

## SUBTITLING STRATEGIES IN DERRY GIRLS SEASON 2 TV SERIES

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### **Abstrak**

*Penelitian ini bertujuan untuk mengidentifikasi dan menganalisis strategi subtitling dan ekuivalensi terjemahan dalam serial televisi Derry Girls Season 2. Data diambil dari Derry Girls Season 2, dan dikumpulkan dengan menggunakan metode observasi dan metode dokumentasi. Metode deskriptif dan teknik analisis isi digunakan untuk menganalisis data. Data dianalisis dengan menggunakan teori Subtitling Strategies dari Gottlieb (1992) dan teori Translation Equivalences dari Nida (1964). Hasil analisis menunjukkan bahwa terdapat 1.761 data. Namun, karena kompleksitas bahasa, beberapa data menerapkan lebih dari satu strategi Subtitling dan dua jenis ekuivalensi terjemahan. Sepuluh Strategi Subtitling menurut Gottlieb diterapkan, dengan urutan dari yang paling sering hingga yang paling jarang digunakan: paraphrase, transfer, deletion, condensation, imitation, expansion, dislocation, decimation, transcription, dan resignation. Strategi paraphrase paling sering muncul karena adanya penggunaan bahasa yang bersifat kultural atau spesifik budaya, sedangkan transcription dan resignation merupakan strategi yang paling jarang digunakan. Adapun untuk ekuivalensi terjemahan, baik ekuivalensi formal maupun dynamic diterapkan, dengan ekuivalensi dynamic menjadi yang paling dominan, mencerminkan fokus pada kealamian dan kejelasan.*

**Kata kunci:** *Derry Girls Season 2, Ekuivalensi Terjemahan, Strategi Subtitling.*

### **Abstract**

The study aims to identify and analyze subtitling strategies and translation equivalence in the television series Derry Girls Season 2. The data were taken from Derry Girls Season 2, and the data were collected using the observational method and a documentation method. A descriptive method and content analysis technique were used to analyze the data. The data were analyzed with Gottlieb's Subtitling Strategies theory (1992) and Nida's Translation Equivalence theory (1964). The results of the analysis showed that there are 1.761 data. However, due to the complexity of language, some data applied multiple subtitling strategies and two translation equivalences. Ten of Gottlieb's Subtitling Strategies were applied, ranging from the most frequently to the least frequently used: paraphrase, transfer, deletion, condensation, imitation, expansion, dislocation, decimation, transcription, and resignation. The paraphrase strategy appeared most often due to the use of culturally specific language, while transcription and resignation were the least applied. As for translation equivalence, both formal and dynamic equivalence were applied, with formal dynamic equivalence being the most commonly applied equivalence, reflecting a focus on naturalness and clarity.

**Keywords:** Derry Girls Season 2, Translation Equivalence, Subtitling Strategies.

## 1. Introduction

Subtitles play a crucial role in audiovisual content. Remael (2010) stated that audiovisual content generally utilizes two types of signs and two different communication channels. These include audio-verbal signs (spoken words), audio-nonverbal signs (other sounds), visual-verbal signs (written text), and visual-nonverbal signs (all other visual elements). Audiovisual content includes movies, TV series, cartoons, sports programs, reality shows, documentaries, cookery programs, current affairs, edutainment material, commercials, educational lectures, corporate videos, and more (Díaz-Cintas and Remael, 2021). Nowadays, audiovisual media are one of the most popular forms of entertainment. With a vast amount of high-quality content available in different languages, subtitles help make audiovisual content more accessible. Subtitles exist to help people enjoy and understand audiovisual content in different languages, breaking down language barriers and expanding access to audiovisual content.

To break down the language barrier and expand access to foreign movies, subtitling – the process of creating subtitles – needs to be done properly. Subtitling may be described as a translation practice that consists of rendering in writing, usually at the bottom of the screen (Díaz-Cintas, 2013, p. 274). Georgakopoulou (2009) stated that in subtitling, language transfer occurs between two different modes, which are converting spoken dialogue into written text and transitioning from the soundtrack to the subtitles. Therefore, subtitling is not limited to spoken dialogue but also includes verbal information displayed on the screen, such as letters or banners, as well as audio elements like song lyrics or voiceovers.

In the subtitling process, Gottlieb (1992) proposed ten subtitling strategies: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Each strategy helps to maintain the authenticity of the original performance while ensuring that the subtitles are clear and comprehensible. A well-crafted subtitle helps preserve the voice, tone, and expressions of the characters, enabling audiences to understand the storyline, cultural context, and emotional nuances in the film. Since a character's voice plays a crucial role in defining their personality, it must align with facial expressions, gestures, and body language (2009).

Several previous studies have discussed subtitling strategies in movies and YouTube video using Gottlieb's theory. A study by Wigraha (2021) entitled "Subtitling

Strategies Used in the Subtitles of *Zootopia* Movie" discusses the types of subtitling strategies and the quality of the subtitles found in the *Zootopia* movie using the subtitling strategies theory by Gottlieb (1992) and the translation quality assessment theory by Larson (1984). This study employed qualitative methods to analyze and describe the subtitling strategies and translation quality. The results of this study show that 10 out of 10 subtitling strategies have been identified in the *Zootopia* movie. As for the translation quality, the analysis shows that there are more accurate translations in the *Zootopia* movie. The study conducted by Wigraha and this study have similarities in that both focus on subtitling strategies using the theory by Gottlieb (1992). There are also differences between this study and Wigraha's study, in which Wigraha's study, besides analyzing subtitling strategies, also examined the quality of the translation in the subtitles to assess its acceptability. Meanwhile, this current study focused on translation equivalence in addition to subtitling strategies to analyze how well the meaning is preserved. The study serves as a relevant reference for the current study, which analyzed subtitling strategies in a television series

Television series are one of the most popular forms of entertainment worldwide. According to Netflix's report, for the first half of 2024, television series dominated the top 25 most-watched programs. Many people enjoy television series as a form of entertainment, escapism, cultural insight, artistic appreciation, and relaxation. With the rise of streaming platforms such as Netflix, Disney+, and Prime Video, audiences worldwide can access popular television series with professionally produced subtitles.

This study analyzed subtitling strategies in a popular television series entitled *Derry Girls* (2018-2022), which can be streamed on Netflix. To structure the analysis, this study was guided by the following research questions: 1) What are the subtitling strategies applied in the Indonesian subtitles in *Derry Girls Season 2*?; 2) What is the translation equivalence of the dialogue in *Derry Girls Season 2* in its Indonesian subtitles?

*Derry Girls* was chosen because this television series offers rich linguistic material that is interesting to analyze in terms of the subtitling strategies used in the Indonesian subtitles. Moreover, this study also analyzed translation equivalence in the Indonesian subtitles in *Derry Girls Season 2* because subtitling is heavily constrained by factors such as time and space. Therefore, analyzing equivalence alongside the subtitling

strategies helps determine how translators navigate these constraints while striving to maintain the original meaning.

## **2. Methodology**

### **Method**

Research methods are a systematic approach required to guide the research implementation process. They provide information on data sources, data collection methods and techniques, and data analysis methods and techniques. The qualitative method was used in this study as this study data source rely on text and image data (Creswell & Creswell, 2018) such as subtitles and dialogues. After transcribing the dialogues and the subtitles, the data were analyzed from the subtitling strategies and the translation equivalences used.

The data source for this study is a television series entitled *Derry Girls*, produced by Hat Trick Productions. *Derry Girls* tells the story of a group of friends as they navigate their teenage years amid the political and social tensions of the early 1990s in Derry City. This television series was chosen because it features Northern Irish colloquial expressions, profanity, and slang. Among the three seasons of this series, this study analyzed subtitling strategies and translation equivalences in season 2, as the characters' personalities and relationships are well-established. Additionally, the use of local idioms, slang, and fun language increased in season 2 compared to other seasons. Six episodes in season 2 feature more scenes with quick exchanges, overlapping dialogues, and layered conversations. These elements require careful adaptation to ensure that the humor, cultural references, and narrative timing are accurately conveyed in Indonesian, making the series an excellent source of data for analyzing subtitling strategies and translation equivalences.

### **Data Collection Technique**

The data of this study were collected using the observational method and documentation technique. The observational method refers to the method used to record and write down information gathered during the observation process (Creswell and Creswell, 2018). Thomas (2003) stated that the note-taking technique refers to recording either in detail or briefly from documents, discussions, or observed events.

The first step was downloading the English and Indonesian scripts of *Derry Girls Season 2*. Second, double-check that the English and Indonesian scripts are correct. Third, comparing the English dialogues with the Indonesian subtitles to find out which subtitling strategies and translation equivalence occur. The last step is identifying and classifying the subtitling strategies and translation equivalence used in the Indonesian subtitles.

### Data Analysis Technique

A descriptive qualitative method and content analysis technique were used in this study. There are several steps in analyzing the data. The first step is analyzing subtitling strategies on the data that has been collected. The last step is analyzing the translation equivalence that occurs in the application of subtitling strategies in the Indonesian subtitles of the series *Derry Girls Season 2*. Below is the analysis example from Gottlieb's subtitling strategies theory and Nida's translation equivalence theory:

**Table 2.1 Gottlieb's Subtitling Strategies Theory Example**

| Original film segment                                 | Danish television subtitle                            | Back-translation                                             |
|-------------------------------------------------------|-------------------------------------------------------|--------------------------------------------------------------|
| ...We would collapse<br>like a bunch<br>of...broccoli | ...We would collapse<br>like a bunch<br>of...broccoli | ...We would collapse<br>like a portion of boiled<br>broccoli |

Gottlieb (1992, p. 168) provided an example of the expansion strategy from English to Danish. The translator used the expansion strategy to translate the utterance 'broccoli' to the target language 'koggt broccoli.' The translator expanded the dialogue by adding 'koggt', which means 'boiled' in the target language, to make the imagery more specific rather than 'bunch of broccoli', to ensure the target audience understands the comparison being made.

**Table 2.2 Nida's Translation Equivalence Theory Example**

| Source Language | Target Language |
|-----------------|-----------------|
| Holy Kiss       | Ciuman Suci     |

Nida (1964, p. 159) provided an example for formal equivalence, which is a phrase from the Holy Bible, holy kiss' would be rendered literally. For instance, if 'holy kiss' is literally translated into Indonesian, it would be 'ciuman suci'.

### 3. Findings and Discussions

This study examines the subtitling strategies and translation equivalences in Indonesian subtitles of the second season of the television series *Derry Girls Season 2*. The result of this study showed that a total of 1.761 data were found, with some applying multiple subtitling strategies and two equivalences. The following is an analysis of subtitling strategies and translation equivalence found in this study.

**Table 3.1 Analysis of Data [169]**

| <b>Timestamps</b> | <b>Source Language</b>                     | <b>Target Language</b>                     | <b>Subtitling Strategy</b> | <b>Translation Equivalence</b> |
|-------------------|--------------------------------------------|--------------------------------------------|----------------------------|--------------------------------|
| 10:13-10:16       | Sister Michael! I don't have a Protestant! | Suster Michael, aku tak punya <b>teman</b> | Expansion                  | Dynamic                        |

The dialogue above is from episode 1. Expansion is used in the dialogue '*I don't have a Protestant*' by adding the word '*teman*' in the Indonesian subtitle. If the dialogue is translated word-for-word, it would be '*Suster Michael! Aku tidak punya Protestan!*', which will make the audience confused because it sounds ambiguous. Therefore, in the context that Sister Michael tells the students that they need a partner for tomorrow's activity, the translator adds '*teman*' in the target language subtitle to clarify the meaning from English to Indonesian, to make it clearer to the audience.

As for the equivalence, the dialogue above is considered to apply a dynamic equivalence because the translator reconstructs the meaning from the source language to the target language by adding a culturally appropriate and semantically necessary word '*teman*' because if the translator translates the dialogue literally, it will be '*Suster Michael aku tidak punya Protestan!*' it will sound strange in Indonesian. The translator prioritizes a natural Indonesian expression, ensuring that the intended message is contextually clear and culturally appropriate. This is caused by the structure of the dialogue from the source language to the target language is different, in which there is an addition of the word '*teman*' in the Indonesian subtitle. Furthermore, instead of directly translating the

dialogue, the translator used a more natural and understandable form in the Indonesian subtitle.

**Table 3.2 Analysis of Data [10]**

| <b>Timestamps</b> | <b>Source Language</b>                            | <b>Target Language</b>                  | <b>Subtitling Strategy</b> | <b>Translation Equivalence</b> |
|-------------------|---------------------------------------------------|-----------------------------------------|----------------------------|--------------------------------|
| 00:55-00:57       | And it was<br>Wogan, <b>for your information!</b> | Dan itu<br>Wogan, <b>asal kau tahu!</b> | Paraphrase                 | Dynamic                        |

The dialogue above is from episode 1. The paraphrase strategy is used to translate ‘*for your information!*’ to ‘*asal kau tahu!*’ because ‘*untuk informasi kamu*’ sounds less natural for the audience, hence why the subtitle paraphrased it to ‘*asal kau tahu!*’ For the equivalence, dynamic equivalence is applied in the dialogue because the Indonesian subtitle conveys the meaning of the dialogue without translating the subtitle word for word, which results in a difference in form. The phrase ‘for your information’ is translated as ‘asal kau tahu,’ making the subtitle sound more natural and conversational in Indonesian.

**Table 3.3 Analysis of Data [9]**

| <b>Timestamps</b> | <b>Source Language</b>                                       | <b>Target Language</b>                                          | <b>Subtitling Strategy</b> | <b>Translation Equivalence</b> |
|-------------------|--------------------------------------------------------------|-----------------------------------------------------------------|----------------------------|--------------------------------|
| 00:45-00:51       | <b>Close the door! No, Orla. Leave, then close the door.</b> | <b>Tutup pintunya. Tidak, Orla. Pergi, lalu tutup pintunya.</b> | Transfer                   | Formal                         |

The dialogue above is from episode 1. The transfer strategy is used in this dialogue because the dialogue in the source language, ‘*Close the door! No, Orla. Leave, then close the door.*’ is fully rendered into the target language, which is ‘*Tutup pintunya. Tidak, Orla. Pergi, lalu tutup pintunya.*’ Therefore, this dialogue employs formal equivalence because it does not involve the addition, omission, or replacement of information from the source language to the target language. The subtitle focuses on the message itself, and the translator maintains a faithful, word-for-word rendering of the original dialogue.

**Table 3.4 Analysis of Data [1376]**

| <b>Timestamps</b>  | <b>Source Language</b>                                                                       | <b>Target Language</b>                                  | <b>Subtitling Strategy</b>           | <b>Translation Equivalence</b> |
|--------------------|----------------------------------------------------------------------------------------------|---------------------------------------------------------|--------------------------------------|--------------------------------|
| <b>12:14-12:17</b> | <b>-I'm talking about...</b><br><i>-Everybody knows what you're talking about, Michelle!</i> | <b>-Aku bicara soal...</b><br><i>-Semua sudah tahu.</i> | Transfer, Condensation, and Deletion | Formal and Dynamic             |

The dialogue appears in episode 5. The dialogues applied three subtitling strategies and two equivalences. The first part of the dialogue applied a transfer strategy, which shows that from the source language, ‘*I’m talking about...*’ is translated into ‘*Aku bicara soal...*’, which is translated word-for-word. Therefore, the equivalence applied is formal equivalence because each lexical item in the source language has a direct counterpart in the target language.

The second part of the dialogue employed a condensation and deletion strategy, as evident from the source language, where ‘*Everybody knows what you're talking about, Michelle!*’ is condensed into ‘*Semua sudah tahu.*’ The translator also applied the deletion strategy by omitting ‘*Michelle!*’, which is a deletion of a proper noun. Even though the translator condensed the dialogue and omitted a proper noun, the subtitle in the target language still preserves the meaning of the dialogue by simplifying it into ‘*Semua sudah*

*tahu.*’ Hence, the equivalence in this dialogue is dynamic equivalence because the condensation of the dialogue ‘*Everybody knows what you’re talking about!*’ is condensed into ‘*Semua sudah tahu.*’ and omits ‘*Michelle.*’

**Table 3.5 Analysis of Data [606]**

| <b>Timestamps</b> | <b>Source Language</b> | <b>Target Language</b> | <b>Subtitling Strategy</b> | <b>Translation Equivalence</b> |
|-------------------|------------------------|------------------------|----------------------------|--------------------------------|
| 21:13-21:15       | <b>Carpe diem.</b>     | <b>Carpe diem.</b>     | Imitation                  | Dynamic                        |

This dialogue is from episode 2. The imitation strategy is applied in this dialogue because the translator maintains identical expressions between the source language and the target language. The phrase ‘*carpe diem*’ is a Latin expression that means ‘*seize the day*’, and instead of translating it into the target language, the translator chose to retain it in the source language. Although the source and target texts share similar forms and content, the dialogue applies dynamic equivalence, as it lacks the strict one-to-one structural and semantic correspondence required by Nida’s formal equivalence.

**Table 3.6 Analysis of Data [35]**

| <b>Timestamps</b>  | <b>Source Language</b>    | <b>Target Language</b> | <b>Subtitling Strategy</b> | <b>Translation Equivalence</b> |
|--------------------|---------------------------|------------------------|----------------------------|--------------------------------|
| <b>02:41-02:42</b> | <b>Cock-a-doodle-doo.</b> | <b>Kukuruyuk</b>       | Transcription              | Dynamic                        |

The dialogue above is from episode 1. This dialogue applied a transcription strategy because ‘*Cock-a-doodle-doo*’ is a non-standard expression, and the translator rendered it into the target language, ‘*Kukuruyuk*’ because the dialogue ‘*Cock-a-doodle-doo*’ does not make sense and does not have meaning in the target language. ‘*Cock-a-doodle-doo*’ is used as an expression to portray the crowing of a rooster. The translator translates ‘*Cock-a-doodle-doo*’ into the target language, ‘*Kukuruyuk*,’ to imitate a rooster’s sound in the target language. As for the equivalence, the dialogue above employs dynamic equivalence, as the translation in the target language prioritizes naturalness and the audience’s understanding. It can be seen that the translator tried to adapt the crowing

rooster's sound from the source language to the target language by rendering '*Cock-a-doodle-doo*' into '*Kukuruyuk.*'

**Table 3.7 Analysis of Data [1184]**

| <b>Timestamps</b>  | <b>Source Language</b>                                                                 | <b>Target Language</b>                                                     | <b>Subtitling Strategy</b> | <b>Translation Equivalence</b> |
|--------------------|----------------------------------------------------------------------------------------|----------------------------------------------------------------------------|----------------------------|--------------------------------|
| <b>00:15-00:18</b> | <b>Doo-bee<br/>doo-bee<br/>doo-bee<br/>doo-bee<br/>doo-bee<br/>doo-bee do-<br/>o-o</b> | <b>Dooby<br/>dooby doo<br/>Dooby<br/>dooby doo<br/>Dooby<br/>dooby doo</b> | Dislocation                | Dynamic                        |

The dialogue above is from 5. This dialogue employs a dislocation strategy to convey a special effect rather than its literal translation, especially since this dialogue is a lyric from a humorous song. For the equivalence, the dialogue above applied dynamic equivalence because the dialogue in the source language '*Doo-bee doo-bee doo...*' is translated into '*Dooby dooby doo...*' in the target language but still maintains the rhythmic and pattern of the original while adapting it to a natural-sounding structure in the target language.

Table 3.8 Analysis of Data [89]

| Timestamps  | Source Language                                                                                                                                                                  | Target Language                                                                                                                      | Subtitling Strategy | Translation Equivalence |
|-------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|---------------------|-------------------------|
| 05:21-05:29 | Ah, now my next "Protestant gift delivery" isn't due to arrive until Wednesday. And as it stands I'm completely out of stock. What, with there being such a high fucking demand. | Tidak, pengiriman hadiah berikutnya tak akan tiba sampai hari Rabu. Dan saat ini, aku kehabisan stok, karena permintaan yang tinggi. | Condensation        | Dynamic                 |

The following dialogue is taken from episode 1. The dialogue employed the condensation strategy because the original dialogue in the source language is quite lengthy and includes some filler words. The translator condensed ‘*Now my next Protestant gift delivery*’ to ‘*pengiriman hadiah berikutnya*’ and ‘*What, with there being such a high fucking demand*’ to ‘*karena permintaan yang tinggi*.’ The dialogue above applied dynamic equivalence, as the translator prioritized making the meaning clear and the dialogue flow naturally in Indonesian by condensing ‘*Now my next Protestant gift delivery*’ to ‘*pengiriman hadiah berikutnya*’ and ‘*What, with there being such a high fucking demand*’ to ‘*karena permintaan yang tinggi*.’ instead of preserving every word or reference from the source language to target language.

**Table 3.9 Analysis of Data [169]**

| <b>Timestamps</b>  | <b>Source Language</b>                                                                                                                                           | <b>Target Language</b>                                                                                          | <b>Subtitling Strategy</b> | <b>Translation Equivalence</b> |
|--------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|----------------------------|--------------------------------|
| <b>16:19-16:25</b> | When I woke up this morning, <b>I had a feeling something terrible was going to happen</b> and also <b>that essentially deep down, I'm quite an evil person.</b> | Saat aku bangun pagi ini, <b>aku merasa hal buruk akan terjadi</b> dan juga <b>sebenarnya, aku orang jahat.</b> | Decimation                 | Dynamic                        |

This dialogue is from episode 2. This dialogue employs a decimation strategy to handle fast-paced dialogues by condensing the content. Instead of directly translating ‘*I had a feeling something terrible was going to happen,*’ the translator simplifies the dialogue ‘*aku merasa hal buruk akan terjadi.*’ The translator also simplifies the dialogue ‘*that essentially deep down, I’m quite an evil person*’ to ‘*sebenarnya aku orang jahat*’ to make it easier for the audience to read the subtitle. Regarding equivalence, this dialogue employed dynamic equivalence, focusing on conveying meaning by simplifying the dialogue rather than providing a literal translation.

**Table 3.10 Analysis of Data [24]**

| <b>Timestamps</b>  | <b>Source Language</b>                            | <b>Target Language</b>    | <b>Subtitling Strategy</b> | <b>Translation Equivalence</b> |
|--------------------|---------------------------------------------------|---------------------------|----------------------------|--------------------------------|
| <b>01:43-01:46</b> | Orla really thrives in the wild, <b>you know.</b> | Orla tumbuh di alam liar. | Deletion                   | Dynamic                        |

This dialogue is from episode 1. In this dialogue, the subtitling strategy applied is deletion. The phrase ‘*really*’ and ‘*you know*’ is omitted to keep the subtitle brief and easy to read without changing the meaning of the dialogue. ‘*Orla tumbuh di alam liar*’ sums up the meaning of the dialogue without the filler words like ‘*really*’ and ‘*you know*.’ As for the equivalence, the dynamic equivalence is applied because the translator prioritizes conveying the general meaning naturally in Indonesian rather than translating the phrase word-for-word, and the structure of the source language and the target language is not the same due to the omissions of ‘*really*’ and ‘*you know*.’

**Table 3.11 Analysis of Data [816]**

| <b>Timestamps</b>  | <b>Source Language</b>            | <b>Target Language</b> | <b>Subtitling Strategy</b> | <b>Translation Equivalence</b> |
|--------------------|-----------------------------------|------------------------|----------------------------|--------------------------------|
| <b>13:17-13:18</b> | Aren't they meant to be 90% wool? | [no translation]       | Resignation                | None                           |

This dialogue is from episode 4. The dialogue could be translated into ‘*Bukankah mereka seharusnya terbuat dari 90% wol?*’ However, the translator did not translate the dialogue because, in this scene, four characters are talking at the same time, and the translator only translated the necessary parts of the dialogue. Hence, this dialogue employs a resignation strategy to omit less necessary dialogue. For the equivalence, this dialogue did not apply both formal and dynamic equivalence because there is no preservation of form or structure in the target language. The dialogue in the target

language also failed to preserve the core message, function, or emotional effect, and the dialogue from the source language is entirely omitted in the target language.

#### **4. Conclusion**

All ten of Gottlieb's subtitling strategies were applied, from the most applied to the least applied are paraphrase, transfer, deletion, condensation, imitation, expansion, dislocation, decimation, transcription, and resignation. Regarding equivalence, the data revealed that dynamic equivalence occurred more frequently than formal equivalence.

Paraphrase, transfer, condensation, and deletion are the most common subtitling strategies in *Derry Girls Season 2*. The paraphrase strategy is used mainly to clarify culturally specific expressions, while transfer applies to neutral dialogues. Condensation and deletion address rapid speech and fillers. Dynamic equivalence dominates as the translator prioritizes naturalness and audience understanding.

In conclusion, the Indonesian subtitles of *Derry Girls Season 2* prioritize clarity, natural flow, and cultural adaptation. The frequent use of subtitling strategies such as paraphrase, transfer, condensation, and deletion reflects an effort to make the dialogue more accessible and relatable to the Indonesian audience. Rather than adhering strictly to literal translations, the subtitles focus on conveying the intended meaning and tone, showing a clear preference for dynamic equivalence to ensure viewer comprehension and engagement.

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