

Exploring Subtitling Strategies and Pronoun Translation in “Sang Pemimpi” (The Dreamer) Movie Subtitle

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Abstract

The study of pronoun translation in subtitle is crucial to give insight for subtitler for maintaining the producing accurate, respectful, and culturally sensitive translations, ensuring effective communication across different languages and cultures. This research aims to identify pronoun translation in the Indonesian-English movie subtitle of Sang Pemimpi (The Dreamer) movie. This study was designed as qualitative research, with content analysis as a method of collecting the data. The analysis focused on how the pronoun in the subtitle translated from SL to TL, what are the cultural reasons of using pronoun and what are strategies used by the translator with considering grammatical and socio-cultural aspects in both the Source Language (SL) and Target Language (TL). The findings reveal three categories of pronoun translation occur in subtitle, they are pronoun to pronoun, pronoun to reference, and pronoun to omission. A total of 680 pronouns were translated, with 521 (77%) translated as pronoun to pronoun, 152 (22%) as a pronoun to omission, and 7 (1%) as a pronoun to reference. These results underscore the diverse background factors influencing why pronouns are translated, including socio-cultural and grammatical considerations. There are several subtitling strategies used by translators to translate the sentences, including genralization, direct translation, explicitation, and subtiution. These strategiess are employed to ensure fidelity to the original meaning while adapting to linguistic and cultural nuances in the target language.

Keywords: translation; pronoun; movie; subtitle

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Introduction

The movie industry has grown rapidly and become one of the main pillars of global entertainment in recent decades. Technological developments, such as the use of

sophisticated visual effects and more modern production techniques, have expanded the reach of movies to wider audiences in the world. The emergence of various movies from various countries with different cultural and linguistic backgrounds also has its own

challenges, one of them is how to convey the message in the movie to audiences who do not understand the original language of the movie. To respond to the phenomenon, according to Karamitroglou (2000) there are several strategies such as dubbing(lip-sync), narration, free-commentary, and subtitles or subtitling to deliver meaning from the movie from SL to TL.

The most common strategy used by translators to help TL audiences enjoy SL movies is by subtitling, the process of converting a source language (SL) movie or audiovisual media to a target language (TL) version while maintaining the original spoken meaning (Gottlieb, 1992). Subtitling is a technique that technically transfers an SL movie or audiovisual media to a TL movie or audiovisual media that is synced with the original speech message (Pedersen, 2011). The subtitles help the audience to understand the conversation, normally shown at the bottom of the screen. However, even though subtitles have become a practical way to convey the meaning of the movie, the translation process is still challenging. They have to deal with technical challenges such as limited space to place text on the screen, against the speed of conversations that occur in the movie (Karamitroglou, 2000, Zhang, 2018). Apart from that, the translator also has to pay attention to complex parameters as Zhang (2018) and Alsager (2023) found in their studies such as synchronization, culture-bound terms and audience acceptance.

One of cultural-bound terms problems is translating pronouns. This is because pronouns (including personal pronouns and demonstrative pronouns) are included in cohesive devices (Ludji, 2020). Translators in translating texts may deliberately omit some parts of the translated text, one of which is by omitting cohesive devices (Zojer, 2011, Abdelaal, 2019) because they are considered meaningless even though they are important for text understanding and coherence.

In many languages, pronouns often have specific social, cultural, or gender meanings, which are not always easy to translate directly into another language (Brown & Gilman, 1960, Baker, 2011). Translators must consider the

nuances of meaning and cultural context of the source language (SL) so that the translation remains accurate and easy to understand by the target language (TL) audience. It was argued by Nida and Taber (1969) that the importance of translation is capturing the intended meaning, effect, and cultural nuances of the source text through the strategies of translation. Likewise, Larson (1998) stated that one of the most fundamental concepts in translation is to express the meaning of the source material in a natural and correct way in the target language.

To deal with cultural-bound terms problems in translating subtitles, Gottlieb (1992) established subtitling strategies to help translators, they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. In addition, Nedergaard-Larsen (1993) proposed six translation strategies, they are transfer or loan, direct translation, explicitation, paraphrase, adaptation, and omission. Furthermore, from the several strategies mentioned, six strategies proposed by Pedersen (2005, 2011) are the more comprehensive strategies for translating culture-bound terms. It emphasizes the choice of strategy depends on various factors; text length, dialogue speed, target audience, as well as the technical limitations of the subtitling itself. The six strategies are equivalent, retention, specification, explicitation, addition, direct translation, generalization, substitution and omission.

Besides using the subtitle strategies, to translate pronouns in subtitles translators should also pay attention to the socio-cultural aspects that influence the decision to use the pronouns. Among the theories that can be used to trace the use of pronouns in translation are Brown and Gilman (1960) identified two axes that regulate the usage of pronouns: power and solidarity, represented by two ways known as V and T (from Latin *vōs* and *tū*). Power considerations include the addressee's age, familiar relationship such as parents, wealth, and social status. Wardhaugh (2006) gives the example of power in a family, for example, the parents call their children by their names, whereas the youngsters call their

parents with 'Mom' or 'Dad', without calling their names.

Furthermore, solidarity is a form of closeness between speaker and addressee, the choice of pronouns when speaking with strangers and those closest to them such as family is also different (Morin, 2005, Sudartini, 2009). Additionally, Hudson (1996) stated that "solidarity" is concerned with the social distance between people—how much experience they have known each other and how many social characteristics such as religion, sex, age, region of origin, race, occupation, or interests that they share.

In addition, pronoun usage is also influenced by politeness and context; formal or informal situations. Regarding the term of politeness, Holmes and Wilson (2017) describe politeness as taking into account social elements (social distance in terms of solidarity or formality), social position, and a community's social ideals throughout communication processes. Brown and Levinson (1987) suggest three factors contributing to people's choice of politeness strategies, they are social distance, relative power and the degree of the imposition the speech act entails.

Discussing the politeness in pronoun use, English and Indonesian have differences in the use of pronouns based on the politeness. Indonesian has rules of politeness in pronoun use, while English does not (Yusuf, et.al., 2019). For instance, In English, the use of pronouns such as 'you' to call the second-person both elder and younger people, while in Indonesian, the speaker might use *kamu*, *kau*, or *anda* based on to whom the speaker's is talking to (Djenar, 2018). On other hand, to present the politeness Indonesian uses the specific pronouns such Pak 'Sir', to call the elder man or Bu to call the elder woman as stated by Brown and Gilman (1960) and Baker (2011).

According to Steinhauer (2010), the politeness in Indonesian arises because Indonesian is a part of Malay vernaculars. Therefore, Malay cultural values are always upheld, including in communication. In social interactions, the Malays put a high emphasis

on politeness and solidarity (Dickson, 1994). In accordance with Hamzah (2012) stated that politeness during communication in Malay is measured through the use of pronouns, nicknames, titles, respectful references and the selection of words that do not offend someone. Hence, there are similarities in language, including when using pronouns, there are different pronouns when dealing with whom, as Karim, et.al (2010) stated that personal pronouns in Malay (and Indonesian) can be divided into refined or respectful forms such as *saya* 'I', *kami* 'we' and *kita* 'we' or 'us' and also less refined or rude forms such as *aku* 'I' and *engkau* 'you'.

As for the use of pronouns based on the context of formal and informal situations, the use of pronoun in the context is adapted the politeness, power and solidarity. For instance, to say 'I' in Indonesian can use *saya* when in a formal situation, or *aku* in an informal situation, this is used to differentiate attitude (Manns, 2012).

The different situations caused exclusivity and inclusivity between interlocutors in Indonesian. To call 'we' in Indonesian, speaker can use *kami* as exclusive pronoun and *kita* as the inclusive first-person pronoun (Sudartini, 2009). The use of *kami* is assumed the listener is not include in the conversation, while the use of *kita* the listener assumed involve in conversation. Another example, in formal contexts, Indonesian usually uses pronouns that reflect respect and hierarchy such as the use of titles or formal greetings (Baker, 2018).

To see how the socio-cultural relationship in translating movie subtitle from Indonesian and Malay language into English, we can learn from the focus of the topic of this research, that is translating pronouns in movie subtitle texts. The researcher used Indonesian-English subtitle of *Sang Pemimpi* (The Dreamer) movie subtitle as the object of this study. *Sang Pemimpi* (The Dreamer) movie was released in 2009, although this movie has been released for a long time, research on this movie continues to be carried out in the following years, such as Muhammad (2019) and Yulisinta, et.al (2023) who examined the spiritual and cultural values in the movie *Sang Pemimpi*, deixis contained in conversations in

the movie (Rachmanita, 2016), while this study examines how personal pronouns are translated in Indonesian-English movie subtitles considering that this movie has dialogue originating from the Belitung language.

Besides studies related to *Sang Pemimpi* (The Dreamer) movie, previous studies related to subtitle strategies in movies among them are Alsager, et. al (2023), Wahyudi, et.al (2024) explore how the strategies used in subtitles in general. In addition, studies directly related between culture and subtitling strategies, among them are Aloševičienė. (2022), Murthy, et.al (2024), look at how strategies commonly used in subtitling deal with culturally bound words such as specific terms, expressions, or ideologies of a particular culture. Furthermore, Abdelaal (2019) discusses the strategies and quality assessment of subtitling culturally bound terms, focusing on translating them in the subtitles to convey their meaning, and Zhang (2018) summarizes how the challenges faced in subtitling and its strategies.

The studies related to translating pronouns in a text or movie have been done by Kurniawati & Setyaningsih (2016) exploring how maintaining intimacy with personal pronouns in movies. Sujarwati, et.al (2022) looking at how translation strategies are used to translate personal pronouns in movies, and Wijayanti, et.al. (2022), exploring corpus-based pronouns to discuss authorial pronouns in EFL academic writing.

From the previous studies mentioned, there is no study that explicitly discusses the translation of pronouns in subtitles and how it relates to the culture raised in the movie. Thus, this study aims to explore how the translator translates pronouns in the Indonesian-English subtitle of *Sang Pemimpi* (The Dreamer) movie and what are the underlying reasons in terms of socio-cultural aspects with the background of Belitung Malay culture. To reach the goal, this research addresses several research questions; what are the types of pronoun translation done by the translator, what pronoun translation occurred? what are the subtitle techniques used?, and what socio-cultural aspects are related to pronoun translation?

Through addressing those research questions, this study is expected to provide valuable academic insights. It contributes to refining translation theories and offers practical applications for teaching translation, helping to develop more culturally sensitive and effective translation practices.

Methodology

This research was designed as a qualitative study to investigate the subtitling strategies and the socio-cultural reason behind translating pronouns in Indonesian-English subtitles of *Sang Pemimpi* (The Dreamer) movie.

To collect the data, the researcher used content analysis as used by Pedersen (2011) to explore how pronouns are translated, capturing the nuances and strategies used by translators. Content that was used in this research is the subtitle of *Sang Pemimpi* (The Dreamer) movie, in which the type of data is written text.

The researcher follows the procedure of qualitative research that was proposed by Miles and Huberman (1994) to analyze data such as data reduction, data display and conclusion drawing. All pronouns in the subtitles (excluding conversations without pronoun use) were identified and classified into four types of changes: pronoun to pronoun, pronoun to omission, pronoun to reference and pronoun to others. After classifying the data, the number and percentage of occurrences were visualized into a quick tabulation. According to Arikunto (1998), data tabulation is a general description that comprises scoring (providing scores) on various elements that need to be scored and assigning a code to any object that does not have a score and then described in a tabulation.

Then, the data were analyzed based on the subtitle strategies by Pedersen (2005, 2011) and displayed descriptively by dividing the discussion according to the type of pronoun changes found. After analyzing, determining the findings and discussing them, the last step is to make a conclusion. The results and

discussion of this research are concluded at the end of the chapter.

Results and Discussion

Based on the identification of pronoun translations, the total number of pronouns occurring in Sang Pemimpi (The Dreamer) movie are 680. This number was obtained from all pronouns identified in the Indonesian subtitles, because this movie is an Indonesian movie.

After identifying the number of pronouns, the pronouns are categorized based on the types of pronoun translation. The findings are divided into four categories: pronouns to pronouns, pronouns to omission, pronouns to reference, and pronouns to others.

The finding reveals that 521 pronouns (77%) are translated as pronoun to pronoun, 152 pronouns (22%) as pronoun to omission, and 7 pronouns (1%) as pronoun to reference. For a detailed overview of the distribution of categories, types, and frequencies of pronoun translation on the subtitle, see the table below.

Table 1 Quick Tabulation

Quick Tabulation		
Type	Amount	Percentage
Pron-pronoun	521	77%
Pron-reference	7	1%
Pron-omission	152	22%
	680	100%

Based on the table above, the most common type of pronoun translation is pronoun to pronoun with the total of number is 521 pronouns or 77%, this is probably due to several reasons including because this movie contains a lot of narration and dialog between characters (Muhammad, 2019). While the least number of pronoun translation is pronoun to reference with the total is 7 or 1%. In the following discussion, some example sentences of each type of pronoun translation in subtitles are provided to give readers an idea of how and why the pronouns are translated.

1. Pronoun to Pronoun Translation

The pronoun to pronoun category is the most common category occurring in this subtitle translation. There are 521 or 77% pronoun to pronoun translation with various types. The most common type *Aku* translated into 'I', the next is the pronoun *-mu* translated into 'You', and the pronoun *Ku* translated into 'My'. The quick tabulation of pronoun to pronoun translation can be seen on the table 2 below.

Table 2 Pronoun to Pronoun Translation

Pronoun to Pronoun		
Type	Frequency	
Aku>I	78	14,97%
mu>you	57	11%
ku>my	38	7%
ini>this	36	7%
kita>we	36	7%
Dia>He	32	6%
itu>that	31	6%
kami>we	30	6%
mu>your	28	5%
kalian>you	20	4%

In the category of pronoun to pronoun translation, the pronoun *Aku* translated into 'I' occurs 78 or 14.9%, followed by *mu* translated into 'you' 57 times or 11% and followed by *ku* being 'my', *kita* becomes 'we' and *ini* to 'this' 36-38 times or 7% of the number of pronouns translated. The pronoun *Aku* 'I' is highly used because this movie adapts the story from the novel with the same title that is *Sang Pemimpi* (The Dreamer) that written in first-person point of view (Muhammad, 2019), so that the narration and dialogue in the movie also use the same point of view.

The number of sentences provided as the examples of pronoun to pronoun translation, these few sentences represent the reasons why pronoun to pronoun translation occurs. The first example is the sentence below.

Example 1

SL : *Aku seorang sarjana ekonomi, kawan.*

TL : I am a bachelor of economics graduate.

From example 1, the translator used a generalization in translating *sarjana ekonomi* translated as 'bachelor of economics graduate'; it tends to be more familiar in English. The term *sarjana* in Indonesian implies a status of degree holder, but, in English, the term 'bachelor' is unclear, it needs a specific educational level or field. The translator also used omission. In the last sentence, the word *kawan* is omitted. It occurs to maintain brevity and avoid unnecessary elements in the subtitle, which is a common practice in subtitling to fit time and space constraints while preserving the essential meaning of the dialogue.

The use of the pronoun *aku* in the example 1 indicates an equal conversation between the speaker and the addressee (Murtisari, et al., 2019). In Indonesian, the personal pronoun 'I' can be translated as *saya* or *aku* depending on the context and who the addressee or the person being spoken to.

The pronoun *saya* is the formal form of 'I', usually used when talking to people who are older or in a higher position, while *aku* is used by Indonesian when talking to people of the same age or position. Djenar (2008) found that

using *aku* is intended to convey their originality and intimacy in a nontraditional way. Although *aku* is typically associated with well-known individuals, it serves a unique purpose. Murtisari, et.al. (2019) revealed that the choice of the words *aku* and *saya* always adjusts to what the speaker will address.

The next example is example 2, the translator translated *mu* into 'you'. In English, 'you' refers to any second-person, indicating a second person (singular or plural). Literally, 'you' would be interpreted as *kamu* or *-mu*, that is an abbreviation of *kamu* without changing the meaning (Lai, et.al., 2013), also as a clitic in Indonesian sentence (Oktavianti, et.al., 2019).

Example 2

SL : *Untukmu dan Arai*

TL : For **you** and Arai

From the example 2 above, the translator used a direct translation strategy. This strategy is indicated by translating the SL into TL word for word or matching the structure and meaning without significant modification. The word *untuk* is directly translated to 'for', *mu* translated to 'you', *dan* translated to 'and', and *Arai* also translated to 'Arai' in the same word.

The example 2 is a fragment of dialogue between Father and Ikal (in the movie), the father is older than Ikal, their relationship is close, as Lai, et.al (2013) stated that in Malay, the pronoun *mu* or *kamu*, both pronouns can be used to refer the second person of equal or lower rank, such as a peer or an adult to a younger person.

In Indonesian, the use of *-mu* and *kamu* are generally quite different. The pronoun *kamu* refers to someone equal, while *-mu* refers to a person with close relationship or someone in a higher position (Baker, 2018). However, in Malay areas, including Belitung, the pronoun *-mu* can be used to show intimacy or friendship.

The next example is provided to show the grammatical equivalence in translating pronouns, the grammatical factor usually causes changes in the translation, however, in pronoun to pronoun translation, many

sentences actually have the same structure even though they are translated either from Indonesian into English or vice versa, here is the following example.

Example 3

SL: **Dia** mengajakku bermimpi sangat tinggi

TL : **He** encouraged **me** to dream high

The phrase *mengajakku bermimpi* from SL is explained as 'encouraged me to dream' in TL. In Indonesian, the word *mengajak* literally means 'to invite' or 'to ask', but in this context, it conveys a broader meaning of inspiring or encouraging someone. So, the first strategy used by the translator is explicitation, the translator explicits the meaning from *mengajak* to 'encourage'. Another strategy is generalization. The phrase *sangat tinggi* is translated as 'high', it covers the idea of *sangat tinggi* without needing to explicitly include 'very' in the translation. This allows the translator to remain smooth and concise while still capturing the original meaning.

The pronouns *dia* and *ku*, as in the previous sentence examples, are also used in

informal conversation with equal persons (Baker, 2011). This is because example 3 is a fragment of the conversation when Ikal told about Arai. The pronoun *Dia* or 'he' refers to Arai, his close friend, and the pronoun *ku* refers to himself.

2. Pronoun to Omission Translation

The next category is pronoun to omission or zero pronoun. In the category of pronouns to omission translation, addition of pronouns occurs more commonly in English, adding 'you' occurs 39 times or 26%, adding 'it' 34 times or 22%, adding 'that' and 'I' 17 times or 11%. These numbers are the three highest frequencies of adding pronouns, while there are only two pronouns being removed from Indonesian into English, the pronoun *-nya* becomes '[]' 3 times or 2% and *ini* becomes '[]' 3 times. The total of pronoun to omission translation is 1 time or 1% of the number of pronouns translated. The quick tabulation of pronoun omission or addition can be seen on the following table 3.

Table 3 Pronoun to Omission Translation

pronoun to ommision		
Type	Frequency	
[]>you	39	26%
[]>it	34	22%
[]>I	17	11%
[]>that	17	11%
[]>there	8	5%
[]>my	7	5%
[]>us	6	4%
[]>we	6	4%
nya>[]	3	2%
ini>[]	1	1%

In the pronoun to omission category, the findings showed there are more pronoun additions from Indonesian into English than omissions, these additions are generally in the form of subjects located at the beginning of the sentence, as in the example sentence below.

Example 1

SL : [] *Lucu sekali*

TL : **It** is funny

The strategy of subtitling used is generalization, the phrase *lucu sekali* translated into 'funny', with omitting the emphasis of *sekali* which literally translated in English as 'very' or 'extremely'. This generalization reduces the intensity of the humor conveyed in the SL but maintains the core meaning of the statement.

As for adding 'It' in the English sentence, it introduces a subject that makes the sentence complete and grammatically correct in English. This change transforms the phrase into a more natural and fluid statement in English, which is necessary because English sentences typically require a subject. With changing the form of the message in the source language (SL) to express the same idea in the target language (TL) from a different perspective or in a different form, often to account for cultural or linguistic differences (Vinay & Dalbarnet, 1958).

While the reason of pronoun to omission used is to make the sentence effective and efficient as stated by Vinay & Delbarnet, (1995) to make an effective or efficient sentence, that the subject can be omitted if it is clear from the previous context, or avoid the repetition of certain words to avoid confusion. The same thing is done in the example 2 below

Example 2

SL : *Sejak [] kecil, aku suka menulis.*

TL : Since **I** was kid, I like writing

The phrase *sejak kecil* from SL directly translated to 'Since I was Kid' in TL, which is a generalization and substitution strategies adaptation. Generalization used to translate *kecil* which the literal meaning is 'small', but

the translator used 'kid' to generalize the concept in order to make it understandable. While substitution is used to adapt *sejak kecil* that literally is 'since small' into a more natural English expression. Out of the discussion, there is a grammatical error, it should be translated as 'Since I was a Kid' to properly reflect the English usage and convey the same meaning.

The pronoun *aku* in the SL sentence appears once to make the sentence effective, while in TL, the pronoun 'I' appears repeatedly precisely so that the sentence is effective. As the studies of Puspitasari (2016) and Susini (2020) have identified the phenomenon of pronoun omission or adding pronouns among the goals is to maintain the suitability of the sentence and make the sentence more natural in the target language.

3. Pronoun to Reference Translation

Based on the findings, pronoun to reference is the least category, there are only a few words that changes in the pronoun to reference, there are only three changes in the pronoun to reference, namely from *Ibu* to 'I' once or 14%, *Mak Cik* into 'you' 2 times or 29% and *abang* into 'you' 4 times or 57 %. To see how the frequency of changes occurs, see the following table 4 below.

Table 4 Pronoun to Reference Translation

Pronoun to Reference		
Type	Frequency	
Abang>you	4	57%
Makcik>you	2	29%
Ibu>I	1	14%

To see how pronoun to reference translation is used by translators in translating their subtitles, the following are the sentences as the example of pronoun to reference translation.

Example 1

SL : **Mak Cik** pandai membuat kue, bukan?

TL : **You**'re good at making cakes, right?

From the example, it can be seen the strategy used is substitution. The translator substituted *Mak Cik* to 'You', from specific pronoun to

general in order to make the sentence sound more natural in English. This substitution adjusts the sentence to fit common English phrasing and avoids awkward literal translation.

The pronoun *Mak Cik* in SL that shown on example 1 refers to a kinship term to call a middle-aged woman in Belitung, the place where this movie is taken. *Mak Cik* is a kinship term in Belitung that used to call the older woman (Dickson, 1994). Dodi (2023) stated that the significance of *Mak Cik* is multifaceted.

It can encompass roles in family dynamics, traditional practice and community cohesion.

As the same thing happens in the following example, the word *abang* is translated into 'you', it can be seen as follow.

Example 2

SL : **Abang** sudah lama jadi pemusik?

TL : How long have **you** been a musician?

The pronoun *abang* in Malay culture usually calls an elder brother or man that is not too old or not much different ages. (Dickson, 1994, Steinhauer, 2010, Kasdan, et.al., 2018) it is a kinship term to show that the speaker is being polite and does not have a close personal contact with them (Murtisari, et al., 2019).

The subtitling strategies used are substitution, and omission. The phrase *sudah lama* from SL which literally 'for a long time' substituted with 'how long' in TL, this substitution makes the sentence more idiomatic in English. The word *Abang* is omitted because it refers to a culturally specific term and has no direct equivalent in English that would fit naturally in this context, so it is omitted to keep the translation smooth and relevant to the audience.

Another example, pronoun *Ibu* changed to 'I', in accordance with Steinhauer (201), the term *Ibu* is often used as both a respectful form of self-reference or to refer to someone else as a 'mother'. As in the following sentence, shows the existence of solidarity between speaker and addressee, the speaker uses the reference *Ibu* to show intimacy as family (Brown & Gilman, 1960).

Example 3

SL: **Ibu** selipkan di bawah pintu

TL: **I** tucked it under the door.

From the example 3 above the translator used substitution, the term *Ibu* from SL which means 'Mother' or 'Mom' substituted with 'I' in TL. In this case, *Ibu* is translated as 'I' to fit the context where the speaker refers to their own action. This substitution simplifies the translation and adjusts it to English norms where self-reference is simply 'I'. The translator also used omission, the object of

action (what being tucked) is omitted in SL, but TL includes 'I' to clarify what is the object. Through the omission strategy, the text is more understandable for the audience.

Conclusion

There is a relationship between the subtitling strategies employed by translators and the changes in pronouns that occur in translation. The translators use strategies that are deemed appropriate to preserve the meaning from the source language (SL) to the target language (TL). Additionally, translators often combine multiple strategies when translating a sentence to maintain a balance of meaning between SL and TL. Furthermore, changes in pronouns are often motivated by cultural adaptation, ensuring that the language used in the translation is easily understood by the target audience. This reflects the translator's efforts to achieve clarity while maintaining the cultural and linguistic integrity of the original content.

The implications of this study suggest that subtitling strategies play a crucial role in maintaining the integrity of meaning when translating audiovisual content. By carefully selecting and combining strategies, such as retention, substitution, and explicitation, translators can ensure that the translation is culturally appropriate and understandable for the target audience. The adjustment of pronouns and other linguistic elements highlights the need for translators to be culturally sensitive, particularly in cross-cultural translations.

However, there are some limitations of this study, such as the subtitles are obtained from the web where there is a possibility that anyone can access to translate them, so further research takes data from official translators or professionals so that the accuracy of the data is guaranteed. In addition, the analysis of pronoun translation and its relation to the subtitling strategies used as well as revisiting the socio-cultural aspects are also not very detailed, so further research is recommended to conduct in-depth studies on these aspects.

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