle Rendering</i> DOI: 10.24256/ideas.v14i2.11780 Corresponding Author: Ni Kadek Feby Purnamayanti febypurnama45@gmail.com English Literature, Faculty of Foreign Language, Universitas Mahasaraswati Denpasar	<i>Using Baker's (2018) framework of lexical non-equivalence as the analytical basis, this article explores how informal English utterances in <i>Anyone But You</i> are rendered for Indonesian viewers through Netflix's official caption track. Earlier scholarship has discussed both subtitling and informal language; however, comparatively little attention has been directed toward the ability of Baker's framework to account for context-dependent meanings and interpersonal functions carried by slang in recent English-language cinema. Accordingly, the analysis determines which rendering procedures occur in the film and establishes the option that appears most prominently. A qualitative descriptive design was adopted. The corpus comprised 115 slang items extracted from the English dialogue and matched with their Indonesian renderings in the official Netflix release. Data compilation involved multiple screenings of the movie, alignment between spoken utterances and captioned versions, selection of slang according to relevant linguistic indicators, and subsequent categorization under Baker's (2018) framework. Only four of the eight available procedures occurred in the corpus. Culture-oriented adaptation ranked first with 40 cases (34.8%). Reformulation through lexically distant wording occupied the second position with 39 cases (33.9%). Neutralized or less emotive rendering accounted for 19 instances (16.5%), whereas reformulation through semantically connected wording occurred in 17 cases (14.8%). None of the remaining procedures appeared in the dataset. The distribution suggests that the subtitler generally favored contextual adjustment and</i>

reformulation in order to retain the interpersonal force of informal language while making the captions idiomatic, accessible, and culturally familiar to viewers in Indonesia. By illustrating how Baker's framework can be operationalized in the examination of present-day cinematic slang, this article broadens scholarship on audiovisual language transfer and offers a foundation for subsequent work on subtitling practices.

1. Introduction

Language plays a central role in films by conveying characters' ideas, emotions, identities, and cultural backgrounds. In audiovisual translation, dialogues must be transferred into subtitles that accurately communicate both linguistic meaning and cultural nuances while remaining concise and readable for viewers (Violita & Cholsy, 2022). One linguistic feature that frequently appears in film conversations is slang. Slang contributes to the naturalness of dialogues by reflecting speakers' social identity, interpersonal relationships, and contemporary language use (Reza & Widyastuti, 2021). However, because slang is highly dependent on context and culture, translating it into another language is particularly challenging. Translators are therefore required to consider not only the lexical meaning of slang expressions but also their communicative purpose and cultural value so that the intended message can be effectively conveyed to the target audience.

Translating slang is more complex than translating ordinary vocabulary because its meanings are closely associated with social situations, cultural references, and conversational contexts. Many slang expressions convey implicit meanings, humor, emotional intensity, or interpersonal relationships that cannot be translated literally. These challenges become even greater in audiovisual translation, particularly in subtitling, where translators must also consider technical constraints such as subtitle length, synchronization, reading speed, and screen space (Violita & Cholsy, 2022). Consequently, subtitle translators are expected to balance linguistic accuracy with cultural adaptation in order to produce subtitles that are natural, readable, and easily understood by the target audience (Amilia & Merrita, 2025). Previous studies have shown that appropriate translation strategies enable translators to preserve communicative meaning while adapting culture-specific expressions to the target language (Gaman & Darta, 2025; Habibi, 2025).

To overcome these challenges, translators require effective procedures for dealing with lexical and cultural differences between the source and target languages. Among various translation theories, Baker (2018) model of translation strategies for non-equivalence provides practical solutions for handling lexical items that lack direct equivalents in the target language. Baker proposes several strategies, including translation by a more general word, translation by a more

neutral or less expressive word, cultural substitution, borrowing, paraphrase, omission, and illustration. Compared with other translation theories, such as Newmark's semantic and communicative translation, Vinay and Darbelnet's translation procedures, and Gottlieb's subtitling strategies, Baker's framework is considered more appropriate for this study because it specifically addresses lexical non-equivalence, which frequently occurs in slang expressions. Slang often lacks direct lexical equivalents and requires context-sensitive translation decisions. Therefore, Baker's framework provides a comprehensive basis for analyzing how translators preserve meaning while adapting slang expressions into natural Indonesian subtitles.

Previous studies have consistently reported that paraphrasing and cultural substitution are among the most frequently employed strategies for translating slang expressions in audiovisual works (Istiqomah et al., 2019; Rahmah et al., 2025; Rahmi, 2025; Reza & Widyastuti, 2021). Similar findings were reported by Mantika & Suyudi (2023), Maharani (2025), Simanullang et al. (2026), and Megalasari & Putri (2024), who concluded that these strategies contribute to producing subtitles that are natural, acceptable, and culturally appropriate. Although these studies demonstrate similar findings, they differ in terms of the audiovisual materials investigated, ranging from action films and animated movies to contemporary dramas, indicating that translation choices are influenced by genre and communicative context. However, most previous studies mainly focused on identifying translation strategies and reporting their frequencies, while giving limited attention to how those strategies preserve pragmatic meaning, emotional nuance, and contextual interpretation in subtitle translation. Consequently, further investigation is needed to provide a deeper understanding of the relationship between translation strategies and communicative meaning in contemporary audiovisual translation.

Anyone But You was selected as the object of this study because it is a contemporary romantic comedy characterized by informal conversations among young adults. The film contains numerous slang expressions, colloquial language, and culture-specific utterances that represent authentic everyday communication. These characteristics make the film an appropriate source for examining how English slang expressions are translated into Indonesian subtitles using Baker (2018) translation strategies. Furthermore, the film's popularity on Netflix enhances its relevance as a contemporary audiovisual text for subtitle translation research.

Although research on slang translation has continued to develop, several gaps remain. Most previous studies have concentrated on identifying translation procedures or general translation strategies without examining how those strategies preserve pragmatic meaning in specific conversational contexts. In addition, limited studies have investigated the Indonesian subtitles of *Anyone But You* using Baker (2018) framework to explain how lexical non-equivalence, cultural adaptation, and communicative effectiveness interact in the translation of slang

expressions. Addressing these gaps, the present study investigates the translation strategies employed in translating slang expressions in the Indonesian subtitles of *Anyone But You* based on Baker (2018) framework. The findings are expected to contribute theoretically to audiovisual translation studies by extending the application of Baker's model to the analysis of contemporary slang translation in film subtitles. Practically, this study may provide useful insights for subtitle translators in selecting appropriate strategies to preserve both linguistic meaning and pragmatic functions when translating slang expressions into Indonesian.

Based on the research gap identified above, this study seeks to identify the translation strategies employed in translating slang expressions in the Indonesian subtitles of *Anyone But You* and to examine how these strategies preserve the communicative and pragmatic meanings of the original expressions.

2. Method

This study employed a descriptive qualitative approach to investigate how English slang expressions in *Anyone But You* were translated into Indonesian subtitles. The analysis focused on identifying the translation strategies used in the subtitle version based on Baker (2018) translation strategies for non-equivalence. The data consisted of 115 slang expressions identified from the English dialogues and their Indonesian equivalents in the official Netflix subtitles. Slang expressions were identified by considering their contextual meanings, informal usage, and communicative functions in the dialogues rather than relying solely on their dictionary meanings. Expressions that merely represented informal language without exhibiting the distinctive characteristics of slang were excluded from the analysis. In addition, repeated occurrences of the same slang expression in identical conversational contexts were counted only once to avoid data duplication. However, identical expressions appearing in different contexts with different communicative functions were treated as separate data because contextual differences may influence translation choices.

The data were collected using the documentation method. The researcher watched the film repeatedly while comparing the English dialogues with the official Indonesian subtitles available on Netflix. Each slang expression was identified, recorded, and organized in a data sheet containing the source expression, contextual information, Indonesian translation, and the translation strategy applied. During the coding process, all eight translation strategies proposed by Baker (2018) were considered as the analytical framework. After the classification process was completed, only four strategies were found to occur in the data although some expressions exhibited characteristics of more than one strategy, each datum was assigned to a single category based on the strategy that most accurately represented the translator's final translation choice within its conversational context.

The data were analyzed using the interactive qualitative analysis model

proposed by (Miles et al. (2014), which consists of data reduction, data display, and conclusion drawing. During the data reduction stage, slang expressions were selected and classified according to Baker (2018) translation strategies. The classified data were then organized into tables to facilitate systematic analysis. Finally, conclusions were drawn by interpreting the application of each strategy, explaining the reasons for its use, and identifying the dominant strategy employed in translating slang expressions in the Indonesian subtitles of *Anyone But You*. To enhance the credibility of the analysis, each slang expression was examined within its conversational context before being classified, ensuring that the selected strategy accurately represented both the intended meaning and the communicative function of the original expression

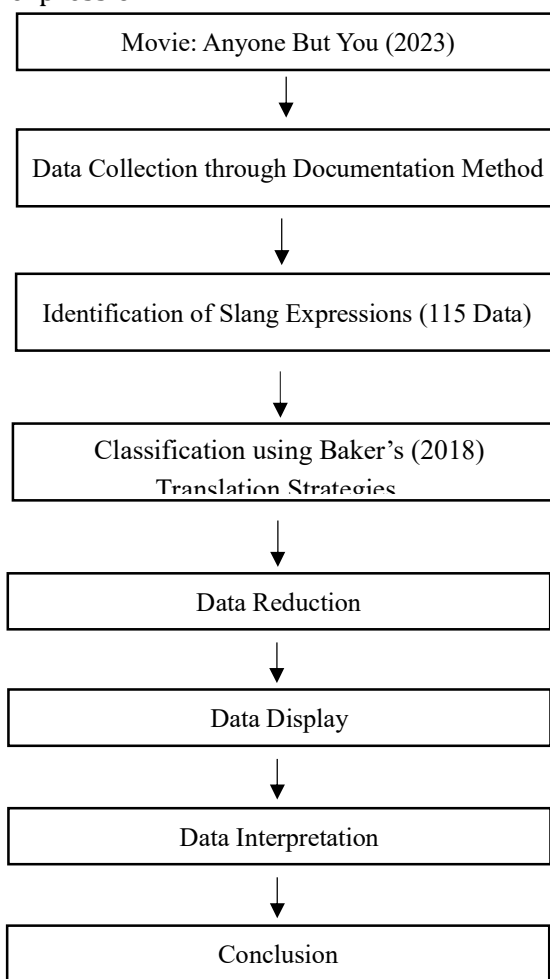


Figure 1. Research Procedure

3. Result

Translation Strategies Used in Translating Slang Expressions

This subsection outlines the approaches observed in the Indonesian-language captions of *Anyone But You* when English slang is transferred across languages. Classification of the collected items followed the taxonomy developed by Baker

(2018). A total of 115 slang items were retrieved from the movie. Examination of the corpus revealed evidence for merely four categories out of the eight alternatives included in Baker's model. Their frequency and proportional share are summarized in Table 1.

Table 1. Translation Strategies Used in Translating Slang Expressions

No	Translation Strategy	Frequency	Percentage (%)
1	Cultural substitution	40	34.8%
2	Paraphrase using unrelated words	39	33.9%
3	More neutral / less expressive word	19	16.5%
4	Paraphrase using related word	17	14.8%
5	Loan word	0	0.0%
6	More general word (superordinate)	0	0.0%
7	Omission	0	0.0%
8	Illustration	0	0.0%
Total		115	100%

The numerical pattern in Table 1 places culture-based replacement in the first position, covering 40 items or 34.8% of the corpus. The next highest category was reformulation with lexically distant wording, which comprised 39 items or 33.9%. A lower proportion was recorded for reduction of expressive intensity, represented by 19 cases or 16.5%. Meanwhile, reformulation through semantically associated wording accounted for 17 items or 14.8%. Taken together, these four procedures covered the entire set of 115 slang items contained in the Indonesian captions. No evidence was found for borrowing an English form, replacing it with a broader lexical category, eliminating it from the caption, or conveying its sense with pictorial assistance.

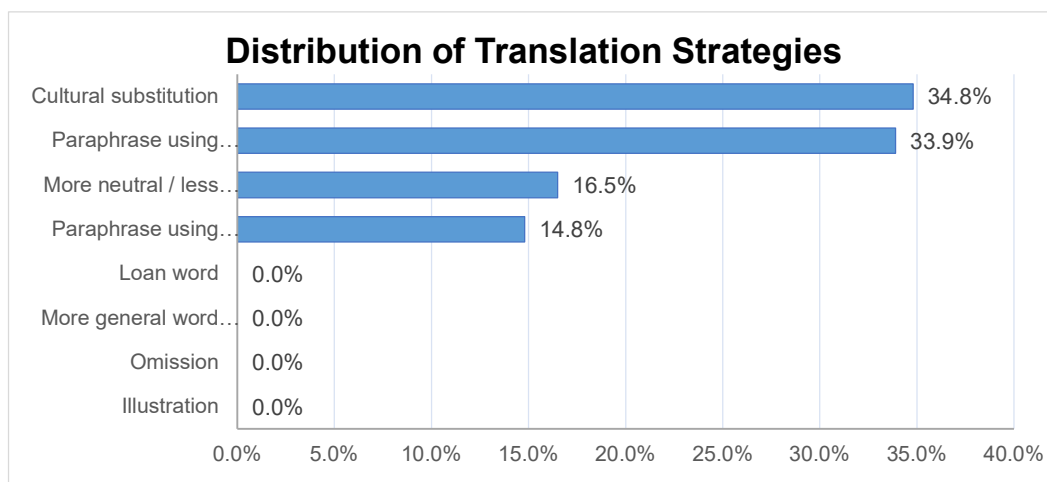


Figure 2. Distribution of Translation Strategies Used in Translating Slang Expressions

Figure 2 graphically summarizes the proportional pattern reported in Table 1. Two approaches clearly occupy the largest portion of the chart: culture-oriented replacement and rewording through lexically distant expressions. Combined, both categories constitute more than two-thirds of the complete dataset. By comparison, lowering the expressive force of an utterance and reconstructing it with semantically associated wording appear in considerably smaller proportions. Such a pattern indicates a strong preference for context-sensitive solutions. Instead of closely reproducing English lexical forms, the subtitler generally selected Indonesian expressions capable of carrying the relevant interpersonal function while remaining compatible with local usage and sociocultural expectations.

Baker (2018) model contains eight possible ways of handling lexical non-equivalence; nevertheless, evidence in the present corpus was restricted to half of those options. Borrowing the English item, moving toward a broader lexical category, removing the problematic element, and supporting meaning through imagery were absent from the examined captions. Their absence may be associated with the characteristics of slang in *Anyone But You*. Many expressions in the movie obtain their interpretation from interpersonal situations, social relationships, and culture-specific associations. Consequently, context-sensitive reformulation offers greater communicative usefulness than direct retention, semantic broadening, deletion, or dependence on visual information.

For instance, a borrowing-oriented solution would leave an English slang item such as *bro* largely intact inside an Indonesian caption. A generalizing solution would substitute a highly specific informal expression with vocabulary carrying a wider semantic scope. Under deletion, the problematic lexical element would simply be left out when it contributes little to comprehension. A visually supported solution, by contrast, would allow information on screen to assist viewers in interpreting the utterance. None of these alternatives emerged in the corpus because most slang items required adjustment to Indonesian communicative and

sociocultural conditions.

During the classification process, several slang expressions showed characteristics that could potentially correspond to more than one of Baker (2018) translation strategies. Nevertheless, each datum was classified into only one strategy based on the translator's final translation product and the strategy that most accurately represented the communicative meaning within its conversational context. This classification procedure was applied consistently throughout the analysis to ensure that every datum belonged to only one category and to avoid overlapping classifications.

4. Discussion

Translation by Cultural Substitution

Translation by cultural substitution was the most frequently employed strategy in this study, representing 40 items or 34.8% of all collected examples. Baker (2018), account, this type of solution involves exchanging an English lexical item for an Indonesian expression that is readily recognizable within the receiving culture while retaining an equivalent communicative role. Accordingly, close reproduction of the original wording is not the primary objective. Greater importance is placed on achieving cultural familiarity and communicative accessibility so that the caption sounds idiomatic and can be processed easily by Indonesian viewers. Because slang is closely shaped by social relationships, shared knowledge, and culturally specific usage, a culture-oriented replacement allows the subtitle to retain the speaker's communicative intent while reshaping the utterance according to conventions commonly used in Indonesian.

Data 1

Source Language (SL): "My wife would like a double espresso although you've had trouble sleeping lately, right, **babe**? Maybe we should back it off to a single. You kept the light on until like midnight last night." (Anyone But You, 2023: 00:02:17)

Target Language (TL): "*Istriku ingin espresso ganda. Tapi akhir-akhir ini kamu susah tidur, kan, **sayang**? Mungkin cukup satu saja. Semalam kamu menyalakan lampu sampai tengah malam.*"

The utterance contains the slang expression *babe*, which is commonly used in English as an affectionate form of address between romantic partners. In the Indonesian subtitle, the translator renders this expression as *sayang*, a culturally familiar term of endearment widely used in Indonesian. Instead of retaining the English lexical form, the translator replaces it with an expression that performs the same interpersonal function in the target language. Therefore, this translation is categorized as translation by cultural substitution because the translator prioritizes cultural equivalence rather than literal translation. The use of *sayang* successfully preserves the intimacy between the characters while producing a

subtitle that sounds natural and acceptable for Indonesian audiences. This finding supports Baker (2018) view that cultural substitution is appropriate when a source-language expression has no natural cultural equivalent in the target language. A similar result was reported by Megalasari & Putri (2024), who found that cultural substitution effectively maintains the communicative function and naturalness of informal expressions in audiovisual translation.

Data 2

Source Language (SL): "No way. You cooked? That girl you **blew me off** for stayed over?" (Anyone But You, 2023: 00:09:40)

Target Language (TL): "*Serius? Kamu masak? Cewek yang bikin kamu **ngegantungin aku** itu mengingap?*"

In this dialogue, the slang expression *blew me off* refers to ignoring or rejecting someone, particularly by cancelling plans or choosing another person instead. Rather than translating the expression literally, the translator renders it as *ngegantungin aku*, an Indonesian colloquial expression that naturally conveys the idea of leaving someone without certainty or clear communication. This translation is classified as translation by cultural substitution because the translator replaces the English slang with an expression that is culturally familiar to Indonesian audiences while preserving the intended communicative meaning. As a result, the emotional nuance of disappointment remains evident, and the subtitle sounds fluent in the target language. This example demonstrates that cultural substitution allows translators to replace culture-bound expressions with target-language expressions that generate a similar response among readers or viewers. Likewise, Ifadloh et al., (2024) emphasize that cultural substitution is an effective strategy for translating culturally specific informal expressions because it enhances audience comprehension without sacrificing the original communicative purpose.

Data 3

Source Language (SL): "Hallie's such a **goof**." (Anyone But You, 2023: 00:20:30) Target Language (TL): "*Hallie memang **konyol**.*"

The expression *goof* is an English slang term used to describe a person who behaves in a silly, playful, or amusing way. In the Indonesian subtitle, it is translated as *konyol*, an expression that naturally conveys the same personality trait in Indonesian culture. Rather than preserving the original slang term, the translator chooses an equivalent expression that is more familiar to the target audience. Consequently, this translation is categorized as translation by cultural substitution because the translator adapts the source-language expression to a culturally appropriate target-language expression while maintaining its communicative function. The translation successfully reflects the speaker's

humorous evaluation of Hallie's personality and allows Indonesian viewers to understand the intended meaning without difficulty. This result is in line with findings that illustrate that cultural substitution helps translators bridge cultural differences by selecting expressions that produce similar communicative effects. Similar findings were also reported by Mukminin et al. (2025)), who observed that cultural substitution contributes significantly to producing natural and audience-oriented subtitle translations.

The predominance of cultural substitution indicates that the translator prioritized communicative equivalence rather than lexical equivalence when translating slang expressions. Most slang expressions found in *Anyone But You* are closely associated with interpersonal relationships, humor, and contemporary American culture. Therefore, translating them literally would likely reduce their naturalness and make them less acceptable to Indonesian audiences. By selecting culturally familiar expressions, the translator successfully preserved the intended communicative meaning while adapting the dialogue to Indonesian linguistic and cultural conventions.

This finding also reflects the characteristics of audiovisual translation, where subtitle translators work under technical constraints such as limited screen space, reading speed, and synchronization with spoken dialogue. Under these conditions, cultural substitution becomes an effective strategy because it enables translators to convey the intended meaning using concise and natural expressions. This result is consistent with the findings of Megalasari & Putri (2024) and Ifadloh et al. (2024), who reported that cultural substitution contributes to producing subtitles that are both culturally acceptable and easily understood by target audiences. Unlike Simanullang et al. (2026), who identified paraphrase as the dominant strategy in translating contemporary slang, the present study found cultural substitution to be the most frequently employed strategy. This difference may be attributed to the conversational and culture-bound nature of the slang expressions in *Anyone But You*, which required greater cultural adaptation.

Translation by Paraphrase Using Unrelated Words

Translation by paraphrase using unrelated words was the second-largest category consisted of reformulation through lexically distant wording, covering 39 items or 33.9% of the dataset. Baker (2018) describes this type of solution as appropriate when an English expression does not possess a straightforward lexical counterpart in Indonesian. Rather than forcing a word-for-word correspondence, the subtitler reconstructs the message through vocabulary whose lexical form may differ substantially from that found in the original dialogue. What is retained is the communicative substance rather than formal similarity between individual words. Such reformulation is especially relevant to screen captions because informal expressions frequently depend upon cultural

assumptions, interpersonal relationships, humor, or situational context. Those features often prevent natural transfer through direct lexical matching. Reconstructing the utterance with different wording therefore enables its communicative content to remain accessible without producing awkward Indonesian phrasing.

Data 4

Source Language (SL): "No way. So B's the coffee girl who **ghosted** him?" (Anyone But You, 2023: 00:12:48)

Target Language (TL): "*Jadi Bee itu cewek kedai kopi yang **menghilang tanpa kabar?***"

The dialogue contains the slang expression *ghosted*, which refers to the act of suddenly ending communication with someone without explanation, particularly in a romantic relationship. Instead of borrowing the English slang or searching for a single lexical equivalent, the translator renders it as *menghilang tanpa kabar*, a descriptive phrase that clearly conveys the intended meaning. Therefore, this translation is categorized as translation by paraphrase using unrelated words because the translator reformulates the concept by using different lexical items while maintaining its communicative purpose. This strategy enables Indonesian audiences to understand the expression naturally, despite the absence of an equivalent slang term in the target language. Baker (2018) explains that paraphrase using unrelated words is suitable when lexical equivalence cannot adequately represent the source-language meaning. A similar finding was reported by Simanullang et al. (2026), who found that this strategy was frequently employed to translate contemporary English slang into Indonesian subtitles because it improves clarity and comprehensibility.

Data 5

Source Language (SL): "**Big time.** I am big time okay. I just had to pee for like the last six hours and I just started this new internship. And I didn't want to ask anyone where the bathroom was because I didn't want them to think I was weak and not a problem solver." (Anyone But You, 2023: 00:04:42)

Target Language (TL): "***Sangat.** Aku sangat baik-baik saja. Aku cuma menahan pipis selama enam jam. Aku baru mulai magang dan tidak ingin bertanya di mana toilet karena aku tidak ingin mereka menganggapku lemah dan tidak bisa menyelesaikan masalah.*"

The slang expression *big time* functions as an intensifier that emphasizes a very high degree of certainty or intensity. In the Indonesian subtitle, it is translated as *sangat*, which successfully conveys the intended emphasis despite using a different lexical form. Rather than maintaining the original slang expression, the translator reformulates its meaning through a simpler Indonesian word that fits the context naturally. Consequently, this translation is categorized

as translation by paraphrase using unrelated words because the meaning is preserved through a different lexical construction rather than an equivalent slang expression. This example shows that paraphrasing is often necessary when the target language lacks an equivalent expression with the same semantic and stylistic features. This finding is consistent with Chanthong & Kaowiwattanakul (2024), who observed that paraphrasing effectively preserves the communicative meaning of informal expressions in audiovisual translation.

Data 6

Source Language (SL): "I think that's the **jerk** who B got with when she was on her break from Jonathan." (Anyone But You, 2023: 00:12:43)

Target Language (TL): "*Kurasa itu **bajingan** yang bersama Bee saat dia putus sementara dengan Jonathan.*"

The expression *jerk* is an English slang term used to describe someone who behaves in an unpleasant, rude, or inconsiderate manner. Rather than translating the expression literally, the translator chooses *bajingan*, an Indonesian expression that conveys a similar derogatory meaning within the context of the conversation. Although the lexical forms differ, both expressions perform the same pragmatic function by expressing the speaker's negative attitude toward another character. Therefore, this translation is classified as translation by paraphrase using unrelated words, as the translator conveys the intended meaning through a different lexical expression that is more familiar to Indonesian audiences. This strategy helps maintain the emotional impact of the dialogue while ensuring that the subtitle remains natural and understandable. Similar findings were reported by Mantika & Suyudi (2023), who found that paraphrasing is frequently used to translate slang expressions that have no direct lexical equivalent in Indonesian subtitle translation.

The frequent use of paraphrase using unrelated words indicates that many English slang expressions in *Anyone But You* could not be translated through direct lexical equivalence without reducing their intended meanings. Instead of preserving the original lexical forms, the translator reformulated the expressions using different Indonesian lexical items that conveyed equivalent communicative meanings. This finding suggests that semantic accuracy was prioritized over formal equivalence, allowing the subtitles to remain natural and easily understood by Indonesian audiences.

The use of this strategy also reflects the practical demands of audiovisual translation. Since subtitles must be concise, readable, and synchronized with spoken dialogue, translators often need to simplify or reformulate slang expressions while preserving their communicative functions. This finding is consistent with Chanthong & Kaowiwattanakul (2024) and Simanullang et al. (2026), who reported that paraphrase is an effective strategy for translating contemporary slang because it improves audience comprehension without

significantly altering the intended meaning of the original dialogue.

Translation by a More Neutral/Less Expressive Word

Translation by a more neutral or less expressive word was identified in 19 items, representing 16.5% of the entire corpus. Baker (2018) associates this approach with situations in which an English item carries a stronger emotional, evaluative, or stylistic force than the closest expression available in Indonesian. Instead of reproducing the same level of emotional intensity, the subtitler chooses wording with a milder pragmatic effect. This adjustment can make the resulting caption more compatible with Indonesian communicative conventions while still allowing viewers to understand the central message. The approach is especially useful in audiovisual material because captions operate under spatial and temporal limitations. Concise wording must therefore communicate essential information without creating unnecessarily strong, unnatural, or culturally inappropriate expressions. The reduced intensity can consequently function as a practical compromise between semantic accessibility, caption economy, and sociocultural suitability.

Data 7

Source Language (SL): "He asked me out and then I kind of asked him out and then we just walked around the city and we fell asleep talking. I don't- I left before you could wake up. I don't know why. Why did I? **What the fuck** am I doing?." (Anyone But You, 2023: 00:09:46)

Target Language (TL): "*Dia mengajakku berkenan, lalu aku juga mengajaknya. Kami berjalan-jalan di kota dan tertidur sambil mengobrol. Aku pergi sebelum dia bangun. Aku tidak tahu kenapa. Kenapa aku melakukan ini? **Apaan sih** yang kulakukan?"*

The expression *what the fuck* is a vulgar slang commonly used to express confusion, frustration, or disbelief. In the Indonesian subtitle, it is translated as *apaan sih*, which conveys the speaker's confusion without preserving the offensive element of the original expression. Rather than reproducing the vulgarity, the translator reduces its emotional intensity while maintaining the communicative purpose of the utterance. Therefore, this translation is categorized as translation by a more neutral or less expressive word because the expressive force of the original slang is intentionally softened. Baker (2018) argues that this strategy is appropriate when a literal equivalent may sound excessively offensive or unnatural in the target language. Likewise, Chanthong & Kaowiwattanakul (2024) found that translators frequently neutralize taboo expressions in subtitles to improve audience acceptability while retaining the intended meaning.

Data 8

Source Language (SL): "No, just **shut the fuck up**." (Anyone But You, 2023: 00:28:15)

Target Language (TL): “*Tidak, **diam dong.***”

The phrase shut the fuck up functions as a highly offensive command intended to silence another person. Instead of translating it into an equally vulgar Indonesian expression, the translator renders it as *diam dong*, which significantly softens both the emotional intensity and the level of offensiveness. Although the translation does not fully reflect the anger expressed in the source dialogue, it still communicates the speaker’s intention effectively. Consequently, this example is classified as translation by a more neutral or less expressive word, as the translator deliberately minimizes the expressive meaning to produce a subtitle that is more culturally acceptable. This example indicates that reducing expressive meaning may be necessary when the source-language expression conflicts with the linguistic norms of the target audience. Similar findings were reported by Gaman & Darti (2025) who observed that neutralization is frequently employed when translating offensive language in audiovisual texts.

Data 9

Source Language (SL): “**Fuck it.** Let’s do it .”(Anyone But You, 2023: 00:38:17) Target Language (TL): “**Sudahlah.** Ayo lakukan saja.”

The slang expression fuck it is generally used to express frustration, resignation, or a decision to stop worrying about a situation. Rather than preserving the vulgar expression, the translator chooses *sudahlah*, which communicates the speaker’s acceptance of the situation without carrying the same offensive nuance. This translation is categorized as translation by a more neutral or less expressive word because the translator intentionally decreases the emotional intensity while maintaining the overall communicative meaning. The subtitle remains natural for Indonesian audiences and fits the conversational context without introducing unnecessary vulgarity. According to Baker (2018), neutralization enables translators to preserve the intended message while adapting it to the cultural expectations of the target audience. This finding is also supported by Ifadloh et al. (2024)), who state that reducing expressive meaning is an effective strategy for maintaining subtitle readability and cultural appropriateness.

The use of translation by a more neutral or less expressive word demonstrates the translator’s effort to reduce the intensity of vulgar or emotionally charged slang expressions while maintaining their communicative purposes. Rather than reproducing offensive language directly, the translator selected expressions that were more culturally acceptable for Indonesian audiences. As a result, the subtitles remained natural and comprehensible without significantly changing the overall meaning of the dialogue.

This strategy also influences the pragmatic effect of the translated dialogue. Although some emotional intensity and expressive force are reduced, the subtitles

still preserve the speakers' communicative intentions and interpersonal relationships. Such a balance is particularly important in audiovisual translation because subtitle translators must consider audience acceptability alongside linguistic accuracy. Similar findings have been reported by Chanthong & Kaowiwattanakul (2024) and Ifadloh et al. (2024), who observed that neutralization helps maintain subtitle readability while minimizing potentially offensive expressions.

Translation by Paraphrase Using Related Words

Translation by paraphrase using related words was employed in 17 17 items, equivalent to 14.8% of the corpus, were handled through reformulation with semantically associated wording. Within Baker (2018) theoretical account, such an approach becomes useful when Indonesian lacks a straightforward lexical counterpart for an English item, although its message can still be reconstructed through expressions sharing a nearby semantic connection. The subtitler therefore does not reproduce the original utterance word for word. Instead, its sense is reconstructed with Indonesian vocabulary that remains conceptually close to the English expression. Through this mechanism, semantic continuity can be maintained without requiring identical lexical forms across both languages. For audiovisual material, this approach offers an important advantage because the resulting caption can remain brief, idiomatic, and readily intelligible while still carrying the central message of the original dialogue. It consequently helps balance semantic preservation with the naturalness expected by Indonesian viewers.

Data 10

Source Language (SL): "Okay, so you guys buried the hatchet, water under the bridge, two adults **adulthood** like fucking adults." (Anyone But You, 2023: 00:20:08)

Target Language (TL): "*Jadi kalian sudah berdamai, semuanya sudah berlalu, dua orang dewasa yang **bersikap seperti orang dewasa**.*"

The utterance contains the slang expression *adulthood*, which refers to behaving responsibly and carrying out the responsibilities associated with adulthood. Since Indonesian has no single lexical equivalent that fully represents this relatively new slang term, the translator renders it as *bersikap seperti orang dewasa*. Rather than preserving the original lexical form, the translator paraphrases the expression using semantically related words that accurately communicate the intended meaning. Therefore, this translation is categorized as translation by paraphrase using related words because the semantic content of the source-language expression is maintained through a closely related phrase in the target language. Baker (2018) argues that this strategy is appropriate when the target language lacks an equivalent lexical item but can still express the same concept through related expressions. A similar finding was reported by

Simanullang et al., (2026), who found that paraphrase using related words effectively conveys newly emerging slang expressions while maintaining semantic equivalence in subtitle translation.

Data 11

Source Language (SL): “So we need to **finesse** our togetherness so that we’re together, but there’s an opening for our togetherness and she can just slide right in so that we can be together.” (Anyone But You, 2023: 00:53:26)

Target Language (TL): “*Jadi kita harus **mengatur** hubungan kita dengan baik supaya tetap bersama, tetapi masih ada kesempatan baginya untuk masuk ke dalam hubungan kita.*”

The slang expression *finesse* refers to handling a situation with skill, subtlety, or careful strategy. In the Indonesian subtitle, the translator renders it as *mengatur dengan baik*, which successfully communicates the intended meaning through semantically related words. Although the lexical form changes, the essential concept of managing a situation carefully is preserved. Consequently, this translation is categorized as translation by paraphrase using related words because the translator reformulates the original expression without altering its semantic meaning. This strategy enables Indonesian audiences to understand the dialogue naturally while maintaining the communicative intention of the speaker. This example demonstrates paraphrase using related words allows translators to achieve semantic equivalence when no direct lexical equivalent is available. This finding is supported by Mantika & Suyudi (2023), who argue that semantically related paraphrases contribute to producing accurate and natural subtitle translations.

Data 12

Source Language (SL): “Okay, just **mind the gap**.” (Anyone But You, 2023: 00:44:05)

Target Language (TL): “*Oke, **hati-hati**.*”

The expression *mind the gap* functions as a warning that encourages someone to pay attention and avoid potential danger. Instead of translating the expression literally, the translator chooses *hati-hati*, an Indonesian expression that conveys the same warning in a concise and natural manner. Although the wording differs, both expressions perform an identical communicative function within their respective languages. Therefore, this example is categorized as translation by paraphrase using related words because the translator expresses the original meaning through a semantically related target-language expression. This example shows that paraphrase using related words enables translators to preserve meaning despite differences in lexical realization between languages. Likewise, Megalasari & Putri (2024) found that this strategy helps maintain

subtitle readability while preserving the communicative function of informal expressions.

The findings indicate that paraphrase using related words was employed when the translator could preserve the semantic meaning of slang expressions through closely related lexical choices rather than direct lexical equivalence. Although this strategy appeared less frequently than cultural substitution and paraphrase using unrelated words, it effectively maintained the original message while producing subtitles that sounded natural and comprehensible in Indonesian. This suggests that semantic equivalence remained an important consideration whenever a suitable related expression was available in the target language.

Compared with the other identified strategies, paraphrase using related words was less frequently applied because many slang expressions in *Anyone But You* carry meanings that are highly dependent on cultural and situational contexts. Consequently, translators often relied on cultural adaptation or broader paraphrasing instead of semantically related expressions. Nevertheless, this strategy remains valuable because it enables translators to preserve the original meaning while maintaining subtitle readability. Similar findings were reported by Mantika & Suyudi (2023) and Megalasari & Putri (2024), who concluded that paraphrase using related words contributes to producing accurate and natural subtitle translations.

Although Baker (2018) outlines eight possible procedures for overcoming lexical gaps, evidence from the corpus appeared for only half of them. No example depended on direct borrowing, replacement with a broader superordinate expression, deletion of the source item, or explanation through visual material. This pattern may reflect the nature of the informal expressions appearing in *Anyone But You*, since many of them depend heavily on situational circumstances, interpersonal relationships, and culture-specific associations. Expressions of this kind generally demand contextual reconstruction so that their social and interpersonal force remains intact, rather than simple importation, semantic broadening, removal, or reliance on visual cues.

Taken collectively, the results indicate that the subtitler placed considerable emphasis on communicative clarity, cultural accessibility, and ease of comprehension under subtitle constraints. The frequent selection of context-responsive solutions shows that effective subtitling cannot be reduced to lexical correspondence alone. Attention must also be given to sociocultural nuance as well as the temporal and spatial restrictions inherent in screen captions. These observations offer practical value for subtitle practitioners while extending scholarly discussion concerning contemporary informal language in audiovisual material.

Limitations

Several boundaries need to be considered when interpreting the results. First, the

corpus was drawn exclusively from informal English utterances occurring in *Anyone But You* and their Indonesian renderings in the Netflix version. Consequently, the patterns reported here cannot automatically be generalized to other cinematic genres, titles, or forms of screen-based content. A second boundary concerns the analytical lens, since all examples were categorized exclusively through Baker (2018) account of lexical non-equivalence. Employing another conceptual framework could generate alternative categorizations and lead to different interpretations of the same material. In addition, the analysis concentrated on determining the procedures adopted by the subtitler without measuring viewers' reactions or evaluating the overall performance of the captions. Subsequent work could therefore connect subtitling choices with audience judgments and measures of caption quality. Such an approach would provide a broader account of how informal language is mediated across languages within audiovisual communication.

5. Conclusion

The analysis traced how 115 English slang items occurring in *Anyone But You* were rendered for Indonesian viewers. Evidence was found for four of the eight procedures contained in Baker's framework. Culture-oriented adaptation occupied the highest position, accounting for 40 instances (34.8%). It was followed by reformulation with lexically distant expressions, which appeared 39 times (33.9%). Neutralized wording occurred in 19 cases (16.5%), while semantically connected reformulation accounted for the remaining 17 cases (14.8%).

This distribution indicates that the subtitler tended to favor expressions that would sound familiar, idiomatic, and readily comprehensible within Indonesian cultural settings instead of maintaining close verbal correspondence with the source dialogue.

The pattern further illustrates that rendering cinematic slang demands considerable interpretive flexibility because informal English expressions frequently lack one-to-one lexical matches in Indonesian. To address this difficulty, the subtitler selected context-responsive solutions capable of retaining speaker intention, interpersonal effect, and conversational naturalness while accommodating Indonesian linguistic conventions and cultural expectations.

The present analysis extends scholarship on audiovisual language mediation by clarifying how contemporary English slang can be reformulated for Indonesian screen audiences. Its results may also assist subtitle practitioners, students working in language mediation, and scholars concerned with informal discourse in captioning. Subsequent inquiries could examine other cinematic genres, streaming services, or audiovisual formats in order to develop a wider perspective on the cross-linguistic rendering of present-day slang.

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