

Keigo's Subtitle Translation Strategy in Gekijouban Violet Evergarden Movie

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ABSTRACT

The development of the digital era has introduced new perspectives in audiovisual translation, particularly in subtitle translation for films. However, challenges such as linguistic factors and cultural differences between source and target languages persist, especially in translating Japanese keigo (polite language), which conveys respect and politeness. This study aims to analyze the strategies used in translating Japanese keigo subtitles into Indonesian in the film Gekijouban Violet Evergarden. Employing a qualitative-descriptive and contrastive research design, the study collected 317 subtitle data from the Netflix version of the film using the listen-note technique. The analysis was guided by Gottlieb's (2021) theory of subtitle translation strategies. The findings revealed eight out of ten translation strategies, with paraphrase being the most dominant (41.33%), followed by transfer (36.91%). The prevalence of paraphrase highlights the complexity of Japanese keigo, which lacks direct equivalents in Indonesian, necessitating adjustments to maintain naturalness and nuance. Other strategies, such as expansion, condensation, and deletion, were also employed to address cultural and linguistic gaps. The study underscores the importance of translators' interpretive skills in preserving the subtleties of keigo while ensuring audience comprehension. These findings contribute to the field of audiovisual translation, offering insights for translators working with politeness varieties in Japanese-Indonesian contexts. Further research is recommended to explore additional strategies and broader applications in multimedia translation.

Keywords: Translation strategies, subtitles, keigo

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INTRODUCTION

In its development in the current digital era, the field of translation has contributed to presenting a new perspective in the form of the realm of audiovisual translation that can be found in screen playback media such as videos, soap operas, dramas, animations, and so on, including films. In general, audiovisual translation is divided into two methods, namely: dubbing or voiceover translation, which focuses on replacing the original sound of the source language (SL); and subtitle or caption translation which focuses on displaying the target language text (TL) at the bottom of the film, video, animation, and so on while maintaining the sound of the source language (SL) (Pérez-González, 2014). These two translation techniques have the same goal so that the audience can capture the message conveyed more interestingly, especially the type of caption translation because it has characteristics in the process of conveying messages in terms of two factors, namely the space factor and the time factor (Gottlieb, 2021). The space factor is related to the size of the media display screen so that it is necessary to make some adjustments to the size of the caption writing that is displayed. Meanwhile, the time factor is related to the duration of the audience when reading the subtitles that are broadcast at one time. This adjustment is expected to bridge communication for all groups, without exception for the deaf or audio description for the blind (Pérez-González,

2014). It is also undeniable that the translation process often encounters obstacles in the form of linguistic factors and cultural differences in the source language and target language (Catford, 1965). The choice of words and the occurrence of shifts in form and meaning in determining translation strategies become common identifications that cause urgent needs related to translation because in the process it requires the translator to complete it immediately without sacrificing the quality of the translation results. The practice of using language varieties also influences the translation strategy used when expressing an utterance, including in the scope of the Japanese language translation area (Conway et al., 2020; Hersh, 2013; Rastogi et al., 2015).

One of the characteristics of Japanese is the existence of a variety of politeness, namely Japanese respectful language called 敬語 (keigo) is characterized by the presence of expressions that show politeness and respect for a topic. The use of keigo according to Shibatani (2021) is divided into a variety of polite language 丁寧語 (teineigo), respectful language 尊敬語 (sonkeigo), and self-deprecating language called 謙讓語 (kenjougo) (Shibatani, 2021). Teineigo is used in the context of delivering general polite communication, sonkeigo is used when elevating the interlocutor as a form of respect from the speaker, and the use of kenjougo is when the speaker respects the interlocutor by using language that tends to be demeaning (Seichi & Tsutsui, 2014). The focus of the use of keigo is used in situations that present formal nuances indicating the existence of a social class between the speaker and the interlocutor (Tsumijura, 2013). Keigo is in reality considered inseparable as an intrinsic instrument so that further study is needed regarding its daily social communication (Arfianty et al., 2023). The following is an example of a sentence subtitle containing the Japanese politeness variety keigo in the film Gekijouban Violet Evergarden which underwent a translation process, namely:

TSu : お初にお目にかかります

Ohatsu ni ome ni kakarimasu

TSa: 'Nice to meet you'

GVE, (00.14.49–00.14.50)

The translation from the source text (ST) to the target text (TT) that corresponds to the example of the subtitle above should be 'Nice to meet you'. The translation of this politeness variety is based on the status and position of the main character speaking to someone of higher status. The translator deleted part of the ST because it was considered an unnecessary addition to the sentence 'Ohatsu ni ome ni kakarimasu' which if translated in its entirety becomes 'Nice to meet you for the first time'. The use of the vocabulary 'getting to know you' is considered to represent the process of communication interaction for the first time so that the meaning of the sentence can be conveyed more briefly. It's just that the TT results are less acceptable because the nuance of respect or honorifics that should have been felt changed into a conversation that actually has a more relaxed nuance.

Research on translation strategies has been widely conducted, including by Ananta (2023) on the application of subtitle translation techniques to the film Avatar. The results show that it is important for translators to bring cultural knowledge so that the translation can be said

to be acceptable (Ananta, 2023). Research by Delfariyadi & Aryanto (2023) analyzed the translation of Japanese personal pronoun subtitles into Indonesian from the anime Tada Never Falls in Love and showed that personal pronouns in SL and TL have the same meaning components but there are differences in the gender meaning component (Delfariyadi & Aryanto, 2023). Agusdtine et al. (2022) studied the subtitle translation method for the animated film White Snake based on Newmark's theory (1988) (Agusdtine et al., 2022). Of the 186 data studied, there were 7 Newmark translation methods applied with the faithful translation method being the most widely applied. Further research to determine the application of audiovisual dubbing and subtitling translation techniques in the OST Frozen: Let It Go by Supardi & Putri (2018) showed that translators used subtitle translation techniques more than dubbing translation techniques (Supardi & Putri, 2018).

Research by Oeinada & Sari (2016) identified cultural vocabulary and conditions of deviation in subtitle translation strategies in the film Stand by Me Doraemon (Oeinada & Sari, 2015). The results showed that there were three categories of cultural vocabulary from a total of 27 word and phrase data, namely the ecological category, the material culture category, and the categories of organization, customs, activities, procedures, concepts. While the deviation conditions of the 14 subtitle data found were in the form of equivalent components of ST and TT meaning. Satyanto (2018) studied the translation strategy of keigo variations in the film Engine based on Sachiko's Idea theory. From this study, teineigo variations are used for speech partners in the form of sotomono in formal and non-formal situations, higher power and age; the kenjougo-teineigo form is used for speech partners in the form of sotomono in formal and sometimes non-formal situations, higher power and age; and the sonkeigo form is used for speech partners in the form of sotomono in formal situations, higher power and age (Satyanto, 2018). Abdillah et al. (2021) analyzed the use of sonkeigo and kenjougo in the Japanese translation of the Qur'an, Surah Maryam verses 4-32 (Abdillah et al., 2021). The data results show that the expression sonkeigo is widely used by Allah in giving commands to Zakaria, Maryam, and Isa. Meanwhile, the expression kenjougo is used in Zakaria's prayer to Allah and Allah's command to Maryam which was conveyed through the intermediary of the Angel Gabriel. Research on the use of keigo in the anime Violet Evergarden episodes 1-6 has also been conducted by Sari & Kaluge (2021) which shows that the type of teineigo is the most dominant (Sari, 2021). Research by Yogyanti & Kharismawati (2021) in the form of a contrastive study of the role of politeness varieties of Japanese and Javanese shows that politeness varieties of Javanese are increasingly rarely used among Javanese people because the function of the krama language has been replaced by the national language, namely Indonesian. In contrast to keigo which is still actively used and studied by the young generation of Japan in order to be successful in their careers and social lives (Yogyanti & Kharismawati, 2021). Next is a study by Prahesti (2020) which examines the types of use of politeness varieties of Japanese in the drama Kounodori Season 1. The findings show that polite language varieties (teineigo) are the most widely used (Prahesti, 2020).

The advancement of digital media has significantly expanded the scope of audiovisual translation, particularly in subtitling, where linguistic and cultural nuances play a critical role. Despite extensive research on translation strategies, gaps remain in understanding how Japanese *keigo* (polite language) is adapted into languages like Indonesian, which lack direct

equivalents for such honorific systems. Previous studies have focused on general translation techniques or specific language pairs, but few address the complexities of *keigo* in subtitling, leaving a gap in strategies for preserving its sociocultural and pragmatic functions. This study seeks to fill that gap by examining the translation of *keigo* in *Gekijouban Violet Evergarden*, offering insights into how politeness is negotiated across languages.

The purpose of this research is to identify and analyze the strategies employed in translating Japanese *keigo* subtitles into Indonesian, using Gottlieb's (2021) framework. By focusing on a high-context language like Japanese, the study aims to reveal how translators navigate the absence of explicit politeness markers in Indonesian while maintaining the original's respectful tone. This investigation not only contributes to audiovisual translation theory but also provides practical guidance for translators working with linguistically and culturally distinct language pairs.

The urgency of this research stems from the increasing consumption of Japanese media in Indonesia, where inaccurate or flattened translations of *keigo* can distort interpersonal dynamics and cultural meanings. By addressing these challenges, the study benefits translators, media localizers, and educators by providing actionable strategies for preserving politeness in subtitles. Furthermore, it enriches cross-cultural communication studies, emphasizing the need for nuanced approaches in audiovisual translation. Ultimately, this research advances both theoretical and practical knowledge, ensuring that *keigo*'s sociocultural significance is not lost in translation.

From the literature description above, previous studies generally analyze the form of translation strategies and their level of equivalence so that the novelty of this study is to identify the form of translation strategies of subtitles containing Japanese *keigo* varieties into Indonesian in the film *Gekijouban Violet Evergarden*.

METHOD

This research is a contrastive research using qualitative-descriptive methods. The source of research data is subtitles containing a variety of politeness *keigo* from Japanese to Indonesian in the film *Gekijouban Violet Evergarden*. The type of research data includes primary data because both the film and subtitles can be accessed through the Netflix online video site. The data collection technique uses the listening-noting technique. Data analysis is carried out sequentially starting from (1) Identifying the types of *keigo* that appear in the ST based on the characteristics of changes in its form based on the theory of Ide (1982) and Shibatani (2021); (2) Identifying subtitle translation strategies based on Gottlieb's theory (2021); (3) The results of the identification of *keigo* and translation strategies are described through detailed explanations; (4) Summarizing the findings from the explanations presented.

Table 1. Types of Subtitle Translation Strategies according to Gottlieb (2021)

Types of Strategies	Description
Expansion	When the SL cannot be translated into the TL so that it requires additional further explanation to illustrate the ideas of the original meaning in the TL.

Paraphrase	The translator uses different grammatical rules to translate the ST by changing the syntactic form of the SL into a form that can be understood in the TL without changing the original meaning.
Transfer	The SL is translated into the TL literally, as is, no additional information, no changes in point of view, and no bold interpretations.
Imitation	Maintaining the structure of the SL by rewriting the words in the TL as is, usually used for names of people or places.
Transcription	Rewriting the use of certain or unusual terms to fulfill the textual function of the language.
Dislocation	Translation of effects is more important than the content of the dialogue, such as songs in the SL.
Condensation	Summarizing the SL by eliminating words that are not considered so important. In some cases, it can eliminate the pragmatic effect of the translation.
Decimation	Extreme summarization due to fast speech tempo with the risk of reducing expression or even eliminating important parts. Generally used in situations with fast speech, such as fight scenes, passionate speeches, and so on to eliminate words that are considered taboo.
Deletion	Some STs are removed or deleted from the translation because they are considered unnecessary additions.
Resignation	When there is no translation solution that causes the meaning to be lost.

RESULTS AND DISCUSSION

A total of 317 data on Japanese keigo subtitle translation strategies into Indonesian were found with a total of 8 out of 10 types of subtitle translation strategies based on the theory presented by (Gottlieb, 2021).

Table 2. Gottlieb's (2021) Translation Strategy Data Found

No.	Types of Translation Strategies	Find Data	Percentage
1.	Expansion	14	4.42%
2.	Paraphrase	131	41.33%
3.	Transfer	117	36.91%
4.	Imitation	4	1.27%
5.	Transcription	1	0.31%
6.	Dislocation	10	3.15%
7.	Condensation	31	9.78%
8.	Deletion	9	2.83%

Total	317	100%
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Data 1 Expansion Translation Strategy

The expansion strategy occurs when cultural information from the SL cannot be maximally translated into the TL, so that it requires additional explanation by the translator to describe the ideas of the original meaning in the TL. Due to the lack of information, additional explanation serves to avoid ambiguity in conveying the meaning of the subtitle translation.

- 1) **ホッジنز** : **まだ確認したわけじゃない。もしかしたら**
Hodgins **違うかもしれない**
Mada kakunin shita wake ja nai. Moshikashitara
chigau kamo shirenai
 ‘I haven't confirmed it yet, but, maybe... I can
 just wrong ...’
- ヴァイオレット** : **少佐...ですか？**
Violet *Shousa... desu ka?*
 ‘**Mayor...** Is it about Major?’

GVE, 2020 (01.03.30–01.03.32)

The context of conversation (1) is when Director Hodgins hesitantly meets Violet who is resting while reading a book and tells her information about the possibility that Major Gilbert is still alive. The use of the addition strategy is found in Violet's utterance of the sentence *Shousa desu ka?* which if translated literally becomes 'Is it about the Major?' in the subtitled TT. However, the translator adds the noun 'Major...' before the sentence to add information about the expressive nuance shown by Violet because she is surprised by the news delivered by Director Hodgins. Violet tries to clarify whether Director Hodgins' statement is really real, not because Violet misheard. The addition of the vocabulary *Shousa* shows respect based on professional level considering that Gilbert is the major who is responsible for Violet's performance while joining the military as a soldier. Even though she is surprised, Violet asks carefully while maintaining the keigo variety with the indication of the use of *sonkeigo* in the expression *Shousa* and followed by the *teineigo* variety with the use of the copula *desu ka* to soften the way of asking in Japanese.

Data 2 Paraphrase Translation Strategy

The paraphrase translation strategy does not refer to the same grammatical rules for translating the ST, namely by changing the syntactic form of the SL into a form that can be understood in the TL without changing the original meaning.

- 2) **ホッジنز** : **強く願うと思いはかなうものだな**
Hodgins *Tsuyoku negau to omoi wa kanau mono da na*
 ‘When we really hope, that hope will come true,
 right?’
- ヴァイオレット** : **強く願ってもかなわない思いはどうすれば**

Violet

よいのでしょうか

Tsuyoku negatte mo kanawanai omoi wa dou sureba yoi no deshou ka

‘Still there are things that do not come true even though we really hope. **So what should we do a?’**

GVE, 2020 (00.19.42–00.19.47)

The context of the data conversation (2) is when director Hodgins talks about how the hopes that someone wants to achieve will definitely come true if accompanied by strong determination. Then Violet unexpectedly responds to the question with a tone that sounds sad. The use of the paraphrase strategy can be seen from the change in the form of the subtitle sentence. The TT sentence above can literally be translated as 'What should be done with a desire that cannot be realized even though it is very much hoped for?' The change in structure into two sentences by the translator is adjusted to the context in Indonesian without leaving its formal impression. The formal form of the teineigo variety in the sentence is shown through the change in the copula *desu* to *deshou* as a form of respect for the interlocutor without demeaning oneself as a speaker. On the other hand, the change in sentence structure that is separated into two shorter parts provides reading comfort for the audience in understanding the context of the speech because it is more communicative.

Data 3 Transfer Translation Strategy

The transfer translation strategy is used when the SL and TL have a cultural context with broadly similar conditions where the SL is translated into the TL literally to keep the subtitle results accurate.

3) ユリス

Yuris

: 手紙を書くのに年齢が関係あるわけ？ドールって望めばどこにでも来てくれるんですよ？あれはうそ？

Tegami wo kaku no ni nenrei ga kankei aru wake? Dooru tte nozomeba doko ni demo kite kurerun desho? Are wa uso?

‘What does age have to do with writing a letter? Wouldn't a doll follow orders? Is that a lie?’

ヴァイオレット

Violet

: いいえうそではありません

Iie uso dewa arimasen

‘No. It's not a lie.’

GVE, 2020 (00.33.48–00.33.50)

Data utterance (3) discusses the complaint of a boy named Yuris to Violet. Yuris asked for help from a Doll to write a letter without knowing that at that time the post office where Violet worked was closed. The use of the transfer strategy can be seen from the transfer of words per word without any changes in structure, meaning, or even expression according to

the ST. The vocabulary *iie* literally means 'no', *uso* means 'lie', and *dewa arimasen* means 'not' translated according to its original meaning using the formal variety *teineigo* which clearly clarifies the nuance of respect for both parties without any other interpretations that can change the nuance or structure of the subtitle results.

Data 4 Imitation Translation Strategy

The way it works is to maintain the SL structure by rewriting the words in the TL as they are in the TT. This translation strategy is usually used for nouns, such as people's names, place names, product names, and so on.

- 4) ホッジンズ : ヴァイオレットちゃん、こちらはライデン
Hodgins 市の市長さんとその奥方だよ
Baiorettochan, kochira wa Raiden shi no shichou to sono okugata dayo
'Violet, this is the mayor of Leiden and his wife.'
- ヴァイオレット : 自動手記人形サービスヴァイオレット・エ
Violet **ヴァーガーデンです**
Jidou shuki ningyou saabisu, Baioretto Ebaagaaden desu
'Auto Memory Doll, **Violet Evergarden**, ready to serve you.'

GVE, 2020 (00.15.01–00.15.02)

The speech delivered by director Hodgins in data (4) was directed to Violet because they accidentally met the mayor of Leiden around the harbor after the inauguration of the sea festival together with his wife. Because it was the first time they met, Violet with her calm attitude immediately greeted and introduced herself professionally. The transfer of a person's name into the TL is a form of the implementation of the imitation translation strategy. The name of the character Violet Evergarden is maintained without changing the word order in the TT result in order to maintain the authenticity of the character's identity. The use of the copula *desu* is included in the classification of *teineigo* varieties which describe respect in formal situations of introducing someone when they first meet.

Data 5 Transcription Translation Strategy

The transcription translation strategy is used by rewriting the use of certain terms or unusual terms to fulfill the textual function of how the language is used. The unusual term in question is the discovery of a characteristic in the form of the use of a third language that appears in the mention of a term in the SL in the film.

- 5) ユリス : ホントかよ
Yuris *Honto ka yo*
'Is it true?'
- ヴァイオレット : 本当です

<i>Violet</i>	<i>Hontou desu</i> Correct.
ユリス <i>Yuris</i>	: 適当なことを言うな <i>Tekitou na koto iu na</i> 'You made it up!'
ヴァイオレット <i>Violet</i>	: エマージェンシー・プロビションです <i>Emaajenshii purobishon desu.</i> 'This is our emergency provision.'

GVE, 2020 (00.40.18–00.40.20)

Speech data (5) shows that Violet convinces Yuris who feels hesitant because the money she has saved is not enough to pay for the cost of writing the letter. Instead of refusing, Violet immediately shows the paper containing the provisions of the Doll where she works and explains that the cost of writing the letter can be adjusted in emergency situations and conditions. The sentence *emaajenshii purobishon* is an English term said by Violet with Japanese phonetic adjustments when convincing Yuris about the cost of writing the letter.

Quoted in the Cambridge Dictionary (2025), the word emergency has a definition of something dangerous or serious, such as an accident, occurs suddenly or unexpectedly and requires quick handling to avoid detrimental results. Furthermore, there is the word provision which has several definitions, namely: (a) the act of preparing something, (b) the act of considering the need for something and arranging it, and (c) a statement in an agreement or law that certain things must be done. The use of the *teineigo* variety with the copula *desu* marker in the delivery of sentences by Violet politely provides a nuance that still respects Yuris as the speech partner and without demeaning Violet as the speaker so that it fits the depiction of the negotiation situation in the film scene.

Data 6 Dislocation Translation Strategy

The dislocation translation strategy tends to emphasize that the effect that is created is more important than the content of the subtitle text. The use of this strategy does not prioritize the grammatical order in the TT in order to give effect to a content, such as in song lyrics or poems that appear in films.

6) ヴァイオレット <i>Violet</i>	: ”王子の両目には青いサファイヤ” <i>“Ouji no ryoume niwa aoi safaia”</i> “The prince's eyes like blue sapphire..”
ギルベルト <i>Gilbert</i>	: 随分スラスラ読めるようになったなヴァイ オレット <i>Zuibun surasura yomeru you ni natta na</i> <i>Baioretto</i> 'You are getting better at reading, Violet.'

GVE, 2020 (01.33.22–01.33.24)

Speech data (6) shows the context when Violet, who is still in the military, is enjoying her break time while reading a story book. Unexpectedly, Violet's fast reading style amazes Major Gilbert because her pronunciation is getting better day by day. The sentence *Ouji no ryoume niwa aoi safaia* can be literally translated as 'In both of the prince's eyes there are blue sapphires.' However, in order to avoid a translation that is too stiff, the translator changes the translation to 'The prince's eyes are like blue sapphires' to provide information that assumes that the color of the prince's eyes is likened to blue sapphires, not that the prince's eyes are made of blue sapphires. Instead of translating the particle *niwa* into 'there is', the use of the vocabulary 'like' functions to add an equivalent aesthetic value in the TL so that the dislocation strategy used makes the sentence more emotional by playing with a subtle, beautiful, and metaphorical style of language.

Data 7 Translation Strategy Condensation

The way the translation strategy of condensation works is to summarize the ST by eliminating words that are considered not so important. It is the same as the process of compressing or condensing the content of the ST without changing the original meaning of the TT.

- 7) **ディートフリート** : 今度うちが所有していた船を処分すること
Dietfried にしてな
*Kondo uchi ga shoyuu shite ita fune wo shobun
suru koto ni shite na*
'My family decided to sell our boat.'
- ヴァイオレット** : 舟...ですか？
Viole *Fune... desu ka?*
'Boat?'

GVE, 2020 (00.44.46–00.44.48)

Speech data (7) discusses Colonel Dietfried's sudden invitation to Violet who is going home while returning Violet's hair tie that was previously left at the colonel's mother's grave. Colonel Dietfried asks Violet if she is willing to accompany him to pick up some of Major Gilbert's valuables that are still stored in his family's ship before the ship is sold. The application of the compression strategy is shown through a simple sentence in the form of *fune... desu ka?* which can literally be translated as 'ship... do you mean?' but is actually shortened or summarized into 'ship?'. Considering the use of *teineigo* varieties in the SL which are not only to soften sentences and provide a polite nuance, both to the speaker and the interlocutor, maintaining a literal translation is actually still considered reasonable. However, in this case, the translator condenses the structure by summarizing the sentence into one word 'ship' followed by a question mark because in Indonesian it is not always the case that interrogative sentences have to be in their complete form. Instead, the pronunciation of the word 'ship?' in the TT is shown through changes in voice intonation as a medium that can represent the question asked clearly.

Data 8 Deletion Translation Strategy

The way the deletion translation strategy works is by deleting or eliminating some of the ST from the translation because it is considered an unnecessary addition. The need to eliminate some vocabulary is used to maintain the duration of the subtitles to suit the speed of the audience's readers.

- 8) **ヴァイオレット** : **昆虫...カムキリですか？**
Violet *Konchuu...Kamakiri desu ka?*
'Insects. What is congorang??'
- 男の子** : **ビックリしないの？**
Boy *Bikkuri shinai no?*
'You are not afraid?'
- ヴァイオレット** : **前足が1本ありません**
Violet *Maeashi ga ippon arimasen*
'One of his front legs is missing.'
- 男の子** : **うん ジルベール先生と同じなんだ**
Boy *Un Jirubeeru sensei to onaji nan da*
'Like Teacher Gilbert.'

GVE, 2020 (01.16.47–01.16.50)

Data (7) represents the context of Violet's response to a young boy from a village on Ecarte Island who initially intended to scare her using dead insects, but was responded to calmly without being surprised at all, leaving the boy stunned. The application of the deletion strategy was found in the TT subtitle results which should literally be able to read 'Yes. Just like teacher Gilbert, that's how' translated into 'like teacher Gilbert' only. The deletion by the translator occurred in the vocabulary *un* and the informal marker vocabulary *onaji nanda* in Japanese. The deletion of the vocabulary was based on making the subtitle results more efficient by eliminating vocabulary that tended to exaggerate. Furthermore, so that the resulting translation does not interfere with the audience's understanding and does not damage the natural politeness of the language.

CONCLUSION

The results of the study found 317 of the total data on Japanese keigo subtitle translation strategies into Indonesian. The overall results also found that there were 8 out of 10 types of subtitle translation strategies that appeared in the film based on the theory presented by (Gottlieb, 2021). The use of the most translation strategies was occupied by the paraphrase strategy with a total of 131 data and the least was the transcription strategy which only had 1 data.

The application of the paraphrase strategy that dominates the translation of Japanese subtitles into Indonesian in the film *Gekijouban Violet Evergarden* indicates the complexity of Japanese which has no direct equivalent in Indonesian, especially in its variety of politeness.

The translator's interpretation is also a consideration considering the potential for loss of consistency in maintaining the language structure. This is a warning that requires the translator to make language adjustments in order to maintain the naturalness of the subtitle text so that the nuances presented in the film can be conveyed properly.

Research on the application of translation strategies has been widely carried out in the realm of Japanese translation. This research still has many shortcomings so that it is necessary to carry out new research of this kind for the sake of contributing to the field of science, especially in the interest of audiovisual translation.

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