

Translating Directives: Subtitling Strategies and Acceptability in *The End Of The F***ing World* Season One

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ABSTRACT

This research analyzes the directive illocutionary acts, translation strategies, and their acceptability in Alyssa's utterances in *The End of the F***ing World* Season 1. Using Searle's (1969) directive illocutionary act theory, Gottlieb's (1992) translation strategies, and Nababan et al.'s (2012) acceptability assessment model, this qualitative study collected data through questionnaires with raters' feedback. The findings identified 59 directive acts, with commanding (33) as the most frequently identified, followed by asking (14), suggesting (9), inviting (2), and prohibiting (1). The most frequently used subtitling strategies were transfer (31), condensation (10), and paraphrase (9), ensuring fidelity and fluency. Based on the acceptability assessment, 57 translations were classified as acceptable, with only two considered less acceptable. The use of transfer, condensation, and paraphrase confirmed to enhance the quality of the resulting subtitle.

1. INTRODUCTION

The entertainment industry, particularly the film sector, is continuously undergoing significant development in this era, with the Western film genre being a prominent player in this growth. Multilingualism in mainstream cinema is becoming more prevalent, potentially creating resistance towards English domination and promoting a "multilingual imagination" among viewers (O'Sullivan, 2021). This shift not only diversifies the linguistic landscape of global cinema but also intensifies reliance on Machine Translation for subtitling, despite its limitations particularly idiomatic phrases, humor, and references to culture (Volk et al. 2008). Subtitlers must maintain meaning, tone, and humor while balancing linguistic correctness and practicality (Díaz-Cintas & Remael, 2007). To solve translation and accessibility difficulties, the notion of accessible filmmaking has evolved, integrating these factors into the production process through collaboration among creative teams and translators (Romero-Fresco, 2020). While English is widely used as a second language in numerous countries, there remains a significant portion of the global population that does not fully comprehend English. Thus, subtitle becomes vital as a bridge to mediate across nation and culture.

Subtitles in the perspective of translation studies are largely discussed under the sub theme of Audiovisual translation. Audiovisual translation (AVT) refers to the transfer of verbal components in audiovisual works from one language to another (Chiaro 2020). It has several modes, namely dubbing, subtitling, voice-over, and fansubbing (Chaume, 2013). The translation of directive illocutionary acts in audiovisual content presents considerable issues for subtitlers, especially in cross-cultural situations. These acts, which express the speaker's purpose to influence the audience's actions, need careful consideration of both pragmatic and semantic factors (Slamia, 2015). Subtitlers must be acutely aware of the potential for miscommunication due to differences in pragmatic conventions. Failure to appropriately adapt directive illocutionary acts can lead to misinterpretations, diluting the intended impact of the dialogue and affecting the audience's comprehension of the audiovisual content. AVT also incorporates intralingual accessibility features, including subtitles for the deaf and hard of hearing, as well as audio descriptions for the visually impaired (Pedersen, 2010). This study focuses on the subtitling strategies

(Gottlieb, 1992) employed in translating utterances conveying directive illocutionary acts uttered by Alyssa in the first season of "The End of the F***ing World."

Based on the graphic novel by Forsman (2013), the first season of *The End of the F***ing World* follows the unconventional and darkly comedic journey of two disaffected teenagers, James and Alyssa. Alyssa, portrayed by Jessica Barden, is a complex and dynamic character who engages in a variety of directive illocutionary acts throughout the series. These acts are central to her character's expression of desires, the articulation of demands, and her navigation through the tumultuous and rebellious adventure she embarks on with James. The portrayal of Alyssa's character, with its rich and varied use of directive illocutionary acts, presents unique challenges for translators, who must convey the pragmatic meaning, intent, and their impact of these speech acts on non-English-speaking audience without losing the nuances that define her character.

Pertiwi (2019) examined directive illocutionary acts in the web TV series *13 Reasons Why*, identifying 24 utterances categorized into commanding, requesting, prohibition, and suggestion. These utterances were further divided into direct and indirect forms, with requests having the highest frequency and prohibitions the lowest. Rahayuni et al. (2022) discussed the directive illocutionary act in *Venom: Let There Be Carnage*. The data were collected using the observation method. There were 82 data found, and the most common type of directive illocutionary acts were command with 51 data, request 23 data, and suggestion 8 data. Moreover, Syahfira (2021) focused on strategies employed in the subtitle of *Beauty and the Beast*, analyzing the translation from English to Indonesian. The study identifies eight subtitling strategies, with transfer being the most frequently used. Despite these contributions, a significant research gap remains: neither study addresses the translation acceptability of the translation of utterances performing directive illocutionary acts in the subtitle. This gap calls for further investigation into how well the translation conforms to the linguistic and cultural norms in the target language.

This study contributes to the growing body of literature on subtitling by focusing on the translation of utterances performing directive illocutionary acts in a popular contemporary TV series. By examining the subtitling strategies used for translating Alyssa's directive utterances in *The End of the F***ing World* and assessing the quality of the translation through the application of Nababan's (2012) TQA model, this research provides valuable insights into subtitling studies.

2. METHOD

This research is classified as descriptive qualitative research. According to Thyer (2010), descriptive research is instrumental in answering the foundational questions of "who, what, when, where, and how." This type of research is particularly valuable in providing a comprehensive understanding of the subject matter by offering detailed descriptions and insights. Furthermore, as highlighted by Miles and Huberman (1994), qualitative research relies heavily on data as the foundation for analysis. The data for this research were collected from the subtitles of *The End of The F***ing World Season One*, available on Netflix. Specifically, the subtitles are in the form of closed captions, which are the translation of the dialogue from English to Indonesian. The research focuses on all of the utterances that contain directive illocutionary acts spoken by the character Alyssa. To measure the level of translation acceptability in this research, a detailed evaluation was conducted using the results of a questionnaire distributed to a group of raters. The raters are individuals selected based on their proficiency in both the source language (English) and the target language (Indonesian), as well as their familiarity with translation practices.

Miles et al. (2014) proposed three key stages in conducting qualitative research analysis: data condensation, data display, and drawing conclusions. In this study, data condensation involved selecting only the utterances produced by Alyssa that perform directive illocutionary acts. The data display stage was carried out through several analytical steps. First, the researcher classified the directive illocutionary acts based on Searle's (1969) speech act classification. Second, the subtitling strategies used in translating utterances performing directive illocutionary acts were identified using Gottlieb's (1992) theory about subtitling strategies. Third, the acceptability of the translations was assessed by analyzing the raters' evaluations, considering factors such as conversational contexts, grammatical accuracy, and cultural relevance, based on Nababan's (2012) translation quality assessment model. The acceptability analysis was conducted after collecting scores from three selected raters, with the final evaluation based on the average score. Finally, the last stage of this research involved drawing conclusions from the analysis, summarizing key findings regarding the types of directive illocutionary acts, the subtitling strategies applied, and the acceptability of the translations in the Indonesian subtitles of *The End of the F***ing World* containing directive illocutionary acts.

3. RESULT AND DISCUSSION

3.1. Result

This section presents the findings of the study, focusing on the translation of utterances conveying directive illocutionary acts articulated by Alyssa in *The End of the F***ing World Season One*, the subtitling strategies

employed in their translation, and the acceptability level of the utterances used as data. The data, systematically categorized and analyzed, are displayed in tabular form to provide a clear overview of the frequency and distribution of directive speech acts based on Searle's (1969) classification. Additionally, the tables illustrate the application of Gottlieb's (1992) subtitling strategies and the acceptability level as evaluated using Nababan's (2012) model.

3.1.1. Directive Illocutionary Acts Uttered by Alyssa

In this research, the researcher found 5 directive illocutionary acts according to Searle's (1969) theory. The types are commanding, asking, suggesting, prohibiting, and inviting. The detailed results of the data can be seen in Table 1:

Table 1. Types of Directive Illocutionary Act Found in The End of The F*ing World Season One**

No	Directive Illocutionary Acts	Frequency	The Percentage (%)
1.	Commanding	33	56%
2.	Asking	14	24%
3.	Suggesting	9	15%
4.	Inviting	2	3%
5.	Prohibiting	1	2%
Total		59	100%

Table 1 presents the distribution of directive illocutionary acts performed by Alyssa in The End of the F***ing World Season One. The most frequently identified directive illocutionary act used by Alyssa is commanding, with the frequency of 33 occurrences, accounting for 56% of the total acts. The second most frequently identified act is asking, which occurs 14 times, representing 24% of the total. Suggesting, inviting, and prohibiting, with frequencies of 9 (15%), 2 (3%), and 1 (2%) respectively, appear with lower frequency in Alyssa's speech.

3.1.2. Subtitling Strategies

Based on the analysis, 8 out of 10 subtitling strategies put forward in Gottlieb's (1992) theory in the translation of the utterances performing directive illocutionary acts uttered by Alyssa in The End of the F***ing World were identified. The strategies are transfer, condensation, paraphrase, decimation, deletion, imitation, dislocation, and expansion. The detailed results of the data can be seen in Table 2:

Table 2. Subtitling Strategies Used in The End of the F*ing World Season One**

No	Subtitling Strategies	Frequency	The Percentage (%)
1.	Transfer	31	53%
2.	Condensation	10	17%
3.	Paraphrase	9	15%
4.	Decimation	4	6%
5.	Deletion	2	3%
6.	Imitation	1	2%
7.	Dislocation	1	2%
8.	Expansion	1	2%
Total		59	100%

The result in the form of subtitling strategies used in the translation of Alyssa's utterances manifesting directive illocutionary acts in The End of the F***ing World Season One (displayed in Table 2) highlights the frequency and percentage of eight strategies, demonstrating how the translator performs the task of rendering message beyond the utterances studied into the target language. The most commonly used strategy is transfer, which is applied 31 times, representing 53% of the total. The second most frequently identified strategy is condensation, with a frequency of 10 (17%). Paraphrase follows with 9 occurrences (15%). Less frequent strategies include decimation (4 occurrences, 6%) and deletion (2 occurrences, 3%). Imitation, dislocation, and expansion are minimally used, with the frequency of 1 (2%).

3.1.3. Translation Acceptability

In analyzing the acceptability level of the translation of utterances performing directive illocutionary acts in *The End of the F***ing World* series, three raters meeting the requirements were involved to assess the data by means of a questionnaire. The detailed results of the acceptability assessment are illustrated in Table 3:

Table 3. Acceptability Level Found in The End of The F*ing World Season One**

No	Acceptability Level	Quantity	The Percentage (%)
1.	Acceptable	57	97%
2.	Less Acceptable	2	3%
3.	Unacceptable	0	0%
Total		59	100%

The finding indicates a high level of acceptability of the subtitle of the utterances performing directive illocutionary acts in the target language produced by Alyssa in *The End of the F***ing World* Season One. Out of 59 analyzed instances, 57 (97%) translations were categorized as acceptable. In addition, 2 (3%) translations were less acceptable.

3.2. Discussion

This section provides an in-depth analysis of the results, exploring the translation of directive illocutionary acts, the strategies used to translate and the acceptability of the translation of the studied utterances performing directive illocutionary acts in the target language. By examining the patterns within the data, this section aims to highlight how different subtitling strategies affect the acceptability of the observed translation. Drawing on relevant theories and examples from the data, the following account provides a critical evaluation of the subtitle, particularly the studied features related to the utterances performing directive illocutionary acts.

3.2.1. Directive Illocutionary Acts Uttered by Alyssa

This part explains the analysis of the types of directive illocutionary acts found in the utterances spoken by Alyssa in *The End of the F***ing World* (Season One). Directive illocutionary acts, as introduced by Searle (1969), are a fundamental category of speech acts where the speaker's intention is to get the listener to perform some future action. These acts represent attempts by the speaker to influence or control the behavior of the hearer, and they reflect the speaker's desire for a particular outcome. The types of directive illocutionary acts spoken by Alyssa are commanding, asking, suggesting, prohibiting, and inviting.

a) Commanding

In the context of speech acts, commands are typically characterized by the absence of an explicit grammatical subject and the use of a verb in the imperative form. Commanding, as a form of directive illocutionary act, is employed to instruct or compel someone to perform a specific action. This type of directive is inherently authoritative, requiring the listener to comply with the speaker's demand. In the case of *The End of the F***ing World*, Alyssa frequently uses commanding to assert her will over other characters. Her commands are often forceful due to the power dynamics between her and the other characters, making them more obligatory in nature.

(Datum 36)

Context: *After realizing James had just killed someone, Alyssa always thought about how easy it was for him to kill someone. Alyssa left him after saying she needed to use the restroom. However, while she was gone, she realized that he was the only person who cared about her. She returned to the restaurant and promised not to leave him again by holding hands, but she told James to hold her hand with his other hand.*

Alyssa: **"Not your weird one."**

The imperative structure does not use a subject "you," but it is understood that James is the addressee. This direct grammatical structure reinforces the forcefulness of the command. The command is meant to be followed without question, reflecting Alyssa's authoritative and decisive stance in the situation. The purpose of the speech act is to direct James's actions with a sense of urgency.

b) Asking

The directive illocutionary act of asking is a speech act where the speaker aims to get the listener to provide something, perform an action, or grant a favor. This act is a fundamental way for speakers to express a need or desire for the addressee's assistance or contribution. While it can be phrased as a polite query, its core function is to elicit a response that fulfills the speaker's request. Unlike explicit commands, which carry a strong imposition, asking for something often uses more mitigated language, allowing for the possibility of refusal and thus fostering a more collaborative interaction. Nevertheless, its directive nature remains, as it places an expectation on the listener to consider and potentially act upon the speaker's expressed want.

(Datum 13)

Context: *This dialogue happened at the hotel. After taking the wallet from someone who wanted to hurt James in the restaurant toilet, they both lay down in the room. Alyssa asked James if he wanted to watch TV and also intended to tell James to press the remote beside him.*

Alyssa: **Do you wanna watch TV?**

James: OK.

In Datum 13, Alyssa's utterance, "Do you wanna watch TV?" is an example of a directive illocutionary act of asking. Here, Alyssa's question functions as a request for James to engage in a shared activity rather than simply a neutral inquiry about his preferences. While the sentence is framed as a question, its underlying intent is directive. Alyssa is guiding James towards the specific action of watching TV together. This subtle form of directing is a key feature of the directive illocutionary act of asking, where the speaker seeks to influence the actions of the listener by requesting or inquiring about their willingness to perform a certain activity. The utterance encapsulates Alyssa's communicative style, direct yet softened by informal phrasing, and illustrates how the act of asking can function as a tool for maintaining control in a conversation.

c) Suggesting

Suggesting, as a form of directive illocutionary act, is used to propose a plan or idea with the intention of influencing the listener's thoughts or actions. Unlike commanding or asking, which may carry a stronger expectation of immediate compliance, suggesting typically allows for more flexibility and invites consideration of a proposed course of action. Alyssa's suggestions often reflect her tendency to propose ideas or plans in a manner that aligns with her impulsive personality and desire for control, yet they frequently leave room for James or others to either agree or reject her ideas.

(Datum 50)

Context: *This dialogue occurred when Alyssa and James were lying on the beach. After they realized that staying with Leslie was not a good idea, Alyssa suggested going somewhere far away. James agreed with Alyssa's idea.*

Alyssa: **We should go away.** Properly away. Like, somewhere foreign.

James: Yeah.

Alyssa's utterance, "We should go away," is a directive illocutionary act in the form of suggestion. The softening of the directive with "should" indicates a shift in her tone, signalling that she is presenting the idea as a collaborative suggestion rather than an authoritarian demand. This suggests that Alyssa begins to acknowledge James's agency more openly, inviting him to be an equal participant in their decision-making process. She is proposing an idea that requires James's agreement and mutual cooperation, which highlights a shift from her usual brash, commanding tone.

d) Inviting

Inviting is a type of directive illocutionary act in which the speaker expresses a request or desire for the listener to come or join in a particular activity or location, typically leaving the decision to accept or decline in the hands of the invitee. Alyssa's use of invitation is significant as it often aligns with the evolving dynamics of her relationships, particularly with James.

(Datum 16)

Context: *This dialogue took place in a hotel room. Alyssa and James were thinking about where they should go. Alyssa asked James to go to her father's house. James wanted to go.*

Alyssa: I'm gonna go to my dad's. **You can come if you want.**

James: Yeah. OK.

In Datum 16, Alyssa's utterance, "You can come if you want" is an example of a directive illocutionary act of inviting. This statement reflects a soft, non-imposing invitation extended to James, leaving him with the autonomy to decide whether to accept or decline the offer. Alyssa's invitation also has emotional undertones. By extending the offer, she implies a level of trust and willingness to share an intimate part of her life with James.

e) Prohibiting

Prohibiting is a key directive illocutionary act in which a speaker explicitly forbids someone from performing a particular action, often in an attempt to assert control or prevent an undesirable outcome.

(Datum 34)

Context: *This dialogue happened when Alyssa went to a shop. There she stole underwear. A security guard found out about it and took Alyssa to the interrogation room. The guard asked Alyssa to spread her arms to check the stolen items. Alyssa refused rudely.*

Security: Arms out.

Alyssa: **Don't fucking touch me.**

Security: Do you want me to call the police?

In Datum 34, Alyssa's response to the security guard, "Don't fucking touch me," exemplifies a directive illocutionary act of prohibiting. Alyssa employs strong language here to convey not just a refusal but an emphatic prohibition against the security guard's action. Alyssa's use of "don't" immediately signals a prohibitive force, commanding the security guard to stop any attempt at physically inspecting her. The addition of "fucking" as an intensifier strengthens her directive, underscoring the firmness of her refusal and her displeasure with the security guard's behavior. Alyssa's retort is an immediate response to the power dynamic in place.

3.2.2. Subtitling strategies to translate utterances performing directive illocutionary act uttered by Alyssa in *The End of the F***ing World Season One*

In this section, directive illocutionary acts uttered by Alyssa were translated into the target language according to the subtitle of the series. There are 10 kinds of subtitling strategies that are proposed by Gottlieb (1992), namely: expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, deletion, dislocation, and resignation. The following is the analysis of the strategy used by the translator in translating the studied utterances.

a) Transfer

Transfer, in the context of subtitling, refers to the strategy of translating the source text accurately and comprehensively into the target text without any significant changes in meaning, tone, or structure. It involves conveying the full meaning of the original dialogue, maintaining both linguistic and cultural integrity.

(Datum 15)

Context: James and Alyssa were lying in the hotel room. They were both still hesitant to run away from home. Alyssa called her home number. Her stepfather answered. Alyssa asked to speak to her mother.

SL:

Alyssa: **Can I speak to my mum?**

TL:

Alyssa: **Boleh aku bicara kepada ibuku?**

In this instance, the transfer strategy is used effectively to translate Alyssa's request from English to Indonesian without any major modifications. The structure and meaning of the original English utterance are maintained entirely in the Indonesian subtitle. "Can I speak to my mum?" is a straightforward request, and the translation, "*Boleh aku bicara kepada ibuku?*" retains the exact intent of the original utterance. The use of the verb "*bicara*" (to speak) and the possessive pronoun is "-ku (my)" mirrors the simplicity of the original utterance. Additionally, the formality in both languages is equivalent, with neither sounding more formal or informal than the other.

b) Condensation

Condensation is a subtitling strategy that addresses the limitations of space and timing by condensing or simplifying the original dialogue. This strategy aims to create efficient subtitles that eliminate redundant information while maintaining the core meaning and intent of the original text. In the case of Alyssa's utterances in *The End of the F***ing World*, the condensation strategy is particularly useful due to the fast-paced nature of the dialogue.

(Datum 19)

Context: *While on an adventure, James and Alyssa came across an empty house. They go inside and look at the contents of the house. The house was still full of furniture and food. Alyssa wondered what adults would do in this situation and asked James to drink wine together downstairs.*

SL:

Alyssa: **Should we go downstairs and have a glass of wine?**

TL:

Alyssa: ***Mau ke bawah dan minum anggur?***

The utterance "Should we go downstairs and have a glass of wine?" is translated into a shorter and more direct form in the TL: "*Mau ke bawah dan minum anggur?*" This is an example of condensation, as this strategy removes elements like "Should we" and "a glass of," simplifying the structure. The phrase "a glass of wine" is translated into "*minum anggur*," which effectively conveys the intended action (drinking wine) without the additional specificity of "a glass of." The end result is a subtitle that is quicker to read, fitting within the time limits imposed by the scene without losing the essence of Alyssa's request.

c) Paraphrase

Paraphrase is a subtitling strategy employed when the original phrase in the source language cannot be directly reconstructed in the target language using the same syntactic structure. This occurs because certain linguistic features, such as grammar, idiomatic expressions, or cultural references, may not have an equivalent form in the target language.

(Datum 20)

Context: *While on an adventure, James and Alyssa came across an empty house. They went inside and looked at the contents of the house. The house was still full of furniture and food. They both ate by the side of the pond. Alyssa suggested washing the dishes.*

SL:

Alyssa: **We should wash up.**

TL:

Alyssa: ***Kita harus cuci piring.***

In this instance, the translation employs the subtitling strategy of paraphrase, where the source language (SL) utterance "We should wash up" is translated into a more explicit and context-specific phrase in the target language (TL) as "*Kita harus cuci piring*." The English phrase "wash up" is a phrasal verb which can have multiple meanings depending on the context, it can mean washing one's hands or face, cleaning up, or, as in this context, washing dishes after a meal. In contrast, the Indonesian translation "*cuci piring*" (washing dishes) directly specifies the intended action, removing any different interpretation ambiguity. Paraphrase helps to clarify the meaning for the target audience by adding specificity that may not be immediately evident from the original phrase.

d) Deletion

In subtitling, deletion refers to the strategy where parts of the source text are entirely eliminated in the target text. Elements such as repetition, filler words, and question tags are frequently deleted because they do not contribute significantly to the overall meaning of the sentence and may be seen as redundant in translation.

(Datum 59)

Context: *James and Alyssa were chased by the police; they both ran on the beach. James realized that they could not escape. He told Alyssa to tell the police that she was kidnapped by James. Alyssa refused and James hit Alyssa. Alyssa was caught by the police and screamed to be released so she could run away with James.*

SL:

Alyssa: **No! Get off me!**

TL:

Alyssa: **Lepaskan aku!**

In the datum 59, Alyssa's emotional outburst, "No! Get off me!" is translated into the target language as "*Lepaskan aku!*" This translation involves the use of the deletion strategy, specifically eliminating "No!" from the original utterance. The use of deletion here is the right choice as the phrase "No!" primarily serves as an emotional outcry, and its elimination in the TL does not reduce the overall impact of the message. This strategy allows for a smoother reading experience without compromising the core directive of the statement "Get off me!", which is Alyssa's demand to be released.

e) Imitation

Imitation, as a subtitling strategy, involves maintaining the original form of proper nouns, names of people, places, titles of books, countries, brands, and similar entities in both the source and target languages.

(Datum 57)

Context: *James and Alyssa asked Leslie for the keys to the boat. Leslie did not want to give them the key. Alyssa stabbed a knife into Leslie's thigh, then told James to leave immediately.*

SL:

Alyssa: **Come on, James, we have to go now!**

TL:

Alyssa: **Ayo, James. Kita pergi!**

In Datum 57, Alyssa's utterance, "Come on, James, we have to go now!" in the source language (SL) is translated as "*Ayo, James. Kita pergi!*" in the target language (TL). The subtitling strategy employed here is imitation, specifically in how the proper noun "James" is retained in its original form in the TL. This is an essential aspect of the imitation strategy, as it ensures that the personal name "James" remains unchanged, preserving the identity of the character across languages. In this particular context, Alyssa's use of James's name underscores the urgency of the situation as she tries to persuade James to leave immediately after stabbing Leslie.

f) Dislocation

Dislocation is a subtitling strategy that is used when the dialogue in the source language (SL) contains unique expressions, sound effects, or cultural elements that may not directly translate into the target language (TL). Instead of focusing strictly on the literal meaning of the words, dislocation prioritizes conveying the emotional tone, atmosphere, or impact of the dialogue.

(Datum 43)

Context: *After James and Alyssa managed to steal gas and food at the refuelling station, they both continued their journey by car. Feeling happy and free, Alyssa called her mom so she would not look for her. As well as mocking Tony (her stepfather).*

SL:

Alyssa: **Tell Tony I said, "Fuck off."**

TL:

Alyssa: **Sampaikan ke Tony aku bilang, "Mati saja kau!"**

In the datum 43, the expression "Fuck off" in the source language (SL) is a strong, vulgar expression used to convey anger, dismissal, or disgust, which carries a significant emotional charge in English. The expression serves as an expletive to express Alyssa's deep frustration and disdain towards her stepfather, Tony. In the target language, the translator opted to use "*Mati saja kau!*", which is equivalent to "Just die!" in English. While this is not a literal translation of "Fuck off," it effectively communicates a similar level of hostility and dismissiveness but in a way that resonates more strongly with the cultural context and linguistic norms of the target audience.

g) Expansion

Expansion is a subtitling strategy employed when the original dialogue in the source language necessitates additional explanation or elaboration to facilitate comprehension for the target audience. The subtitler may choose to expand upon the original text by providing supplementary information, explanations, or contextual details that enhance the audience's understanding of the scene.

(Datum 36)

Context: *After realizing they had just killed someone, Alyssa always thought about how easy it was for James to kill someone. Alyssa left James after saying she needed to use the restroom. However, while she was gone, she realized that James was the only person who cared about her. Alyssa returned to the restaurant and promised not to leave James again by holding hands, but Alyssa told James to hold her hand with his other hand.*

SL:

Alyssa: **Not your weird one.**

TL:

Alyssa: ***Bukan tangan yang aneh itu.***

In this datum, the inclusion of "*tangan*" in the target language (TL) serves as an example of the expansion strategy, which is employed here to enhance clarity and comprehension for the Indonesian audience. The subtitle provides the necessary context that may be implicit in the original utterance but could easily be overlooked by viewers unfamiliar with the situation. The word "one" does not sufficiently convey what Alyssa is referring to, as it may lead to ambiguity regarding the nature of her request.

3.2.3. Acceptability of Translation

This section provides an in-depth analysis of the acceptability level of Alyssa's translated utterances performing directive illocutionary acts in *The End of the F***ing World*, evaluated using Nababan's (2012) translation quality assessment model. To ensure objectivity and reliability, this study employs insights from three qualified raters, each of whom brings a unique perspective to the evaluation process. These raters were selected based on their expertise in translation studies as well as their familiarity with Nababan's model, enabling them to apply a comprehensive approach in their assessments. Through their analyses, they examine the natural and cultural appropriateness in the target language.

- Acceptable

In the context of translation quality assessment, a translation is deemed acceptable when it reads naturally within the target language, meaning that the language flows smoothly and does not feel foreign or awkward to readers. In an acceptable translation, technical terms, idiomatic expressions, and everyday vocabulary are used in ways that are familiar and comfortable for native speakers of the target language. This quality standard ensures that phrases, clauses, and sentences align with the syntactic, grammatical, and stylistic norms of the target language, making the translation culturally coherent.

(Datum 12)

Context: *While James was in the restaurant restroom, a man came to urinate next to James. The man tried to approach James sexually. James felt uncomfortable; luckily, Alyssa arrived in time and caught the man in the act. Alyssa threatened to call the police, or the man would have to give his wallet to keep the act a secret.*

SL:

Alyssa: **Give me your wallet.**

TL:

Alyssa: ***Berikan dompetmu.***

In Datum 12, Alyssa's directive, "Give me your wallet," is translated into Indonesian as "*Berikan dompetmu.*" This instance exemplifies the transfer strategy, wherein the translator aims to render the source text message and form directly and fully into the target language, preserving the original meaning, intent, and tone. The high acceptability rating (3 from each of the three raters) indicates that this translation feels natural to Indonesian speakers and aligns well with the target language norms. The translation is grammatically accurate, adhering to the standard Indonesian imperative form. This naturalness enables the translation to mirror the intended tone, conveying Alyssa's assertiveness, thus making the directive fully acceptable to the target audience.

- Less Acceptable

In the less acceptable category, translations generally maintain a natural flow within the target language, but they may exhibit minor issues. These issues can include the use of technical terms that may not be fully aligned with standard terminology in the target language or minor grammatical inaccuracies that, while not severely

impacting naturalness, may cause slight distraction for readers. Translations in this category fall within the scoring range of 1.60–2.40 according to Nababan's translation quality assessment model.

(Datum 8)

Context: *After running away from their home, James and Alyssa went to a playground. Alyssa realized that all this time, James had been doing whatever she wanted. Alyssa tried to tell James strange things, like licking her ear.*

SL:

Alyssa: **Put your tongue in my ear.**

TL:

Alyssa: **Letakkan lidahmu di telinga.**

In Datum 8, Alyssa's provocative line, "Put your tongue in my ear," is translated into Indonesian as "*Letakkan lidahmu di telinga.*" This translation is rated as less acceptable, with a score of 2 from all three raters. Although the translation is clear and maintains the intended meaning, it lacks the natural flow expected in conversational Indonesian, which affects the sense of Alyssa's playful tone. A rater commented that "*letakkan*" could be replaced with an expression that relates more closely to the context, such as one implying a licking action, which would make Alyssa's daring expression sound more idiomatic and less mechanical. The translation feels less natural as "*letakkan*" is a more formal term and does not fully capture the playful or provocative tone of Alyssa's original remark, resulting in an expression that reads as rigid or overly literal rather than conversationally fluent. It would be better for the translator to translate to the equivalent of "lick" in Indonesian. This adjustment would result in the utterance "*Jilat telinga,*" which is not only more natural but also contextually appropriate for the target language. By choosing "*Jilat*," the translator ensures that the option aligns better with the conversational norms and expressions commonly used in the target language, enhancing the fluidity and naturalness of the subtitle.

Overall, the high acceptability level across the 57 data categorized as "acceptable" in this research reflects the effect of varied subtitling strategies, such as transfer, paraphrase, and condensation, in conveying Alyssa's character and her speech patterns accurately and naturally into the target language. The selected strategies allowed for an optimal balance between fidelity to the source text and linguistic fluidity in the target language. Meanwhile, commanding is the most dominant type of directive speech acts in this movie. In this sense, this research confirms the results of the previous studies (Pertiwi, 2019; Rahayuni et.al. 2022) that commanding is the most common expression to convey directive speech acts. Transfer strategy preserves the intensity and assertiveness of Alyssa's commands, while paraphrase helps adapt polite requests into more naturally phrased Indonesian equivalents. This study, therefore, conforms the result of Syahfira's (2021) study, revealing that transfer is the most frequently employed strategy in transferring utterances conveying directive speech acts. Additionally, the condensation strategy facilitated a more concise rendering of expressions without compromising meaning, ensuring that the subtitles fit well within screen limitations while maintaining Alyssa's tone and intentions. The consistent "acceptable" translations, scored 3 by all raters, confirm that the strategies collectively contribute to a high-quality translation that aligns closely with Indonesian linguistic norms and cultural expectations, enhancing viewer engagement and comprehension. In conclusion, the strategic use of these subtitling methods not only preserves the essence of the original dialogue but also ensures a seamless and immersive experience for the audience.

4. CONCLUSION

This research highlights the crucial role of subtitling strategies in ensuring both linguistic accuracy and cultural appropriateness, allowing Alyssa's directives to be conveyed naturally in Indonesian. The dominance of transfer, condensation, and paraphrase strategies demonstrates a balance between fidelity and fluency. Despite the occasional awkwardness, translators are encouraged to consider alternatives that enhance naturalness while preserving intent. This study serves as a reference for audiovisual translation, particularly in terms of the investigation of how directive illocutionary acts are expressed naturally in the target language. Future research should expand beyond a single character to analyze multiple speakers' illocutionary acts, providing deeper insights into how speech styles, personalities, and narrative roles influence translation choices.

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