

English-Indonesian Subtitling of Figurative Language in Final Destination:
Bloodlines: An Accuracy and Acceptability Analysis

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Abstract	
Article History: Received: 25/06/2026 Accepted: 02/07/2026 Published: 10/07/2026	Figurative language is central to horror cinema, yet its transfer in subtitling is complicated by the medium's spatial and temporal constraints, and prior studies have often measured accuracy without separating meaning transfer from target-language naturalness. This study investigates the English-to-Indonesian subtitle translation of figurative language in the horror film Final Destination: Bloodlines (2025). Its objectives are to identify how four dominant figurative types are distributed across the corpus, to determine the translation techniques used to transfer them, and to assess subtitle quality using the Functional Equivalence and Acceptability dimensions of Pedersen's (2017) FAR model. Although the FAR model comprises three pillars, the Readability dimension, which concerns technical spotting such as line length and reading speed, is deliberately set aside so that attention remains on the linguistic-semantic transfer of figurative meaning, which the two retained dimensions govern. Employing a qualitative descriptive design supported by quantitative frequency data, the corpus comprises 20 purposively selected segments representing Simile, Metaphor, Personification, and Hyperbole. A second rater validated the data, yielding inter-rater agreement of $\kappa = 0.83$ (Cohen's Kappa), within the almost perfect range. The translator relied mainly on Literal Translation (40.0%) and Modulation (40.0%), supplemented by Transposition (15.0%), Amplification (5.0%), and Reduction (5.0%). For quality, 85.0% of expressions achieved Accurate Functional Equivalence, while 15.0% were Less Accurate due to reduced stylistic or supernatural intensity; likewise, 85.0% were Acceptable and 15.0% Less Acceptable due to slight rigidity. The study concludes that while literal translation secures formal correctness, strategic modulation and transposition are crucial for preserving psychological tension and cognitive immersion, and that figurative meaning is most easily weakened at culturally specific
Keywords: <i>Audiovisual Translation (AVT); FAR Model; Figurative Language; Horror Film; Subtitling; Translation Techniques.</i>	

Kata Kunci:

*Bahasa Figuratif; Film
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images and at the directness of metaphor and personification.

Abstrak

Bahasa figuratif merupakan unsur penting dalam sinema horor, namun pemindahannya dalam subtitel dipersulit oleh keterbatasan ruang dan waktu media subtitel, dan penelitian terdahulu kerap mengukur akurasi tanpa memisahkan pemindahan makna dari kealamian bahasa sasaran. Penelitian ini mengkaji penerjemahan subtitel bahasa figuratif dari bahasa Inggris ke bahasa Indonesia dalam film horor *Final Destination: Bloodlines* (2025). Tujuannya adalah mengidentifikasi distribusi empat jenis bahasa figuratif dominan dalam korpus, menentukan teknik penerjemahan yang digunakan, serta menilai kualitas subtitel menggunakan dimensi *Functional Equivalence* dan *Acceptability* dari model FAR Pedersen (2017). Meskipun model FAR terdiri atas tiga pilar, dimensi *Readability* yang berkaitan dengan aspek teknis seperti panjang baris dan kecepatan baca sengaja tidak dianalisis agar perhatian tetap terfokus pada pemindahan aspek linguistik-semantik makna figuratif, yang justru diatur oleh kedua dimensi yang dipertahankan. Dengan desain deskriptif kualitatif yang didukung data frekuensi kuantitatif, korpus terdiri atas 20 segmen terpilih secara purposif yang mewakili Simile, Metafora, Personifikasi, dan Hiperbola. Seorang penilai kedua memvalidasi data dan menghasilkan tingkat kesepakatan antarpenilai sebesar $\kappa = 0,83$ (Cohen's Kappa), yang tergolong almost perfect. Penerjemah terutama mengandalkan penerjemahan harfiah (40,0%) dan modulasi (40,0%), dilengkapi transposisi (15,0%), amplifikasi (5,0%), dan reduksi (5,0%). Untuk kualitas, 85,0% ungkapan tergolong Akurat pada *Functional Equivalence*, sementara 15,0% Kurang Akurat akibat pelemahan intensitas stilistika atau supernatural; demikian pula 85,0% Berterima dan 15,0% Kurang Berterima karena terdengar sedikit kaku. Penelitian ini menyimpulkan bahwa meskipun penerjemahan harfiah menjamin ketepatan bentuk, modulasi dan transposisi yang strategis sangat penting untuk mempertahankan ketegangan psikologis dan imersi kognitif, serta bahwa makna figuratif paling mudah melemah pada citra kultural spesifik maupun pada kelangsungan metafora dan personifikasi.

INTRODUCTION

Figurative language refers to language that departs from literal meaning to achieve imaginative, emotional, or stylistic effects (Perrine, 1982). According to Abrams and Harpham (2015), figurative expressions are frequently used in literary and cinematic discourse to intensify imagery and emotional representation. In audiovisual products such as films, however, these expressions do not reach the audience as free-standing literary text; they arrive as subtitles that must be read within a strictly limited space and a brief on-screen duration. Audiovisual translation is therefore shaped by spatial and temporal constraints that oblige the subtitler to reproduce figurative meaning under conditions of compression, where a single line must be both concise and immediately intelligible (Díaz Cintas & Remael, 2007). Several studies indicate that metaphor, simile, personification, and hyperbole are among the most frequently occurring figurative types in horror narratives, because these expressions effectively construct fear, exaggeration, suspense, and supernatural imagery (Lakoff & Johnson, 1980; Semino, 2008). The central difficulty, then, is not merely that horror relies on figurative language, but that this figurative language must survive the compression demanded by the subtitling medium.

Research on the subtitling of figurative and culturally loaded language has grown substantially, yet important gaps remain. Nababan (2021) assessed the Indonesian subtitles of the horror film *The Conjuring* in terms of accuracy and acceptability, showing that figurative and idiomatic expressions are among the most vulnerable elements in horror subtitling. Abu-Rayyash, Haider, and Al-Adwan (2023) demonstrated, through a parallel corpus of English–Arabic Netflix subtitles, that literal or simplified handling of culturally loaded expressions tends to protect clarity at the cost of stylistic richness. Effendi (2025) examined the subtitling of emotional nuance in *Inside Out 2* and found that careful technique selection is decisive in preserving and occasionally intensifying the emotional force of the source dialogue. These studies establish that figurative and affective language is both central to audiovisual meaning and fragile in translation. However, most existing work either treats figurative language broadly without isolating the specific

figurative devices that dominate horror or evaluates quality using a single global notion of accuracy rather than separating meaning transfer from target-language naturalness. Comparatively little research has applied Pedersen's (2017) FAR model, which distinguishes Functional Equivalence from Acceptability as independent dimensions, to the figurative language of a contemporary horror film translated from English into Indonesian.

Because horror discourse contains many different figurative devices, this study does not attempt to examine all of them. Instead, it focuses on four types that are widely recognized as the most dominant and most functionally important in horror narratives: simile, metaphor, personification, and hyperbole. Metaphor and simile are among the most fundamental devices for building symbolic horror imagery and emotional comparison (Lakoff & Johnson, 1980); personification is included because horror films frequently give human characteristics to supernatural entities, objects, or abstract concepts to intensify terror (Abrams & Harpham, 2015); and hyperbole is selected because exaggerated expressions are commonly used to dramatize fear, panic, pain, and danger in horror dialogue (Perrine, 1982). This focus is a deliberate choice of scope, not a claim that these are the only figurative types present in the film. Other figurative types, such as irony, symbolism, and metonymy, are therefore placed outside the scope of this study.

Final Destination: Bloodlines (2025) was selected as the object of this study for reasons specific to both its content and its distribution. The Final Destination franchise is built on a premise in which death itself operates as an active, intelligent pursuer, so its dialogue is unusually saturated with personification and supernatural metaphor, making it an especially rich site for examining how figurative language is transferred across languages. As the most recent installment in the series, Bloodlines carries an officially produced Indonesian subtitle track distributed through a major streaming platform (Amazon Prime Video), which means its translation reflects current professional subtitling practice rather than amateur or fan output. Studying a professionally subtitled, widely accessible, and figuratively dense horror film, therefore, allows the analysis to speak to real conditions of contemporary audiovisual translation.

Within the four selected types, this study examines how each is distributed across the sampled subtitles, identifies the translation techniques used to transfer these expressions, and evaluates subtitle quality using the Functional Equivalence and Acceptability dimensions of Pedersen's (2017) FAR model, interpreted contextually within audiovisual translation analysis. Based on this background, three research questions are formulated: (1) How are the four dominant figurative types, namely simile, metaphor, personification, and hyperbole, distributed in the Indonesian subtitles of *Final Destination: Bloodlines*? (2) What translation techniques are used to translate figurative language in these subtitles? and (3) How are Functional Equivalence and Acceptability realized in the subtitle translation of figurative language, based on Pedersen's FAR model? Beyond describing these patterns, the overarching aim of this study is to demonstrate how the FAR model can reveal not merely whether horror subtitles are successful, but precisely where and how figurative force is preserved, strengthened, or weakened under audiovisual constraints, thereby contributing both to the theory of two-dimensional quality assessment and to the practical guidance available to subtitlers of horror dialogue.

Figurative Language and Its Function in Horror

Figurative language refers to expressions that move away from the literal meaning of words in order to create imaginative, emotional, or rhetorical effects (Perrine, 1982). Abrams and Harpham (2015) explain that figurative language is widely used in literary and cinematic discourse to strengthen imagery, symbolism, and emotional representation. In horror films, it is not simply decoration; it is one of the main tools that build fear, because it lets the dialogue describe danger, death, and dread in ways that feel larger and more frightening than plain description. Plain literal language tells the audience what is happening, but figurative language makes the audience feel it, which is why metaphor, simile, personification, and hyperbole appear so often in horror narratives, each shaping fear in a slightly different way.

Simile and Metaphor

A simile is a comparison between two different things made explicit through a marker such as “like” or “as” (Perrine, 1982), so the audience immediately knows

that one thing is being measured against another, as in “This night feels like a nightmare.” A metaphor, by contrast, is an implied comparison that directly equates one thing with another without any marker (Lakoff & Johnson, 1980), as in “This house is a tomb.” The two differ mainly in directness: a simile keeps a small distance between the compared things, while a metaphor collapses that distance completely and therefore feels more absolute. In translation, similes are often easier to handle because the marker “like” has a direct Indonesian equivalent (“seperti”), whereas a direct metaphor may sound rigid if rendered word for word, prompting the translator to shift it into a simile by adding “seperti,” a change that keeps the meaning but slightly reduces figurative force.

Personification and Hyperbole

Personification gives human qualities, intentions, or actions to non-human things, forces, or abstract ideas (Abrams & Harpham, 2015), as in “Death is coming for us,” which is especially powerful in horror because it turns an abstract threat into an active enemy; this is central to the Final Destination series, where death behaves like an intelligent and patient hunter. In translation, the choice of verb is decisive, because the verb carries the human action, and a translator may even strengthen the figure by selecting a verb with stronger horror associations, such as rendering “follows” as “menghantui” (haunts). Hyperbole is deliberate exaggeration used for emphasis or dramatic effect (Perrine, 1982), as in “This is the worst night of my life,” and it expresses panic and emotional overload that plain language cannot capture. Because exaggeration is a shared human way of speaking, hyperbole usually transfers smoothly into Indonesian, and the translator's main task is to keep the level of intensity the same. Together, these four devices allow horror dialogue to construct meaning on a visual, emotional, and psychological level at once, which is why they were chosen as the focus of this study.

METHOD

This study employed a qualitative descriptive design supported by quantitative frequency data. The design was chosen because the three research questions require two complementary kinds of evidence. The questions concerning translation techniques and subtitle quality are fundamentally interpretive, asking why particular renderings preserve or weaken figurative force and how meaning and naturalness behave under audiovisual constraints, which can only be answered through close qualitative description of each subtitle in its cinematic context (Cresswell, 2012). At the same time, the question concerning the distribution of techniques and the proportions of quality categories calls for numerical summary, so simple frequency and percentage counts were used to show how often each technique and each quality rating occurred across the corpus. The quantitative component, therefore, does not test hypotheses; it organizes and makes transparent the patterns that the qualitative analysis then interprets. This mixed but qualitatively driven design allows the study to describe both the shape of the data and the reasons behind it, which is what the research questions demand.

The primary data source is the official Indonesian subtitle track of *Final Destination: Bloodlines* (2025), sourced from Amazon Prime Video. Through repeated viewing of the film, figurative expressions were identified and screened against strict inclusion criteria: each segment had to contain an unambiguous instance of one of the four target figurative types, had to be clearly recoverable in both the English source line and its Indonesian subtitle, and had to carry a discernible horror-related function within its scene. Applying these criteria, 20 segments were purposively selected as the clearest and most representative instances of the four dominant figurative types, comprising 5 similes, 5 metaphors, 5 personifications, and 5 hyperboles. The equal number per type was a deliberate feature of the purposive design, intended to allow each figurative structure to be compared on equal footing rather than to reflect natural frequency across the film. Two raters participated in the quality assessment. Rater 1 (the researcher) is trained in translation studies and instructed in the application of the assessment rubric, while Rater 2 is a professional translator holding a Bachelor's degree in Applied

Linguistics from Diponegoro University, with three years of professional translation experience, selected for her linguistic competence and familiarity with subtitle conventions.

The assessment instrument was a rubric operationalizing the Functional Equivalence and Acceptability dimensions of Pedersen's (2017) FAR model, each on a three-level scale (Accurate/Less Accurate/Inaccurate and Acceptable/Less Acceptable/Unacceptable). It was informed by functionalist-componential approaches to translation quality assessment (Colina, 2008) and by the need to engage with multimodality even under practical constraints (Tuominen, Jiménez Hurtado, & Ketola, 2018). Content validity was established through a review by two audiovisual-translation researchers, after which the wording of certain descriptors was clarified to ensure unambiguous application to the horror genre, and the instrument was piloted on two data points not included in the main corpus to confirm its usability.

Data collection occurred in two phases. In Phase 1, the researcher identified all qualifying figurative expressions and compiled the source and target texts into a data sheet. In Phase 2, the data sheet was presented independently to both raters. Rater 2 evaluated each item using a digital questionnaire that provided the source-language and target-language pair, the dimension descriptors, and space for mandatory qualitative comments, together with a holistic accuracy score and a holistic acceptability score (each 1–4). Rater 1 conducted the same holistic scoring and provided parallel qualitative feedback as well as detailed per-dimension scores used in the qualitative analysis.

The analysis proceeded in several steps. First, the researcher's evaluations were synthesized with the qualitative comments from both raters to produce an item-by-item discussion. Second, the frequencies of translation techniques and of quality categories were tabulated and converted into percentages to describe their distribution across the corpus. Third, Cohen's Kappa was computed on the holistic accuracy and holistic acceptability scores from the two raters using cross-tabulations in order to establish the reliability of the qualitative evaluations before they were interpreted. The coefficient is defined as $\kappa = (Po - Pe) / (1 - Pe)$, where

Po represents the observed agreement between the two raters and Pe represents the probability of agreement occurring by chance. For each dimension, the two raters agreed on 19 of the 20 data points, giving an observed agreement of $P_o = 0.95$; after accounting for expected chance agreement, the coefficient was $\kappa = 0.83$. Kappa values were interpreted according to the guidelines of Landis and Koch (1977) as updated by McHugh (2012). Finally, the patterns that emerged were discussed thematically, linking them to the theoretical framework and the research questions.

FINDINGS AND DISCUSSION

Subtitle Quality Assessment (FAR Model)

Following Pedersen's (2017) FAR model, subtitle quality was evaluated across the two dimensions of Functional Equivalence and Acceptability. The quantitative results of the quality assessment from both raters are summarized in Table 1.

Table 1. Summary of FAR Quality Assessment Results

FAR Dimension	Quality Category	Rater 1	Rater 2	Percentage
Functional Equivalence	Accurate	17	17	85.0%
	Less Accurate	3	3	15.0%
	Inaccurate	0	0	0.0%
Acceptability	Acceptable	17	17	85.0%
	Less Acceptable	3	3	15.0%
	Unacceptable	0	0	0.0%

The data indicate a high level of translation quality, with a small number of cases where figurative force was reduced. In Functional Equivalence, 85.0% of the figurative subtitles were rated as Accurate, meaning the figurative meaning, emotional tension, and terrifying atmosphere were preserved in the Indonesian subtitles. The remaining 15.0% were categorized as Less Accurate, where the metaphorical intensity or specific supernatural imagery was slightly diluted; these cases were concentrated in subtitles where a culturally specific image was generalized, as in the reduction of “ghost” to “sesuatu yang menakutkan,” or where a direct figure was softened into a comparison. In Acceptability, 85.0% of the translated subtitles were rated as Acceptable, demonstrating that they sound natural, comply with Indonesian grammatical norms, and fit the ongoing viewing

experience, while the remaining 15.0% were Less Acceptable because the subtitle, though grammatically correct, sounded slightly rigid or overly literal, which Pedersen (2017) classifies as an idiomaticity issue. Importantly, the Less Accurate and Less Acceptable cases did not fully overlap, which reflects Pedersen's (2017) argument that Functional Equivalence and Acceptability are distinct dimensions that must be assessed independently.

Inter-Rater Reliability

As reported in the method, Cohen's Kappa was calculated to confirm the consistency of the qualitative evaluations. For each dimension, the two raters agreed on 19 of the 20 data points, yielding $\kappa = 0.83$, which, according to Landis and Koch (1977), indicates almost perfect agreement. Unlike a perfect score, this value reflects that the two raters reached their judgments independently and differed only on a small number of borderline cases, which strengthens rather than weakens the credibility of the assessment. The points of disagreement occurred mainly in the more subtle idiomaticity judgments, where the line between Acceptable and Less Acceptable depends on fine differences in perceived naturalness.

Understanding the Quality Categories

Because Pedersen's (2017) original model is penalty-based and designed for full subtitle streams rather than a small figurative corpus, this study interprets the levels qualitatively, following the model's own statement that it can be localized to fit different research aims. Accurate describes a subtitle in which the figurative meaning, the emotional effect, and the horror atmosphere of the source line are all preserved, so that no error breaks the viewer's immersion, which Pedersen calls the contract of illusion. Less Accurate describes a subtitle that still carries the basic message but in which some part of the figurative force is reduced through a stylistic error. Inaccurate would describe a subtitle whose figurative meaning is distorted or lost; no subtitle in this corpus fell into this category. For Acceptability, Acceptable means the subtitle sounds natural and follows Indonesian norms, Less Acceptable means it is grammatically correct but sounds slightly rigid (an idiomaticity error), and Unacceptable, which again did not occur, would mean the subtitle breaks

Indonesian grammar. The most interesting cases are therefore not failures but the subtle ones where a subtitle is Accurate yet Less Acceptable, or Less Accurate yet Acceptable.

Simile

The five similes show a clear split between two translation strategies that depends on whether the image inside the comparison is shared across both cultures or tied to one of them, supporting Molina and Albir's (2002) argument that technique choice is driven by the relationship between source and target rather than by fixed rules. Where the image is universal, the translator used literal translation, and the result stayed Accurate and Acceptable: "This place feels like a trap" became "Tempat ini terasa seperti jebakan," and "This night feels like a nightmare" became "Malam ini terasa seperti mimpi buruk," because a trap and a nightmare mean the same thing in Indonesian horror culture, which is exactly Pedersen's (2017) concept of pragmatic equivalence. The more revealing cases are the two similes that did not stay fully Accurate. In "You look like a million bucks," rendered as "Kamu kelihatan luar biasa," the translator used modulation to replace a culturally specific American financial idiom with a general compliment; the communicative function survives, but the playful, exaggerated color of the original is flattened, which is why it is best described as Less Accurate while remaining Acceptable, consistent with Abu-Rayyash, Haider, and Al-Adwan (2023). A similar reduction appears in "She looks like she's seen a ghost," translated as "Dia terlihat seperti melihat sesuatu yang menakutkan," where reduction generalizes the supernatural token "ghost" into "something scary"; for a horror film, this is a meaningful loss, a textbook case of a subtitle that is Less Accurate yet still Acceptable, echoing Nababan (2021).

Metaphor

The metaphors reveal a different tension, between the grammatical form of the figure and the naturalness of the target language. The clearest illustration is "This house is a tomb," translated as "Rumah ini seperti kuburan," where the translator used transposition, shifting the direct metaphor into a simile by inserting "seperti." Semantically, this is successful, and the image of a kuburan carries strong

supernatural weight for Indonesian viewers, so Functional Equivalence remains Accurate; the difficulty appears in Acceptability, because the phrase reads a little rigid compared with more contextual Indonesian horror phrasing, making it Accurate but Less Acceptable. This is one of the most important findings of the study because it demonstrates Pedersen's (2017) point that a subtitle can fully carry meaning and still draw attention to itself as a translation. Other metaphors avoided this problem because their images already exist naturally in Indonesian: "This dream is ruining my life" became "Mimpi ini menghancurkan hidupku" through literal translation, and "You are my world" became "Kamu segalanya bagiku" through modulation, since a literal "Kamu adalah duniaku" would have sounded stiff. This shows modulation being used not to escape difficulty but to find the most native expression, exactly the function Molina and Albir (2002) describe.

Personification

The personification data are the most striking because they show translation sometimes strengthening the figure, with the verb carrying the human action. The strongest example is "The nightmare follows me every night," translated as "Mimpi buruk itu terus menghantuiku setiap malam," where modulation replaces the neutral "follows" with "menghantui" (to haunt); the English verb describes simple movement, while the Indonesian verb belongs to the vocabulary of ghosts and supernatural torment, producing a sharper personification in the target text than in the source. This shows that subtitling can occasionally raise figurative intensity, a possibility that Pedersen's error-based model does not measure, and it supports Effendi's (2025) finding that careful technique choice preserves and sometimes intensifies emotional effect. A comparable strengthening appears in "Death is coming for us," translated as "Kematian sedang mendekat," which keeps death as an active, conscious hunter and stays both Accurate and Acceptable. The data also include a case of softening: "This dream is ruining my life," treated as personification, became "Mimpi ini seperti menghancurkan hidupku," where transposition adds "seperti" and turns the direct personification into a comparison, keeping the message but reducing figurative force, and thus judged Less Accurate.

The recurrence of this exact “seperti” trade-off across two figurative types suggests it is a systematic strategy in Indonesian subtitling rather than a one-time choice.

Hyperbole

The hyperbole data are the most stable in the corpus, and this stability is itself the finding: every hyperbole was rated Accurate and Acceptable, and four of the five were handled through literal translation, because exaggeration is a shared feature of human speech with natural Indonesian equivalents. “This is the worst night of my life” became “Ini malam terburuk dalam hidupku” and “I haven't slept at all” became “Aku tidak tidur sama sekali,” preserving the full force of the overstatement, which is again Pedersen's (2017) pragmatic equivalence. The one case that did not use literal translation is revealing: “Everyone's gonna die” became “Kita semua bakal mati,” where modulation shifts the detached “Everyone” into the inclusive “all of us,” pulling the threat inward and making the panic shared rather than observed, which aligns with the multimodal nature of subtitle meaning described by Díaz Cintas and Remael (2007). A second function of hyperbole is contrast: “I'm the luckiest guy in the world,” translated literally as “Aku orang paling beruntung di dunia,” establishes a peak of happiness immediately before a tragedy, so that the later horror feels more shocking against this emotional high, and an accurate translation of the high point is what makes that contrast work.

Distribution of the Four Figurative Types (RQ1)

Each figurative type, simile, metaphor, personification, and hyperbole, accounts for five segments of the analysed data. This distribution does not claim that the four types occur in equal numbers throughout the entire film; rather, it is a direct consequence of the purposive sampling design, which deliberately selected an equal number of clear examples of each type so that all four could be compared on equal footing. The value of this balanced design is analytical, since it allows the study to examine how each figurative structure behaves under the same subtitling constraints without one type dominating the analysis. The even distribution is therefore a property of the research design rather than an empirical finding about natural frequency.

Translation Techniques (RQ2)

The translator relied mainly on literal translation and modulation, each used in 40% of the corpus, followed by transposition at 15%, with amplification and reduction each appearing once. This distribution is not accidental. Literal translation dominated wherever the figurative image was shared between English and Indonesian, as in most similes and hyperboles, because a direct rendering already delivered the intended effect; modulation appeared wherever a word-for-word version would sound unnatural or lose emotional force, as in “Kamu segalanya bagiku” or “Kita semua bakal mati”; and transposition, the insertion of “seperti,” emerged as the specific tool for handling direct metaphors and personifications that would otherwise read too rigidly. The pattern confirms Molina and Albir's (2002) claim that techniques are selected in response to the demands of each expression, showing that figurative type and technique choice are closely linked rather than independent.

Functional Equivalence and Acceptability (RQ3)

The findings show a high but not perfect level of quality. In Functional Equivalence, 85% of the subtitles were Accurate and 15% Less Accurate, with no Inaccurate cases; in Acceptability, 85% were Acceptable, and 15% Less Acceptable, with no Unacceptable cases; and the inter-rater agreement was $\kappa = 0.83$. The Less Accurate cases cluster around moments where a culturally specific or supernatural image was generalized or softened, as in the reduction of “ghost” or the “seperti” softening of a personification, while the Less Acceptable cases cluster around moments where a figure was preserved in meaning but rendered in a slightly rigid form, as in “Rumah ini seperti kuburan.” Crucially, these two groups do not fully overlap: a subtitle could be Less Accurate while remaining perfectly Acceptable, and another could be fully Accurate while sounding Less Acceptable. This separation is the core insight of the FAR-based analysis, confirming Pedersen's (2017) argument that meaning transfer and target-language naturalness are distinct dimensions. Read together, the three answers show that figurative language in horror subtitling is generally translatable with high fidelity, but that its most fragile

elements are the culturally bound images and the directness of metaphor and personification, which are the points where intensity is most easily lost.

CONCLUSION

This study examined the English-to-Indonesian subtitling of figurative language in *Final Destination: Bloodlines* and reached several conceptual conclusions. Within the purposively balanced corpus, the four dominant figurative types do not function as ornamental speech but actively collaborate with visual cues, high-tension camera movement, and low-frequency auditory scoring to build a multimodal atmosphere of claustrophobia, psychological paranoia, and supernatural dread, and their equal representation was a deliberate design choice rather than a claim about how often each type appears in the film. The translation process rested on a balanced interplay between literal translation and modulation: literal translation proved efficient wherever the source and target languages shared compatible conceptual schemas, as in mapping “nightmare” to “mimpi buruk,” while modulation prevented awkward phrasing and at times deepened emotional force, and transposition, particularly the insertion of “seperti,” recurred as a systematic tool for handling direct metaphors and personifications, though it tended to trade a measure of figurative intensity for smoother phrasing.

Most importantly, the FAR-based assessment shows that meaning transfer and linguistic naturalness operate as genuinely separate dimensions of subtitle quality. In the large majority of cases, the terrifying, suspenseful, and supernatural nuances of the dialogue reached the Indonesian audience without violating target-language conventions; where the subtitles fell short, they did so in two distinct and non-overlapping ways, with figurative force occasionally softened when highly specific supernatural images were generalized, and naturalness occasionally strained when a figure was preserved in meaning but rendered in a slightly rigid form. The fact that these two kinds of slippage did not coincide is itself the central theoretical contribution of the study, since it confirms empirically that accuracy and acceptability must be evaluated independently. Overall, figurative language in horror subtitling is generally translatable with high fidelity, but its most fragile

elements are the culturally bound images and the directness of metaphor and personification, which are the points where intensity is most easily lost.

For subtitling practice, these findings offer concrete guidance. Because figurative meaning was most often weakened at culturally specific and supernatural images, professional subtitlers working on horror content are encouraged to preserve genre-defining tokens such as “ghost” wherever the available space allows, rather than defaulting to safe generalizations that protect clarity but dilute dread; when a direct metaphor or personification would read rigidly, the recurring “seperti” shift is a usable solution, but it should be applied consciously, aware that it lowers intensity, with an idiomatic modulation preferred where one keeps both meaning and naturalness. Streaming providers and language-service vendors may benefit from genre-sensitive style guides and quality-control checklists that treat accuracy and acceptability as separate criteria. For future research, it is recommended to examine a larger corpus drawn from several horror films so that these patterns can be tested for consistency, to include the Readability dimension supported by subtitling-software data on reading speed and line length, and to compare professional and fan-made subtitles of the same film to see how different subtitling conditions affect the preservation of figurative meaning and emotional intensity.

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