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TRANSLATION ANALYSIS ON PHRASAL VERBS IN "*A MAN CALLED OTTO*" MOVIE SUBTITLES

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ABSTRACT

This study examines the translation of English phrasal verbs in the Indonesian subtitles of the movie A Man Called Otto, which can be found on the Prime Video site. This is a descriptive qualitative study, exploring how idiomatic phrasal verbs are translated within the linguistic and technical constraints of audiovisual media. The data were collected by comparing the original dialogue with the Indonesian subtitles, and phrasal verbs were identified based on their formal structure as multi-word verb constructions and their contextual meanings in the film dialogue. A total of 153 phrasal verb samples were found and analyzed in terms of Molina and Albir's (2002) taxonomy of translation techniques, as well as the theory of pragmatic equivalence developed by Baker's (1992) theory of pragmatic equivalence to evaluate the preservation of meaning, emotional tone, and communicative intent. As the findings indicate, the most commonly used strategies are modulation and literal translation, omission and adaptation, which allow translators to maintain practical meaning and emotional tone despite the constraints of space and time. This study emphasizes the translation of phrasal verbs in modern emotional meanings, a relatively under-researched area of subtitling. These findings are applicable to understanding translation strategies during audiovisual presentations and offer practical uses for improving the naturalness and communicative quality of subtitle translations into Indonesian.

***Keywords**: Audiovisual translation; Movie subtitles; Phrasal verbs; Pragmatic equivalence; Translation strategies.*

ABSTRAK

Studi ini meneliti penerjemahan frasa kata kerja bahasa Inggris pada subtitle bahasa Indonesia dalam film A Man Called Otto, yang dapat ditemukan di situs Prime Video. Ini adalah studi kualitatif deskriptif, yang mengeksplorasi bagaimana kata kerja frasa idiomatik diterjemahkan dalam batasan linguistik dan teknis media audiovisual. Data dikumpulkan dengan membandingkan dialog asli dengan subtitle bahasa Indonesia, dan frasa kata kerja diidentifikasi berdasarkan struktur formalnya sebagai konstruksi kata kerja multikata dan makna kontekstualnya dalam dialog film. Sebanyak 153 sampel kata kerja frasa ditemukan dan dianalisis berdasarkan taksonomi teknik penerjemahan oleh Molina dan Albir (2002), serta teori kesetaraan pragmatik yang dikembangkan oleh Baker (1992) untuk mengevaluasi pelestarian makna, nada emosional, dan maksud komunikatif. Seperti yang ditunjukkan oleh temuan, strategi yang paling umum digunakan adalah modulasi dan penerjemahan literal, penghilangan dan adaptasi, yang memungkinkan penerjemah untuk mempertahankan makna praktis dan nada emosional meskipun ada batasan ruang dan waktu. Studi ini menekankan penerjemahan kata kerja frasa dalam makna emosional modern, suatu bidang yang relatif kurang diteliti dalam pembuatan subtitle. Temuan ini dapat diterapkan untuk memahami strategi penerjemahan selama presentasi audiovisual dan menawarkan kegunaan praktis untuk meningkatkan naturalitas dan kualitas komunikatif terjemahan subtitle ke dalam bahasa Indonesia.

Kata kunci: Kata kerja frasa; Keseteraan pragmatis; Penerjemahan audiovisual; Strategi penerjemahan; Takarir.

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INTRODUCTION

Translation is a central part of applied linguistics as it serves to help in establishing meaning between languages and cultures and maintain the communicative intent, tone, and emotional appeal of the original text (Newmark, 1988). It does not simply involve the substitution of words in one language with those in another, but a process that involves the knowledge of context, pragmatics, as well as cultural overtones. In the case of audiovisual translation (AVT), it is even more complex because the translation process must not transgress into technical limitations, i.e., time, space, and visual synchronization (Cintas & Anderman, 2009). Ali (2024) and Baker (1992) explain that translation in audiovisual media is not as simple as a linguistic transfer, but as a process of communication and interpretation in which pragmatic meaning, culture, and real-time reception must also be considered. In subtitling, constraints such as space limitations and reading speed become more serious challenges because subtitles must be informative, concise, and convey verbal communication in such a way that it is not only easy to read but also faithful to the original message, requiring translators to prioritize linguistic, technical, and cultural conventions over formal equivalence.

Classical translation theory provides an ideal foundation for understanding the transfer of meaning. Baker (1992) Prioritizes pragmatic meaning, arguing that translation should preserve the intended meaning, context, and communicative purpose rather than the surface linguistic form. This principle is particularly influential in subtitling, where subtitles aim to recreate the impression of spoken dialogue for the audience. Similarly, Molina and Albir (2002) an effective taxonomy of translation techniques provides analytical tools for identifying how translators align original sentences to their intended contexts. This framework has been highly influential in contemporary AVT research, particularly when combined with approaches focused on reception and multimodality.

From a linguistic perspective, one of the most challenging parts of linguistic problems is also the translation of phrasal verbs or multi-word verb phrases whose meaning can go beyond the literal one. As McCarthy and O'Dell (2004) stated, phrasal verbs are always idiomatic, and those meanings can not necessarily be inferred from their components. Together with other structures of a syntactic and cultural nature, these verbs are even tougher when converted to other languages, including Indonesian, due to the possibility of the literal translation to bring the meaning of their pragmatic intent or their emotional tint. Celce-Murcia and Larsen-Freeman (1999) Further explain that phrasal verbs play a crucial role in expressing interactive and pragmatic meaning in English conversation. Subtitling these phrasal verbs implies that translators will have to make fast yet high-quality decisions that are linguistically appropriate, emotionally sensitive, and timely.

Recent AVT studies have increasingly focused on audience comprehension and cognitive processing. Research has shown that the spatial density and timing of subtitles significantly impact audience comprehension and the delivery of meaning (Abu-rayyash & Lacruz, 2025; Perego & Missier, 2010). With the advent of streaming platforms, the rules of subtitle production have shifted toward readability, naturalness, and ease of processing to maintain audiences' pragmatic comprehension (Hagström & Pedersen, 2022).

Furthermore, subtitling is now widely recognized as a multimodal practice. Through the relationship between subtitles and visual, audio, and textual cues, meaning emerges (Ali, 2024; Alohaidb & Altuwairesh, 2023). When subtitles are created without the full audiovisual context, they can interfere with pragmatic comprehension (Ahonen, 2024). This challenge is further complicated by the increasing use of machine translation and semi-automatic subtitling tools, which raise concerns about their quality and pragmatic meaning (Hagström & Pedersen, 2022).

Although a large amount of research has been carried out on the topic of idiomatic language in movie subtitling, not much research has been conducted specifically on phrasal verbs as a distinct linguistic phenomenon. Existing Indonesian studies often focus on translation techniques without addressing multimodal and pragmatic dimensions systematically (Arbain, 2020). Therefore, this study examines the Indonesian subtitles of *A Man Called Otto (2022)*, aiming to give a better insight into the meaning transfer process in English and Indonesian in multimodal texts, which demonstrates which side of linguistic accuracy and pragmatic functionality is more important. Finally, the study will help advance the quality of idiomatic translation in the audiovisual media and the study of translation in Indonesia.

LITERATURE REVIEW

Recent research on subtitling audiovisual media has shown that translation quality cannot be assessed solely through linguistic equivalence; naturalness, cultural appropriateness, and audience reception should also be taken into consideration. Studies in the Indonesian translation context highlight that subtitles are expected to sound natural and communicatively appropriate, as audiences need to process information quickly without disrupting their visual impression (Hanivah et al., 2024; Matuate, 2025; Tuominen, 2025). These studies provide a deep understanding of subtitle acceptability by identifying naturalness as a main standard. However, most of them rely on general analytical review and do not systematically examine how specific linguistic features influence pragmatic meaning under audiovisual limitations.

Audience-oriented perspectives are strengthened by cognitive and reception-based studies, which provide objective data on how subtitle production affects audiences' processing capacity. Abu-rayyash and Lacruz (2025) provide that subtitle difficulty and timing directly influence cognitive ability, confirming recent claims that excessive textual density may obstruct understanding and emotional delivery. While these studies effectively found the importance of readability and clarity, they tend to focus on cognitive consequences rather than on the language structures that trigger pragmatic loss in subtitles.

To address this limitation, a multi-method approach has been proposed as a way to account for the interaction between subtitles and other modes of communication. Ali (2024) maintains that subtitles cannot be separated from visual and audio features, as subtitles function within an integrated multimodal system. Similarly, Alohaidb and Altuwairesh (2023) pointed out that effective subtitle translation depends on matching verbal dialogue with visual signs to maintain pragmatic meaning. Ahonen (2024) reinforces this argument by emphasizing that translating subtitles without a full audiovisual context can influence misunderstanding and reduce pragmatic suitability. Although these studies advance AVT research by emphasizing multimodality, they mainly focus on general subtitle construction rather than on specific linguistic features.

Technological advancements have also adapted subtitling practices, advising a new main focus. Hagström and Pedersen (2022) Examine the increasing use of translation tools for making subtitles and highlight their potential to improve efficiency, while also warning about the risk of reduced pragmatic meaning if final editing is weak. Hoffmann (2023) Similarly, it discusses ad hoc screen translation practices, highlighting that unstructured procedures may influence subtitle quality. These studies are valuable in situating current translation tools; however, they focus more on production processes than on pragmatic analysis.

Accessibility-oriented research extends the scope of audiovisual translation studies. Alonso-Bacigalupe and Romero-Fresco (2024) emphasize that interlingual live subtitling requires methodical teamwork, readability, and fast processing to ensure correct media access for diverse audiences. Their findings underline the importance of structured training in accessibility-oriented AVT, yet they mostly address live subtitling contexts rather than scripted film subtitles.

In the Indonesian context, studies on subtitles that focus on pragmatic meaning remain limited. Arbain (2020) shows that pragmatic meaning is often reduced when translators prioritize formal equivalence, while Asrima and Nur (2023) observing that strategies such as paraphrasing and condensation are often used to manage spatial and temporal limitations. Yuliani et al. (2025) continue demonstrating that multi-word pragmatic analysis provides a more extensive framework for evaluating subtitle efficiency.

Despite these contributions, Indonesian studies mostly examine subtitles at a high level and rarely separate specific linguistic constructions that carry pragmatic and emotional meaning.

Methodological contributions, such as Taufik (2022) the AVT assessment framework, offer useful tools for evaluating subtitle quality by combining grammatical precision, pragmatic efficiency, and technical ability. However, these frameworks are often applied descriptively rather than analytically to emotional dialogue.

Taken together, existing studies confirm the importance of naturalness, audience perception, multimodality, and accessibility in subtitle translation. However, there is still another research gap about how specific linguistic features, particularly which strong pragmatic and emotional functions, are translated from English into Indonesian subtitles. Expressive films such as A Man Called Otto (2022) have received limited scientific analysis in this regard. By focusing

on the translation of pragmatically loaded expressions within a multimodal and audience-oriented framework, this study aims to address this gap and contribute to a better understanding of pragmatic meaning in audiovisual subtitling.

RESEARCH METHOD

The study employs a qualitative approach based on the descriptive approach toward the research and is conducted through the analysis of the translation strategies of phrasal verbs in the Indonesian subtitles of the film *A Man Called Otto (2022)*. A qualitative methodology was deemed the most suitable, as this study focuses on meaning, contextual explanation, and linguistic strategies rather than numerical measures or statistical analysis. Qualitative inquiry, as Creswell (2009) noted, helps a researcher to investigate linguistic and cultural phenomena in depth and in their natural environments. This methodological approach is particularly applicable to translation studies, which tend to focus on nuances of meaning and communicative intent that are often too subtle to be adequately captured by quantitative methods.

The primary subject of the proposed research is English phrasal verbs and their translated equivalents in Indonesian used in the official subtitle track of *A Man Called Otto* on the Prime Video platform. These bilingual subtitles act as the primary data since, as it is, there is a direct reflection of the linguistic decisions of the translator in the audiovisual situation. Some of the theoretical frameworks and aids in studies concerning translation that would be included in the secondary data are the taxonomy of translation techniques developed by Molina and Albir (2002), Baker (1992) the concept of pragmatic equivalence, and other works by Nord (1997) and Gottlieb (2004), that would shed some light on the practice of functionalism and audiovisual translation.

The data were collected through a documentation technique. The researcher watched the film attentively, with access to both the English and Indonesian subtitles, and manually identified every instance of a phrasal verb in the English subtitle track. Each of these phrasal verbs was then matched with its corresponding Indonesian translation. A total of 153 phrasal verbs were identified across the film's dialogues. Each item was recorded in a data sheet that contained the English phrasal verb, its Indonesian equivalent, the timestamp, scene context, and the communicative function within the dialogue. Recording this contextual information was crucial to ensure that each translation could be analyzed within its pragmatic and audiovisual setting rather than in isolation from the film's narrative flow.

The process of data analysis was conducted systematically through several stages. First, all phrasal verbs in the English subtitles were identified and paired with their Indonesian translations. Second, each translation pair was classified according to the taxonomy of translation techniques proposed by Molina and Albir (2002), which includes literal translation, modulation, transposition, adaptation, omission, and paraphrasing. Each example was coded using a numerical system (for instance, PV-01 to PV-153), which helped organize the data into groups based on the dominant translation techniques used. Coding also facilitated the frequency analysis that allowed the researcher to determine which techniques were most commonly employed by the translator.

After classification, each translation was evaluated using Baker's (1992) the theory of pragmatic equivalence to determine whether the Indonesian subtitles preserved the original communicative intent, tone, and pragmatic force of the English expressions. This evaluation made it possible to identify whether a particular translation strategy contributed to maintaining equivalence at the pragmatic level rather than only at the lexical or structural level. The interpretation process then connected these findings with relevant translation theories and previous studies, providing a basis for discussing how the strategies contributed to the naturalness, clarity, and acceptability of Indonesian subtitles. Finally, the dominant strategies were summarized, and their effectiveness in achieving meaning preservation was assessed.

The entire number of phrasal verbs (153) in the movie was incorporated into the analysis. This total inclusion is a total sampling approach, which was adopted in order to make sure that the results are reflective of all the instances of translations in the movie. The reason why the total sampling was adopted was that the data set was not too large, and the goal was to obtain the whole picture of the tendencies in translation rather than a section of it. The film *A Man Called Otto* was selected with a narrow selection because the frequency of idiomatic and emotionally-colored speech that it contains is high, and the film is an ideal corpus to examine phrasal verb translation in the context of visually-sounding subtitles.

There were a number of validation procedures conducted in order to ascertain the validity and reliability of findings. The former was that of triangulation of theoretical perspectives. The analysis was a combination of linguistic and functional aspects of translation as it combined Molina and Albir (2002) taxonomy with pragmatic equivalence by Baker (1992). It enabled the researcher to look not just at the manner in which the translation was done but also why some of the strategies were chosen in order to create pragmatic coherence. The second form of validation involved peer debriefing and expert consultation. The researcher discussed the data classification and interpretation with academic supervisors and experts in translation studies to confirm the consistency of the analysis. Discrepancies or ambiguities in the categorization of techniques were resolved through discussion and consensus.

Reliability was further reinforced through an inter-coder agreement procedure. In order to determine consistency, the data were coded again with the same analytical criterion by another trained rater on about 20 percent of the data (thirty phrasal verb items). The percentage was 87, and this is considered to be very dependable in the qualitative linguistic analysis. This would minimize researcher bias and ensure that the categorization of translation techniques could be replicated and identified. The research has also made use of the concept of thick description, whereby a few cases were more or less described in detail in the context of the area surrounding them, like the conversations mentioned and the description of the scenes, in a manner that the analysis can be followed and verified by the readers.

Such a methodological approach responds to the nature of subtitle translation, which requires sensitivity to context, brevity, and cultural elasticity. The discussion is based on interpretive knowledge regarding the decision made by translators to trade off meaning, readability, and/or

time. By combining linguistic and pragmatic perspectives, the research is directed towards the attainment of the rationale of choice of translation, contrary to the description of translation choices. The observable strategies can be classified in an orderly manner using Molina and Albir's model, and the communicative achievement and effectiveness can be evaluated using the pragmatic equivalent framework, as outlined by Baker (1992). The two models would be applied together to present a complex picture of the analysis of the structure and functionality of subtitle translation.

Overall, the chosen methodology supports the aim of the research, which is to explore the essence of phrasal verbs translation in movie subtitles and what strategies prove to be the most efficient in maintaining the meaning and naturalness of the message in the case of the audiovisual type of translation. As a check on depth and credibility, the descriptive qualitative methodology that is provided with a total sampling, detailed coding, and theoretical triangulation is a guarantee. The reliability indices, including inter-coder agreement and expert validation, increase the validity of the findings. It is under this methodological rigor that this paper hopes to contribute such clarity, replicability, and a contextualized account of phrasal verbs and translation in Indonesian subtitles that will shed light on the field of audiovisual translation that is theoretically informed as well as practically useful to the field.

FINDING

The study has examined 153 phrasal verbs as found in English subtitles of the film *A Man Called Otto (2022)* and how these verbs were translated into Indonesian. The analysis covered three goals: the nature and the frequency of the phrasal verbs in the film, the classification of the methods of translation employed, and the consideration of how far the methods of translation retained the original meaning and pragmatic role. The results were that the movie is replete with phrasal verbs, literal and figurative. Direct physical expressions like sit down, get up, and come in, and indirect expressions like move on, fall apart, and pass away have an emotional or figurative meaning. These words are used throughout the movie in both light-hearted and funny situations, as well as in some very emotional or argumentative ones, and they show that phrasal verbs are very important for conveying tone, emotion, and character development.

The repeated use of these phrasal verbs proves that the usage of these constructions is not a mere linguistic decision but a deliberate technique of characterization and storytelling. Specifically, the idiomatic language as a medium of psychological expression can be seen through the frequent use of such expressions by Otto, such as move on and let go which are symbolic of his emotional change from grieving to acceptance. It means that linguistic, cultural, and emotional understanding of audiovisual texts could be gained through the study of phrasal verbs in subtitling.

According to the taxonomy of Molina and Albir (2002), six translation techniques were discovered: modulation, literal translation, omission, adaptation, transposition, and paraphrasing. These techniques are distributed in Table 1.

Table 1. Translation Techniques Applied to Phrasal Verbs in the Indonesian Subtitles of *A Man Called Otto*

Translation Technique	Frequency	Percentage (%)
Modulation	55	35.9
Literal Translation	44	28.8
Omission	30	19.6
Adaptation	11	7.2
Transposition	7	4.6
Paraphrasing	6	3.9
Total	**153**	**100**

As indicated in the data, the translator mostly used modulation and literal translation, and then omission, adaptation, transposition, and paraphrasing. This variety suggests that the translator's decisions were determined by the linguistic structure and the contextual, cultural, and technical particulars of the audiovisual translation.

DISCUSSION

Modulation as the Dominant Strategy

The dominance of modulation indicates that the translator frequently adjusted conceptual perspectives to achieve naturalness and pragmatic appropriateness in Indonesian. Modulation enables the transfer of idiomatic meaning when literal equivalents would sound unnatural or obscure pragmatic intent. For example, the translation of "move on" as *"pulih dari derita"* reflects a shift from physical movement to emotional recovery, aligning with Indonesian expressive norms.

This finding supports Molina and Albir (2002) the view that modulation facilitates dynamic and functional equivalence. From a pragmatic perspective, such shifts allow subtitles to preserve emotional resonance and communicative intent within the constraints of audiovisual media. Compared with studies reporting excessive literalism in subtitle translation, this result suggests a more audience-oriented strategy that prioritizes meaning accessibility over formal equivalence.

Literal Translation and Readability

The frequent use of literal translation demonstrates that this technique remains effective when the semantic correspondence between English and Indonesian is high, particularly for phrasal verbs that express concrete physical actions. Translations such as "come in" as

"masuklah" and "get up" as *"bangunlah"* retain clarity and directive force while remaining natural in the target language.

This finding aligns with subtitling principles that emphasize readability and processing speed. As subtitles must be processed rapidly, straightforward literal renderings can reduce cognitive effort without compromising meaning. However, unlike modulation, literal translation proves less effective for figurative phrasal verbs, indicating that its applicability is context-dependent rather than universally optimal.

Omission and Subtitling Constraints

Omission emerges as a strategic response to spatial and temporal constraints inherent in subtitling. In many cases, particles such as up or away were omitted without significantly affecting communicative force, as Indonesian verbs can convey complete meaning without additional particles.

This finding supports Cintas & Anderman (2009) the argument that omission is a legitimate subtitling strategy when it enhances readability and synchronization. Rather than indicating loss, omission here reflects functional prioritization, ensuring that subtitles remain concise, legible, and aligned with visual pacing. Nevertheless, excessive omission could risk pragmatic reduction, suggesting the need for careful contextual judgment.

Adaptation, Transposition, and Paraphrasing

Adaptation, transposition, and paraphrasing occur less frequently but play a crucial role in handling culturally sensitive or structurally incompatible expressions. Adaptation is particularly effective for emotionally charged expressions such as "pass away", which was translated as *"meninggal"* to maintain cultural appropriateness and emotional tone.

Transposition reflects grammatical adjustments required by structural differences between English and Indonesian, while paraphrasing enables meaning preservation when idiomatic equivalence is unavailable. These strategies illustrate that less frequent techniques can be pragmatically significant, especially in emotionally driven contexts.

Pragmatic Equivalence and Audience Reception

Evaluated through Baker's (1992) concept of pragmatic equivalence, most translations successfully maintain intended meaning, tone, and communicative function. Expressions such as "come on," translated as *"ayo,"* and "let go," translated as *"lepaskan,"* preserve their imperative force and emotional urgency.

However, some shifts reveal partial pragmatic reduction, as seen in translations where idiomatic meaning is simplified. These cases highlight the delicate balance between accuracy and audience processing demands. Importantly, such shifts should not be viewed as mistranslations but as functional adjustments shaped by audiovisual constraints and audience expectations.

Theoretical and Empirical Implications

The findings reinforce the applicability of Molina and Albir (2002) taxonomy in audiovisual translation analysis and support Azzahra and Hilman (2025) the argument that equivalence in translation is dynamic and context-bound. Compared with previous Indonesian subtitling studies, which report a tendency toward simplification due to time and space limitations, the present study demonstrates that strategic modulation and omission can preserve both pragmatic meaning and emotional impact.

By focusing on phrasal verbs in an emotionally driven English–Indonesian film, this study addresses a gap in AVT research that has largely prioritized frequency analysis over pragmatic interpretation. The results highlight the importance of translator sensitivity to idiomatic meaning, multimodal context, and audience reception, thereby contributing to a more nuanced understanding of pragmatic equivalence in film subtitling.

CONCLUSION

This study analyzed the translation of phrasal verbs in the Indonesian subtitles of the movie *A Man Called Otto (2022)* and evaluated the reproduction of these idiomatic and emotionally colored structures of the English language into the Indonesian language. A total of 153 phrasal verbs were discussed through a descriptive qualitative method, where Molina and Albir (2002) the taxonomy of translation techniques and the theory of pragmatic equivalence by Baker (1992) was used. It was found that the translator used many strategies to preserve the meaning, tone, and communicative intent of the original expressions while adapting them to the limitations and expectations of audiovisual translation.

This discussion demonstrated that phrasal verbs were a highly significant part of the movie, both in the literary and emotive development. They were applied in all types of dialogue, such as commands, feelings, attitudes, and figurative meanings. This demonstrates that the phenomenon of phrasal verbs in the visual world cannot be only a grammatical phenomenon but a vital element of character development and narration. The translator's talent to read between the lines and provide these meanings will, therefore, be the key to the film's balance and overall emotional integrity.

Among the six methods of translation discovered, the most common was modulation, followed by literal translation, omission, adaptation, transposition, and paraphrasing. Its occurrence is a sign of the translator's propensity to focus on naturalness, communicative efficacy, and cultural suitability in the target language. Literal translation and omission followed, in frequency, and were confined to less strenuous actions, or, where space and time must be economized. The cases that required adaptation and paraphrasing were those that needed emotional or idiomatic support, whereas those that required grammatical fluency in the target language were supported through transposition. All this culminates in a free-flowing, active manner in which the subtitles might be succinct yet expressive.

The evaluation based on the pragmatic equivalence model developed by Baker (1992) demonstrated the fact that most of the translations succeeded in preserving the communicative role and the tone of the original text concerning emotion. The translator also made sure that the Indonesian viewers could understand and experience the sense of functional equivalence, also in the instances of semantic or idiomatic alterations. These findings indicate the sensitivity of the translator to the linguistic meaning and the perception of the audience, which forms an important part of the audiovisual translation, where the transfer of the message is devoted to the urgency and the readability.

Theoretically, this study contributes to the growing project of academic writings in the area of audiovisual translation to demonstrate how Molina and Albir's (2002) taxonomy and pragmatic equivalence by (Baker, 1992) may be effectively used to research phrases of idiom. The combination of structural and pragmatic frameworks provides a deeper insight into the way in which translation strategies are applied in real communicative scenarios. The analysis supports the fact that the mark of successful subtitle translation is the freedom of the translator to strike a balance between linguistic, cultural, and technical effectiveness, which all contribute to the quality of cross-cultural communication in film.

Practically, the findings bear a lot of information to translators, teachers, and researchers in the area of translation studies. The result of the findings for professional translators suggests that modulation and omission can be used strategically to achieve both natural translation and translation of emotional concern without the meaning being compromised. The outcomes may be informative to teachers interested in the training of translators on the significance of pragmatic awareness and cultural sensitivity specific to idiomatic language. The research provides them with a methodology to research how to analyze other texts in audiovisual texts that share common language phenomena.

Despite this contribution, this work is limited. The findings were restricted to just a single movie, and therefore, they may not apply to other genres and styles of translations. This theme can be expanded by future work by applying subtitle translation to other types of films, studying the ways in which phrasal verbs are translated into other language pairs, or investigating the behavior of machine translation of subtitles in dealing with idiomatic language compared to human translation. These guidelines would contribute to knowledge about the strategy of translation in different audiovisual contexts.

In conclusion, the translation of phrasal verbs in *A Man Called Otto* can be viewed as a good demonstration of linguistic creativity, cultural sensitivity, and pragmatic knowledge in subtitling. These decisions by the translator not only imply technical adaptation but also entail the transfer of emotion, tone, and purpose of communication across languages, which is highly interpretive. This paper confirms that the critical elements of effective subtitles go beyond linguistic equivalence and that the translator must be capable of negotiating between cultures and translating with a level of fidelity that does not diminish the source while still making the translation available to the target group.

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