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Subtitling Strategies of Colloquial Expressions in *Madame Web* (2024) on Netflix

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Abstract

Colloquial language frequently appears in contemporary films, making it challenging for translators to convey natural meaning and contextual implications across different languages and cultures. This study examines the subtitling strategies employed to translate colloquial expressions in Madame Web (2024), available on Netflix. The research focuses on identifying the types of colloquial expressions produced by the main female characters and analyzing the strategies employed by the translator in transferring meaning from English into Indonesian. A qualitative descriptive approach was adopted, drawing upon Gottlieb's (1992) subtitling strategy framework and Partridge's (1954) classification of colloquial forms. The data were collected through observation and note-taking, examining the utterances of the main characters in both the source language and their translated subtitles. Among the fifty-four colloquial expressions identified, seven out of Gottlieb's ten strategies were observed, with paraphrasing used most frequently. The findings suggest that the translator tends to adapt the meaning to ensure the message remains natural and easily comprehensible to the target-language audience. Furthermore, the most frequent colloquial forms found were phrasal verbs and single words, reflecting a conversational style typical of native speakers in informal contexts. Overall, the findings

suggest that the translator strives to maintain language appropriateness and clear meaning when translating expressions that lack direct Indonesian equivalents.

Keywords: *Madame Web; Subtitling Strategies; Colloquial Expressions.*

INTRODUCTION

The presence of streaming platforms such as Netflix, Disney+, HBO Max, Amazon Prime, and Viu has reshaped how viewers consume entertainment content (Baihaqi & Subiyanto, 2021). As explained by Baihaqi and Subiyanto (2021), Netflix is one of the most popular legal platforms that provides a wide range of local and international audiovisual content. In presenting international films, subtitles play a crucial role in bridging language and cultural differences, which allows global audiences to fully grasp the intended meaning of the dialogue (Setiawan et al., 2019). Supardi and Putri (2022) argue that subtitling can be a complex process because it involves conveying meaning rather than merely replacing words. Slamia (2020) further notes that differences in cultural perspectives between source- and target-language viewers may lead to ambiguity or shifts in meaning if translation is not carried out meticulously.

One of the challenges frequently encountered in subtitling film dialogue is the use of informal language varieties (Istiqomah et al., 2019). Language variation may be formal or informal depending on context, situation, and interlocutors. Diahnisa and Effendri (2022) explain that colloquial language is an informal language variety that does not strictly adhere to pronunciation, word choice, or grammatical structure. It is often used in everyday interaction to simplify communication with peers, coworkers, or family members. Suhardianto and Hulu (2019) add that colloquial expressions typically arise from the speaking habits of particular social communities. According to Ocya (2023), colloquial expressions, consisting of words, phrases, or proverbs, are generally easy for native speakers to understand but may pose difficulties for non-native speakers due to the lack of direct equivalents. They often carry cultural or social meanings, requiring translators to have a thorough understanding of both the source and target cultures. As

emphasised by Loan et al. (2023), "Culture and translation are two ideas that are tied to one another." With this understanding, translators determine suitable translation strategies to ensure that the meaning of the source language is fully conveyed in the target language.

According to Gottlieb (in Made et al., 2024), 10 subtitling strategies can be applied in the subtitling process: expansion, paraphrase, transfer, imitation, transcription, condensation, deletion, decimation, dislocation, and resignation. Tossato (2019) observes that subtitling must comply with technical constraints, such as subtitle length (no more than two lines and 30–35 characters per line) and limited reading time (2.5–3 seconds per line or 5–6 seconds for two lines). These findings are reinforced by Szarkowska et al. (2024), who show that subtitle speed directly affects audience comprehension. Thus, these strategies are applied not only to address cultural distinctions but also to manage space and timing constraints while maintaining subtitle readability.

Translation challenges become even more complex when dialogue contains colloquial expressions, as many of them cannot be interpreted literally (Jalalpour & Tabrizi, 2017). McCrimmon (in Pangestu, 2023, pp. 39–40) states that English colloquial language typically features simple sentences that may be grammatically incomplete, avoids difficult vocabulary, includes mild slang, and relies on conversational patterns rather than formal structures. Given these characteristics, the application of subtitling strategies often results in the simplification of colloquial expressions, which may reduce distinctive speech features and influence the portrayal of character identity. Interpersonal relationships marked by familiarity in the source dialogue are likewise streamlined to accommodate differences in the target audience's cultural background. Since colloquial markers such as slang or informal forms of address do not always have direct equivalents in the target language, translators tend to adopt more accessible expressions, which can soften the informal tone originally conveyed while preserving meaning and

ensuring clarity. Partridge (in Fatah & Salih, 2022) categorises colloquial forms into four types: single words, clipped words, contractions, and phrasal verbs.

This study examines the subtitles of the film Madame Web on the Netflix platform, focusing on the subtitling strategies employed. As part of Sony's Spider-Man Universe (SSU), the film features teenage and young adult characters whose speech is rich in colloquial expressions, which are translated into Indonesian. According to Costan Davara (2020), Netflix's technical constraints, minimal space and time for each subtitle, require translators to condense or adjust the original dialogue, thereby shaping their strategic decisions. In addition to these constraints, strategic choices are also influenced by the translator's assumptions about the target audience, including viewers' language proficiency, cultural background, and familiarity with the source language. These assumptions influence translation choices to avoid a sense of lost meaning. Consequently, subtitling outcomes may vary significantly if the same film is distributed through alternative platforms or intended for different viewer demographics because platform policies and audience profiles largely determine translation strategies.

In line with this focus, previous studies on subtitling strategies have provided valuable insights. Studies by Hastuti (2015), Sulistijani and Parwis (2023), and Cholsy (2023) are relevant as they investigate subtitling strategies in English-language movies and highlight the strategies most commonly employed. Nevertheless, Hastuti (2015) and Sulistijani and Parwis (2023) did not specify the film distribution platform, such as Netflix. Cholsy (2023), although conducted within the Netflix context, did not address specific linguistic features, particularly colloquial expressions. Furthermore, studies on colloquial expressions by Pangestu (2023) and Irma et al. (2023), which applied Partridge's framework, found that contractions were the most prevalent form. However, these studies did not examine how these expressions are conveyed through subtitling strategies. Accordingly, the present study aims to bridge the existing gap by integrating the analysis of

colloquial expression types with Gottlieb's subtitling strategies and Partridge's framework, thereby offering a meaningful contribution to the advancement of translation studies.

RESEARCH METHOD

This study employs a qualitative descriptive research design, which aims to provide a systematic, factual, and accurate representation of the phenomenon under investigation (Rukajat, 2018). This method is used to describe how subtitling strategies are applied in translating colloquial expressions in the film *Madame Web*, distributed through the Netflix platform. Data were collected using an observation and note-taking technique (Mahsun, 2017). Observation of the movie was conducted to identify dialogues containing colloquial expressions, and the relevant data were noted. To ensure accuracy, the film script written by Matt Sazama, Burk Sharpless, Clair Parker, and S.J. Clarkson (2024) was used as supporting data. Additionally, *NTC's Dictionary of American Slang and Colloquial Expressions* (2000) and *McGraw-Hill's Dictionary of American Idioms and Phrasal Verbs* (2005) were employed to determine the contextual meanings of colloquial expressions. The research findings are presented descriptively, including the original dialogue, the subtitle translation, and the subtitling strategy applied. Tables are employed to organise the classification of subtitling strategies and types of colloquial expressions, facilitating systematic interpretation and objective conclusion.

RESULTS & DISCUSSION

There are fifty-four data items containing colloquial expressions uttered by the female protagonist in the film *Madame Web*. Each data item represents an instance of a colloquial expression identified in the source language. All data items were analyzed based on the categories of colloquial expression forms in table 1.

Table 1. Classification of Colloquial Expression Forms of the Female Protagonist in *Madame Web*

Colloquial Expression Forms	Frequency	Percent
Single words	23	41%
Clipped words	3	5%
Contraction	6	11%
Phrasal Verbs	22	43%
Total	54	100%

As shown in the table 1, it can be seen that the classification of colloquial forms according to Partridge from a total of fifty-four data reveals four primary forms, namely phrasal verbs with twenty-three data (43%), single words with twenty-two data (41%), contractions with six data (11%), and clipped words with three data (5%). The data items presented below represent selected samples from a total of fifty-four data items and are organized according to the classification of subtitling strategies. In the excerpts, SL (Source Language) refers to the original English dialogue, while TL (Target Language) denotes the Indonesian subtitles.

Expansion Strategy

Expansion is a translation strategy that involves adding extra words or explanatory elements to the target text. This strategy is applied when the translator encounters differences in cultural context or grammatical structure between the source language and the target language to avoid ambiguity or unclear meaning. In this study, the expansion strategy was identified in only one data item. The following example illustrates the application of the expansion strategy.

SL: "Who puts off an ambulance? Jesus. **Kids**."
TL: "*Siapa yang benci kepada ambulans? Ya ampun, **dasar anak kecil**.*"
(00:07:43-00:07:47)

In this dialogue, Cassie Web is driving an ambulance with Ben Parker when a teenager suddenly crosses the street using a skateboard and makes an offensive gesture by raising his middle finger, which irritates Cassie. In response, Cassie says "kids," a colloquial single-word expression that often conveys a condescending

sense. The subtitler uses the expansion strategy by translating it into "*dasar anak kecil*." The addition of the word "*dasar*" reinforces Cassie's sarcastic tone, ensuring that the pragmatic meaning and emotional effect of the source text are preserved in the target language. This strategy demonstrates the subtitler's effort to maintain the naturalness and acceptability of the translation within the audiovisual context.

Paraphrase Strategy

Paraphrasing is a translation strategy in which a sentence is reworded to convey the same meaning. This strategy is especially useful when the sentence structure of the source language cannot be directly transferred to the target language, or when a literal translation would sound awkward, unclear, or culturally inappropriate. Cultural considerations often play a role, as certain colloquial expressions or references may be unfamiliar or meaningless to the target audience. In such cases, the translator adapts the message to ensure comprehension, clarity, and naturalness in the target language. The findings of this study show that paraphrasing is the most frequently used strategy, appearing twenty-nine times out of fifty-four analyzed colloquial expressions. This indicates that translators prioritize conveying meaning in a way that is easily understood by the audience, even if it means departing from the exact wording or style of the source text. The following example illustrates the application of the paraphrase strategy.

SL: "I **know** Tae Kwon Do."
TL: "*Aku **bisa** taekwondo*."
(00:52:02-00:52:03)

This dialogue appears after Cassie instructs the three teenage girls (Julia, Mattie, and Anya) to wait in the forest for three hours for their safety. After Cassie leaves, Julia reassures the other two girls that she is capable of defending herself, as she has frequently experienced bullying following her parents' divorce. Literally, "know" means "to know," but in this context, it indicates that Julia possesses both knowledge and practical skills in Taekwondo. In other words, the use of "know"

reflects her ability to perform the martial art rather than simply recognizing its name. This word belongs to the category of colloquial single words. The subtitler translates this form using the paraphrase strategy, rendering it as "bisa." Through this choice, viewers of the target language can clearly understand that Julia is not only familiar with Taekwondo in theory but is also able to practice it. In addition to single-word colloquial expressions, paraphrasing is likewise applied in the translation of colloquial contractions.

SL: "**Shouldn't** you be in school?"
TL: "*Kau tidak sekolah?*"
(00:07:39-00:07:40)

This expression is uttered by Cassie when she notices a teenager outside of school during class hours. Surprised by the situation, Cassie spontaneously questions the teenager's actions using the expression above. The word *shouldn't* is formed from *"should" and "not",* with "should" functioning as a modal verb meaning "ought to" and "not" as a marker of negation. The expression indicates that something does not align with expectations, namely that the teenager should be in school. This contraction commonly appears in everyday conversation and is marked by an apostrophe that replaces the omitted letters. The paraphrase strategy involves conveying the meaning of the source text in different wording while maintaining its essential message. The word "shouldn't", which literally means "ought not to," is simplified in the translation into "*tidak*", making the sentence structure more concise and easier for target-language viewers to understand. The application of the paraphrase strategy can also be observed in the translation of clipped words, as shown in the example below.

SL: "**Gimme** my freaking skateboard back."
TL: "*Kembalikan papan seluncurku.*"
(00:41:57-00:41-58)

This dialogue occurs when Mattie becomes upset after Cassie takes her skateboard while trying to save the girls from Ezekiel at the station. Cassie uses the skateboard to make Mattie follow her out of the train and move away from danger.

Annoyed by Cassie's action, Mattie then asks for her skateboard back. The expression gimme is a clipped colloquial form of give me, meaning "give it to me" or "hand it over." This word choice reflects a colloquial expression commonly used by both teenagers and adults in informal situations. Literally, the phrase would be translated as "*berikan padauku*". However, in the context of the dialogue, the translator's use of "*kembalikan*" is more natural and aligns better with Mattie's intention of asking for something that belongs to her. Moreover, the use of paraphrasing extends to colloquial phrasal verbs, where reformulation is required to preserve meaning in the target language. The following excerpt illustrates this case.

SL: "Who **puts off** an ambulance? Jesus. Kids**.**"
TL: "*Siapa yang **benci** kepada ambulans? Ya ampun, dasar anak kecil.*"
(00:07:43-00:07:47)

This dialogue is Cassie's response after she is treated disrespectfully by a teenager who raises his middle finger at her while she is driving the ambulance. The expression conveys both her surprise and irritation toward the teenager's inappropriate behavior. According to the Dictionary of Idioms and Phrasal Verbs by Spears (2005, p. 532), "put off" can mean "to feel disgusted." In the subtitle, this phrasal verb is rendered as "*benci*" to reflect the teenager's negative reaction, as indicated by his offensive gesture.

Transfer Strategy

Transfer refers to a translation strategy that maintains the original meaning through direct rendering from the source language to the target language. The finding of this strategy appears in thirteen data items, with no occurrence found in colloquial clipped words.

SL*:* "Three hours, okay? Just stay here. And don't do anything dumb. Seriously, don't do **dumb** things."
TL: "*Tiga jam, mengerti? Diam disini. Jangan berbuat hal **bodoh**.*"
(00:51:34-00:51:39)

This dialogue is uttered by Cassie when she has to leave the girls in the forest. She advises them not to do anything foolish while she is away. In this way, she hopes the girls will remain safe until she returns. According to the Dictionary of Colloquial Expressions by Spears (2000, p.124), "dumb" has the same meaning as stupid. This expression belongs to the category of colloquial single-word forms. In the subtitle, this word is rendered as "*bodoh*" using the transfer strategy. This strategy directly preserves the meaning of the word from the source language to the target language, ensuring that Cassie's message is conveyed clearly without any change in meaning. An example of this strategy applied to a colloquial contraction is presented below.

SL: "**C'mon!**"
TL: "***Ayo!***"
(01:07:17-01:07:18)

This expression is uttered by Cassie to Anya, Mattie, and Julia hurriedly when they have just arrived at the lodging. The word c'mon is a contraction of come on, which places it in the category of colloquial contractions. According to the Dictionary of Colloquial Expressions by Spears (2000, p. 85), "come on" functions as an invitation for someone to do something immediately. In Indonesian, it is translated as "*ayo*". This choice is considered appropriate because it has an equivalent meaning in the target language. The example below demonstrates how a colloquial phrasal verb is also rendered using the transfer strategy.

SL: "No. You **flipped me off**."
TL: "*Tidak, kau mengacungkan jari tengah*."
(00:49:27-00-00:99:30)

Cassie utters this dialogue as she recalls Mattie, who once blocked her ambulance and flipped her off, even though Mattie claims not to know her. According to the Dictionary of Idioms and Phrasal Verbs Dictionary by Spears (2005, p.219), flip (someone) off means "to give someone the middle finger, a rude sign." In this dialogue, the translator applies the transfer strategy by preserving the expression from the source language to the target language. This strategy is chosen

because the phrase has an equivalent meaning in the target language, *mengacungkan jari tengah*.

Imitation Strategy

Imitation is a translation strategy in which elements of the source language are directly transferred into the target language without modification, such as personal names, place names, or other specific terms. Based on the analysis, this strategy was identified in only one data item and was applied exclusively to a colloquial single-word form. An example demonstrating the imitation strategy is shown below.

SL: "I just want to go home and watch **Idol.**"
TL: "*Aku mau pulang dan menonton **Idol**.*"
(00:17:06-00:17:07)

The dialogue is uttered by Cassie to Ben when Ben urges her to go to the hospital after the accident. However, Cassie refuses the suggestion and emphasizes that she feels fine. She states that she wants to go home and watch Idol. The word Idol refers to a figure who is admired or adored, indicating that the term points to a popular television program featuring idol figures. This word is categorized as a colloquial form in the type of single words. The translator applies the imitation strategy by directly transferring the source language term into the target language. This term is already well known among target language speakers due to the popularity of music groups and idol culture from both domestic and international contexts. Therefore, the use of this strategy remains easily understood, as many target language viewers are already familiar with the term.

Condensation Strategy

Condensation is a translation strategy applied when efficiency is required in the translation output. The text is shortened by omitting repetitive elements in order to deal with space limitations, without altering the original meaning of the

content. Based on the analysis, this strategy was identified in two data items. The following examples illustrate the application of the condensation strategy.

SL: "I **wouldn't** want you to be home, except for the army."
TL: "Agar kau **tak** rindu Angkatan Darat."
(00:07:21-00:07:24)

The dialogue occurs when Cassie talks to Ben while they are riding in an ambulance at high speed to transport a patient. While attending to the patient, Ben shares his traumatic experience in the Army, where he was once shot while driving at a similar speed. In response, Cassie casually tells Ben not to miss his time in the military. Wouldn't is a contraction of would not and is categorized as a colloquial form of contraction. This contraction helps the dialogue sound more natural and reflects the informal speaking style of native English speakers. In this dialogue, the translator applies the condensation strategy. The word "wouldn't" literally means *tidak akan* in Indonesian, but in the translation, it is condensed into "*tak*" by omitting the word *akan*. In addition, this strategy is also employed in the translation of colloquial phrasal verbs, as shown below.

SL: "**Hold on** a second."
TL: "*Tunggu.*"
(00:59:50-00:59-51)

The dialogue is uttered by Mattie to Julia while she is helping Julia get dressed in a restaurant so that she can socialize with men. Mattie pushes Julia to adopt a cooler and more revealing style, but Julia, who is innocent, feels uncomfortable and attempts to refuse. According to Dictionary of Idioms and Phrasal Verbs by Spears (2005, p. 305), hold on means to "wait a moment". In its translation, the translator applies the condensation strategy to the phrase hold on. Literally, this phrase means "*tunggu sebentar*"; however, it is translated simply as "*tunggu*". This condensation is carried out to ensure that the subtitle remains concise and easy to read without altering the original meaning. The strategy also helps accommodate the limited screen space while translating sound more naturally to the audience.

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Decimation Strategy

Decimation is a more extreme form of text reduction than the condensation strategy. This strategy is typically applied when translating dialogue in intense arguments where the speaking pace is very rapid. In such situations, the translator must convey the core message concisely in order to match the timing and rhythm of the conversation. Only one instance of this strategy is identified, specifically in the translation of a colloquial phrasal verb.

SL: "Well, where are your friends live? **I'll drop you off first**."
TL: "*Di mana rumahnya? **Kuantar**.*"
(00:46:07-00:46:08)

The dialogue occurs when Cassie and the three girls are in a taxi after escaping Ezekiel. Cassie asks about their parents, hoping they can handle the situation, but the girls explain that their parents are unavailable. Julia then says she stayed at a friend's house, and Cassie asks for the address so she can take her there. According to the *Dictionary of Idioms and Phrasal Verbs* by Spears (2005, p. 178), "drop off" is defined as taking a person or an object to a particular destination. This expression is classified as a colloquial phrasal verb. This dialogue contains a relatively long utterance, but it lasts only one second. Therefore, the translator applies the decimation strategy, which involves reducing or omitting certain informational elements from the source text. The expression is simplified into "*kuantar*" in the target language. This strategy is likely employed to accommodate subtitle space limitations and to maintain a more natural and fluent style in the target language.

Deletion Strategy

Deletion is a translation strategy used to omit words that are considered semantically unnecessary or irrelevant in the context of the translation. This strategy aims to maintain clarity and fluency in the target text without affecting the understanding of the main message. The analysis reveals that deletion occurs in

seven data items. The following sentence serves as an example of a translation that applies the deletion strategy.

SL: "Hey**, cops**! Over here!"
TL: "*Tolong, Disini*!"
(00:44:00-00:44:01)

This dialogue takes place at a train station when Ezekiel is chasing the girls. In a state of panic, they run in search of an escape route until Julia spots a police officer and immediately calls out for help. When calling the officer, Julia uses the expression "cops". According to the Dictionary of Colloquial Expressions by Spears (2000, p. 88), "cops" mean members of the police force. This expression functions as a common form of address in everyday conversation and is categorized as a colloquial single-word form. The subtitler applies the deletion strategy by omitting that expression in the target text. In the translated subtitle, only the word *"tolong"* is presented without including the term "cops". This omission is made because the presence of the police officer is already visually evident in the scene when Julia shouts for help. The deletion strategy is utilized when translating colloquial phrasal verbs, as shown in the following example.

SL: "Why is no one **stopping on** red?"
TL: "*Kenapa tidak ada yang berhenti*?"
(01:31:10-01:31:11)

This dialogue is uttered by Mattie while she is taking Ben's sister-in-law to the hospital for childbirth. The situation is agitated as they are in a hurry to reach their destination. However, the surrounding vehicles are also moving quickly, and no one stops even when the traffic light turns red. According to Dictionary of Idioms and Phrasal Verbs by Spears (2005, p.651), stop on means to move to a certain point and then stop. Therefore, the expression "stopping on red" refers to stopping when the traffic light is red. This expression is categorized as a colloquial phrasal verb. The translator applies the deletion strategy by omitting the preposition *on* from the expression stopping on. The word 'on', which refers to the red traffic light, is removed so that the translation only presents the word "*berhenti*". This deletion is

applied because the reference to the red light is contextually clear from the visual scene, allowing the main message to remain understandable without the omitted element.

As evidenced by the analysis of fifty-four colloquial expression data items, seven out of ten translation strategies proposed by Gottlieb were identified. These strategies were applied with varying frequencies, reflecting different approaches to translating colloquial expressions. The overall distribution of the identified strategies is summarized in table 2.

Table 2. Classification of Subtitling Strategies in *Madame Web* on Netflix

Subtitling Strategies	Frequency	Percent
Expansion	1	2%
Paraphrase	29	54%
Transfer	13	24%
Imitation	1	2%
Condensation	2	4%
Decimation	1	2%
Deletion	7	13%
Total	54	100%

As illustrated by table 2, the most dominant subtitling strategy used in translating colloquial expressions in *Madame Web* is paraphrase, which appears twenty-nine times (54%). This strategy is applied across all forms of colloquial expressions identified in the film, including single words, phrasal verbs, contractions, and clipped words. Its widespread use indicates that the translator frequently needs to reformulate the meaning of colloquial expressions to ensure that the message is accurately conveyed in Indonesian, particularly when direct equivalents do not exist. By employing paraphrase, the translator can adjust the meaning to fit the context and make the dialogue sound natural in the target language.

The second most frequent strategy is transfer, occurring 13 times (24%), and it is mainly applied to colloquial expressions whose meanings can be directly

conveyed into the target language without significant adjustment. This suggests that certain single-word expressions and common phrasal verbs still retain equivalent meanings in Indonesian and can be transferred without compromising comprehension. Other strategies, such as expansion and imitation, appear only once (2%) and are used selectively depending on the form of the colloquial expression. Expansion is applied when additional information is required to clarify the meaning or emotional nuance of a colloquial utterance. In contrast, imitation is used when a colloquial expression is already acceptable and recognizable in its original form. Condensation appears twice (4%) and is mainly employed to shorten longer colloquial expressions, particularly phrasal constructions, while still preserving their core meaning. Similarly, decimation appears once (2%), reducing several words into a single subtitle unit without obscuring the intended message.

Deletion, which occurs seven times (13%), is used when certain colloquial elements are considered non-essential to the overall meaning of the dialogue. This strategy is often applied to less prominent colloquial forms, allowing the subtitle to remain concise while still conveying the main message. The absence of transcription, dislocation, and resignation strategies indicates that the dialogue does not involve third language elements, dramatic emotional shifts requiring reinterpretation, or untranslatable expressions.

As indicated by the data analysis, paraphrase is the most dominant strategy used in translating the four types of colloquial forms identified, particularly those in the form of single words and phrasal verbs. This is due to the large number of colloquial expressions in the dialogue of *Madame Web* that do not have direct equivalents in the target language. Therefore, the translator needs to adjust the meaning so that the message conveyed in the dialogue remains clear and easily understood in the target-language subtitles, namely Indonesian. In addition, the paraphrase strategy allows the translator to maintain the fluency and naturalness

of the translation without losing the intended meaning of the source-language utterances.

CONCLUSION

Based on the analysis of fifty-four data items of colloquial expressions in the film *Madame Web* (2024), streamed on Netflix, this study successfully addressed two main research questions: the forms of colloquial expressions used and the translation strategies applied in the Indonesian subtitles. The findings indicate that the film's dialogue predominantly employs phrasal verbs and single words, reflecting the characteristics of spoken English by native speakers, which are concise, direct, and contextually appropriate. This emphasizes that the use of colloquial expressions is an essential element in creating natural dialogue in action-genre films.

Regarding translation strategies, the study found that the translators primarily relied on the paraphrase strategy more than any other strategy. The dominance of this strategy suggests that translating colloquial expressions in subtitles requires not only lexical equivalence but also semantic adjustment so that the intended message can be clearly understood by the target-language audience. Therefore, the findings confirm that audiovisual translation, particularly film subtitling, necessitates flexible strategies to maintain comprehensibility, naturalness, and cultural appropriateness.

Theoretically, this study contributes to the field of audiovisual translation by enhancing the understanding of how translation strategies are applied to colloquial expressions in English-language films. Practically, the findings can serve as a reference for subtitle translators in choosing the most appropriate strategies when dealing with various forms of colloquial expressions. For future research, it is recommended that similar studies be conducted on different platforms or focus on the translation of colloquial expressions in English-language film dubbing, in order

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to broaden the understanding of colloquial expression translation in the context of audiovisual media.

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