



Translation Strategies of Jargon in the Main Characters Utterances in the Subtitle of Greyhound (2020)

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ABSTRACT

This research aims to analyze the form and meaning of jargon used by the main characters in the movie Greyhound (2020). In addition, this research also analyzes the translation strategies in the main characters utterances in the subtitles of the movie. This research uses the theory of jargon form by Halligan (2004), the theory of jargon meaning by Boer in Syafitri & Ikhsan (2019), and the theory of translation strategy by Newmark in Sulistijani & Parwis (2019). This type of research is descriptive qualitative. Data are collected from the subtitles of Greyhound (2020) and analyzed based on the main characters context of use. The results show that there are 46 jargons classified into four types, consisting of 26 word forms, nine phrase forms, six acronyms, and five abbreviations. In addition, the most frequently used translation strategies in this research are tranference, descriptive equivalence, modulation, cultural equivalence, naturalization, and generic words. Some strategies such as calque, reduction, and authorized translation are found in equal amounts. This research shows that understanding the form and meaning of jargon and its translation strategies is essential for effective communication in professional contexts such as ship captain.

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1. INTRODUCTION

Audiovisual translation involves translating film dialogue into a text that viewers can read, incorporating both visuals and sound effects. This process is known as subtitling. This translation practice was previously known as film translation, and later evolved into language transfer. Subsequently, with the development of media and technology, the term evolved again into audiovisual translation—a term adopted from French that was introduced as early as 1960 (Gambier in Ardi (2013). Audiovisual translation encompasses film, radio, television, and video media, involving multisemiotic transfer. AVT not only requires the translation competencies mentioned above, but audiovisual translators must also consider other aspects, such as timing and synchronization, so that the translated text appears in sync with the images or on-screen display whether spoken or written.

Subtitles are translations of dialogue in a film that typically appear at the bottom of the screen (Badan Pengembangan dan Pembinaan Bahasa, 2023). This is done by displaying the translated text of the spoken dialogue. Therefore, subtitles are the conversion of spoken messages from the source language (SL) to the target language (TL) in written form or text that appears as the dialogue unfolds (Sulistijani & Parwis, 2019). The purpose of this process is to make the content of the dialogue easier to understand for the audience, especially those who do not speak the source language (SL). Subtitles also serve as a communication tool and ensure that the message, as well as the context of the dialogue, remains relevant and accessible to the target language audience (TL). Therefore, subtitles play a crucial role in bridging language barriers, thereby expanding the reach and appeal of a film.

Translation is essential for understanding reading material and communication between languages, especially when it comes to foreign languages. Translation is the reproduction of a message in the target language that is as close as possible to the source language message, first in terms of meaning and second in terms of style (Nida & Charles, 2003). In this case, translation is not merely a transfer of words, but a communication process that considers the equivalence of meaning and clarity of delivery. In an increasingly connected global context, translation serves as a bridge that minimizes language barriers so that messages can be accurately understood by the recipient.

Translation as intercultural communication stems from the view that language and culture cannot be separated (Masduki, 2013). The role of translation is becoming increasingly important in various professional fields that demand accurate communication, including the maritime sector. Therefore, good translation not only preserves meaning, but also considers language style and clarity of communication so that the message can be understood correctly by the recipient.

The quality of translation is greatly influenced by the techniques and strategies used by translators. Translation strategies are used to overcome various translation problems at the word, phrase, and sentence levels (Newmark in Sulistijani & Parwis (2019). Translation is not only applied to written texts, but also to audiovisual media such as films, which generally use dubbing and subtitling methods (Bordwell & Thompson, 2006). Subtitle translation has its own challenges, especially when the dialogue contains technical terms or jargon that are not commonly used in everyday language.

One aspect of language that often poses challenges in translation is the variation that arises due to social, geographical, and situational factors. Variation can take the form of dialects, slang, registers, or jargon (Herk, 2012). Jargon is specialized vocabulary that develops within a particular profession or activity and is used to speed up and streamline communication in the workplace, including professions in the maritime field, such as ship captains.

The translation of military jargon in war films serves not only to convey meaning from the source language to the target language, but also to preserve the communicative function, professional nuance, and technical accuracy inherent in those terms. Military jargon is a specialized form of language used to expedite communication in critical situations and reflects hierarchy, discipline, and the precision of orders within military or maritime environments. Consequently, the translation of military jargon in war films demands a high degree of precision to ensure that it not only conveys information but also preserves the authenticity of the professional communication that defines it.

The profession of captain is one that relies heavily on effective communication. Istanto (2009) defines a profession as a job that relies on specific expertise as a source of livelihood. In the context of shipping, the captain has primary responsibility for the safety of the ship, crew, and cargo, as well as ensuring that ship operations run in accordance with applicable regulations (Adinugroho & Tjahja, 2018); (Badaruddin, Renggong, & Hasan, 2021). Clear and efficient communication is key to carrying out these responsibilities, as good coordination between the captain and the crew is crucial to the success of shipping operations (Baryadi, M, Press, & Press, 2020).

Therefore, the phenomenon of jargon use in the profession of ship captain can be observed not only in the real world, but also in the media, one of which is through the film *Greyhound* (2020). This film depicts a United States Navy captain who led an Allied convoy across the North Atlantic during World War II. The dialogues in the film contain a lot of maritime jargon that reflects the conditions of professional communication on board. The use of jargon in this film illustrates the importance of precise terminology in crisis situations, while also highlighting the challenges of translation when technical terms must be understood by general audiences who do not have a maritime background.

The translation of jargon in movie subtitles is an interesting topic to explore because translators must balance technical accuracy with comprehensibility for the audience. Terms that are too technical risk being misunderstood, while excessive simplification can obscure important meanings. In this case, translators need to consider the context in which the terms are used, their communicative function, and the needs of the audience so that the message is conveyed effectively without losing its technical essence.

Based on the above description, this study examines the jargon used by the main characters in the film *Greyhound* (2020), the meaning of this jargon in the context of professional communication among captains, and the translation strategies used in Indonesian subtitles to convey this jargon. This issue is important to examine because the translation of professional jargon is not only related to language, but also to the accuracy of information and the effectiveness of communication.

This study aims to analyze the form and meaning of jargon used by the main characters in the film *Greyhound* (2020) and identify the translation strategies used in the subtitles. Through this study, it is hoped that a deeper understanding of jargon translation in the context of professional communication, particularly in the profession of ship captain, can be obtained. In addition, this study is expected to contribute to the study of audiovisual translation and enrich the literature on the use of jargon in maritime communication, as well as demonstrate how translation strategies can affect the effectiveness of communication in critical work contexts.

Previous research has shown that there is variation in the forms and translation of jargon across various specific professions. Ardi (2013) examined register forms and their translation in the military field through the film “The Great Raid”, and identified a research gap regarding the use of jargon in non-military fields, particularly in the maritime sector with a

focus on the profession of ship captains. Subsequently, Nisa & Anis (2023) examined register translation in Friday sermons at the Prophet's Mosque delivered by Ash-Shaikh Dr. Abdul Muhsin Al-Qosim, and a research gap was identified regarding jargon in the subtitles or captions of a film featuring a main character with the profession of a ship captain. Meanwhile, Harefa et al. (2020) examined the forms and functions of jargon in hotel advertisements in Medan, and identified a research gap regarding the form, meaning, and translation strategies for the profession of a ship's captain in film subtitles. Lastly, Herson et al. (2022) examined the forms and types of jargon in the profession of a commentator for the PUBG Mobile game, and identified a similar gap regarding the jargon used in the profession of a ship's captain.

These four studies indicate that specialized terms and jargon in specific professional fields, such as that of ship captains, can be further explored to understand variations, particularly in the jargon used across various situations and contexts. An in-depth examination of the jargon used in the profession of ship captain, along with translation strategies for it, will provide insights into how technical language or jargon functions not only as a tool for communication but also as a means of shaping professional identity in the workplace.

2. METHODS

In this study, the data collection methods involved the following methods and techniques: the listening method and the note-taking technique. The listening method is a method used in language research that involves listening to the object under study (Sudaryanto in Nurmafia & Laili, 2023). This method allows the researcher to identify language usage directly from the data source in the film *Greyhound* (2020). The researcher identified the source language (SL) and the target language (TL) directly from the data source in the film *Greyhound* (2020) and compared the two languages systematically. The source language (SL) refers to the original language used in the film's dialogue, while the target language (TL) refers to the language used in the translation or subtitles. The researchers recorded the dialogue in the source language (SL) found in the film, then matched it with the translation in the target language (TL) found in the subtitles.

The primary data was collected by watching the film and noting jargon—including its form, meaning, and translation—in the subtitles of the film *Greyhound* (2020) as spoken by the main character. Every relevant dialogue was recorded and transcribed for further analysis. This data collection was conducted systematically to ensure that all forms of slang and their translations in the subtitles of the film *Greyhound* (2020) used by the main character could be identified and analyzed. This data on jargon utterances was collected in the form of the source language (SL) and its translation into the target language (TL) as found in the film's subtitles. These utterances were analyzed to identify the forms and meanings of the jargon, as well as the translation strategies employed by the main character in various communication contexts aboard the ship, such as during combat situations, inter-ship coordination, or operational orders. In the film *Greyhound* (2020), researchers identified 46 jargon terms used by the main character.

This study uses a qualitative descriptive method. The main data obtained is the subtitles in the film *Greyhound* (2020) by the main character. In addition, a general dictionary, namely the Cambridge Dictionary, and a maritime dictionary, namely the International Maritime Dictionary by de baron Kerchove (1948), were used. These dictionaries were used to verify and deepen the understanding of the meaning of jargon in a maritime context. This study examines the use of jargon, its form and meaning, as well as its translation in the

professional communication of captains as depicted in the film *Greyhound* (2020). According to Newmark in Sulistijani & Parwis (2019), here are some strategies that translators can use to overcome translation problems:

1. Transference

Transference is a translation strategy that uses terms from the source language into the target language. Baker (Baker, 1992) refers to this as translation using loan words, Vinay and Darbelnet (Vinay & Darbelnet, 2000) call it borrowing, and Hoed calls it 'not given an equivalent' (Hoed, 1992). This strategy is used to introduce foreign words/terms. For example, the names of foods such as "hamburger" and "pizza" are retained in the target language because they do not yet have equivalents in the target language.

2. Naturalization

Naturalization is a translation strategy that adapts terms or words in the source language to the natural pronunciation and morphological structure of the target language (Newmark, 1981). Meanwhile, Hoed uses the term "phonological translation" for this strategy (Hoed, 1992). According to him, the phonological translation strategy is used when the translator cannot find an exact equivalent in the target language, so it is decided to create a new term taken from the sound of the word in the source language to match the sound system (phonology) and spelling (graphology) of the target language. For example, 'cryptographic'.

3. Calque

According to Newmark and Vinay & Dalbernet, calque or through translation is a literal translation that uses borrowings for common collocations and possibly phrases that are familiar to target language users. This technique shows interference from the source language structure. Since there is no equivalent, the phrase is translated according to its form. Thus, it is similar to the pure and natural borrowing technique. For example, "honeymoon" is translated as "bulan madu". This phrase in the source language is translated literally. This technique shows interference from the source language structure.

4. Modulation

Modulation strategy is a variation in translation by changing the way of thinking or perspective (Vinay & Darbelnet, 2000). With this modulation strategy, abstract things can be changed into concrete ones, active sentences can be changed into passive sentences, symbols or signs can be replaced, and so on. In line with the opinions of Vinay and Dalbernet, Hoed argues that in modulation, translators provide equivalents that are semantically different in terms of meaning or scope, but in the relevant context convey the same impression or meaning. For example, "tea bag" is translated as "teh celup" (Hoed, 1992 in Vinay & Darbelnet, 2000).

5. Cultural Equivalence

Baker argues that cultural equivalence or cultural appropriateness can be achieved by replacing words or cultural expressions in the source language with different words or expressions in the target language that have the same meaning and impact on target language readers. For example, accompanied by examples that are equivalent to the target language culture (Baker, 1992). In line with Baker's opinion, Newmark (1988) explains that with this strategy, translators replace cultural words in source language with equivalent cultural words in target language (Baker, 1992 in Newmark, 1981). For example, in the film *Laskar Pelangi*, there is a scene and dialogue in which the main character admires the King of Dangdut, Rhoma Irama. In

the target language, phrases such as “like Elvis Presley, the king of music” can be added. For example, “manor born” is translated as “berdarah biru” or “berdarah bangsawan.”

6. Descriptive Equivalence

According to Hoed, descriptive equivalence is a translation strategy that matches words or terms from the source language with clear explanations in the target language. This strategy is used when the translator cannot find an equivalent term from the source language to the target language. For example, “licensed software” is translated as “perangkat lunak yang dilisensikan” (Hoed, 1992).

7. Generic Words

This translation strategy using generic words is used when there is difficulty in finding a more specific word in the target language that corresponds to the source language (Baker, 1992). Larson also expressed a similar opinion, stating that generic words can be used when more specific words cannot be found in the target language. Larson gave an example where if the equivalent of the word “wolf” cannot be found in the target language, the more general word “animal” can be used (Larson, 1998).

8. Reduction

Baker argues that this strategy may sound rather bold, but it is actually not too dangerous to reduce the translation of words or expressions in certain contexts. If the meaning contained in a word or expression is not very important in the overall text and will instead confuse the reader with lengthy explanations, the translator can omit the translation of the word or expression in question (Baker, 1992).

9. Official Translation

Hoed coined the term official translation (Hoed, 1992). Newmark calls it recognized translation. With this strategy, translators do not need to find equivalents for a number of terms, names, and expressions that already have official equivalents in the target language because official translations already have standard equivalents. For example, when translating terms in legal texts, the Quran, the Bible, or glossaries in specific fields, translators can directly use existing official translations (Newmark, 1981). Newmark even emphasizes that translators are not expected to add to or clarify the translations of these texts (Newmark, 1981).

The data collected through these various methods was analyzed using the correspondence method and the distribution method. The correspondence method is a method of linguistic analysis in which the criteria are not part of the language (langue) in question (Sudaryanto in Tianingsih, 2019). This method was used to analyze the form and meaning of the jargon as well as its translation based on the context of its use in the film *Greyhound* (2020). The researcher linked the use of the jargon to the context that influences its meaning to understand the jargon and its translation as used by the main character in the film *Greyhound* (2020). The analysis technique used is the Direct Element Division (DED) technique. The results of the analysis are then presented using an informal method, namely formulation using ordinary words (Sudaryanto in Effendi et al., 2021), and presented narratively to explain the use of jargon and its translation strategies.

3. RESULTS AND DISCUSSION

3.1 Transference

SL: “**Huff Duff.**” High-frequency direction finding. Continue, please.

TL: “**Huff Duff.**” Pencari arah frekuensi tinggi. Silahkan lanjutkan.

(00:09:40-00:09:42)

In the data above, there is the jargon Huff Duff, which is a form of acronym jargon. In the maritime dictionary by de baron Kerchove (1948), Huff Duff is an abbreviation for High-Frequency Direction Finding. Huff Duff refers to technology that functions to detect the direction of high-frequency radio signals. In this film, the jargon Huff Duff is translated using the Transference strategy. This translation strategy retains the source language term or borrowing (Vinay & Darbelnet in Sulistijani & Parwis, 2019).

Therefore, Huff Duff is retained without change. In the context of the film *Greyhound* (2020), the use of this term illustrates the importance of technology in giving the Allied forces an advantage during the battle in the Atlantic Ocean. The term Huff Duff also reflects the technical expertise and strategic capabilities of the crew in facing enemy threats. The use of this jargon not only adds authenticity to the military narrative but also provides viewers with insight into the warfare technology used during World War II.

3.2 Naturalization

SL: **Comescort** to Comconvoy. Will run it down.

TL: **Kom-pengawal** kepada kom-konvoi. Akan kejar.

(00:09:57-09:09:59)

In the data above, there is the jargon Comescort, which is an acronym. In de Baron Kerchove maritime dictionary (1948), Comescort is an abbreviation for "Commander of The Escort". Comescort is the commander of a ship escort. "Command" indicates authority or leadership, while "Escort" refers to the task of escorting. In this film, the jargon Comescort is translated using a naturalization translation strategy. This translation strategy adapts terms or words in the source language (SL) to the natural pronunciation and morphological structure of the target language (TL) (Newmark in Sulistijani & Parwis, 2019). Therefore, Comescort is translated as "Kom-pengawal".

In the context of the film *Greyhound* (2020), the escort command plays a central role in coordinating the movement of ships protecting the convoy from enemy attacks, especially from the threat of German U-boats. This meaning emphasizes the importance of hierarchy and clarity of roles in the command structure. Comescort acts as a strategic controller that monitors and directs escort ships to keep the convoy safe. This role is vital because the success of the escort depends on effective and rapid coordination in response to emerging threats.

3.3 Calque

SL: We have enemy contact **bearing** 087, range 15 to 20 miles.

TL: Ada kontak musuh **baringan** 087, jarak 15 sampai 12 mil.

(00:10:22-00:10:27)

In the data above, there is the jargon bearing, which is a form of noun jargon. According to the general dictionary (Cambridge Dictionary), bearing is a part of a machine that supports other rotating parts. However, in the maritime dictionary by de Baron Kerchove (1948), bearing is the process of calibrating a ship's compass to check the position and route of the ship. In this film, the jargon bearing is translated using the calque translation strategy. According to Newmark, Vinay & Dalbernet in Sulistijani & Parwis (2019), this strategy translates the source language (SL) literally. Therefore, bearing is translated as "baringan".

In the movie *Greyhound* (2020), the sentence “We have enemy contact bearing 087, range 15 to 20 miles” means that the enemy has been detected at a direction of 087 degrees from the ship's position, with a distance of between 15 and 20 nautical miles. This term provides important information for determining the location and distance of the target with precision. The use of the bearing jargon is crucial for coordinating ship movements and defense tactics. This information helps the captain and crew make quick decisions about what steps to take, such as changing course, adjusting speed, or preparing for an attack.

3.4 Modulation

SL: Give me a **course** to intercept if the target maintains this course at six knots.

TL: Beri aku **jalur** pencegatan jika arah target tetap dan kecepatan enam knot.

(00:14:35-00:14:38)

In the data above, there is the jargon course, which is a form of noun jargon. According to the Cambridge Dictionary, course means a series of lessons or learning activities. However, in the maritime dictionary by de Baron Kerchove (1948), course means the direction or heading of a ship. In this film, the jargon course is translated using the modulation translation strategy. This strategy involves translating by changing the way of thinking or perspective (Vinay & Darbelnet in Sulistijani & Parwis, 2019), so course is translated as “jalur”.

In the movie *Greyhound* (2020), when the main character says, “Give me a course to intercept if the target maintains this course at six knots,” the command means to direct the ship to move in a certain direction at sea. In the naval battle situation in this film, a clear understanding of course is very important. This is to coordinate actions appropriately and ensure that the ship is moving in the right direction to achieve strategic or tactical objectives.

3.5 Cultural Equivalence

SL: **Reciprocal Course**.

TL: **Berputar haluan**.

(00:26:39-00:26:40)

In the data above, there is the jargon Reciprocal Course, which is a form of verb phrase jargon. In de Baron Kerchove dictionary (1948), Reciprocal Course is the direction of sailing that is opposite to the current course of the ship. In the context of the movie *Greyhound* (2020), this term is used as part of tactical communication between the captain and the crew to respond to certain situations at sea. In this film, the jargon Reciprocal Course is translated using a modulation translation strategy. This translation strategy replaces the way of thinking or perspective (Vinay & Darbelnet in Sulistijani & Parwis, 2019). Therefore, Reciprocal Course is translated as “berputar haluan”.

The use of Reciprocal Course demonstrates the crew's ability to immediately change the ship's direction efficiently and precisely to avoid danger or rearrange their strategic position. Historically, this term originated from traditional navigation practices that relied on compasses and manual calculations to determine the opposite direction. When Reciprocal Course is applied, the ship's course is changed by 180 degrees, allowing the ship to move in the completely opposite direction. In an emergency situation, this command requires a quick response from the crew so that the course change can be made without hindrance.

3.6 Descriptive Equivalence

SL: Secure from **general quarters**.

TL: **Siaga tempur** selesai.

(00:23:20-00:23:22)

In the data above, there is the jargon general quarters, which is a noun phrase jargon. In the dictionary by de baron Kerchove (1948), general quarters is a term used in combat readiness or emergency situations where all crew members must take their respective positions. In this film, the jargon general quarters is translated using a descriptive equivalence translation strategy. According to Hoed in Sulistijani & Parwis (2019), this translation strategy involves matching words or terms from the source language (SL) with a clear description in the target language (TL). Therefore, "general quarters" is translated as "siaga tempur".

The use of the jargon "general quarters" in the film *Greyhound* (2020) demonstrates the high level of preparedness and strict discipline among the ship's crew, where each person has a specific role that must be carried out quickly when there is a threat. This term originates from a naval tradition that has been used for many years and has become a symbol of readiness to face any threat that may arise. When general quarters are declared, every member of the ship's crew knows that the time to act is very limited, and they must rush to their positions without delay.

3.7 Generic Words

SL: All **mounts**, fire at will.

TL: Semua **senjata**, bebas tembak.

(00:36:41-00:36:42)

In the data above, there is the jargon mounts, which is a noun. According to the Cambridge Dictionary, mounts means to gradually increase, rise, or become larger. However, in the maritime dictionary by de Baron Kerchove (1948), mounts are structures or devices used to mount weapons. In this film, the jargon mounts is translated using a generic word translation strategy. This translation strategy is used when there is difficulty in finding a more specific word in the target language as an equivalent of the source language (SL) word (Baker in Sulistijani & Parwis, 2019). Therefore, "mounts" is translated as "senjata."

The sentence "All mounts, fire at will," which appears in the movie *Greyhound* (2020), refers to all the weapons on the ship. This statement indicates the readiness of the entire crew to fire at any threats. The use of the term mounts shows how important the combat hardware installed on the ship is in defending the convoy from threats, such as enemy submarines.

3.8 Reduction

SL: All **batteries**, check fire!

TL: Semuanya, tahan tembakan!

(00:38:08-00:38:39)

In the above data, there is the jargon "batteries," which is a noun. According to the Cambridge Dictionary, batteries refer to devices that generate electricity to power electronic devices, vehicles, or other tools. However, in de Baron Kerchove maritime dictionary (1948), batteries refer to a group of artillery units or heavy weapons such as cannons or howitzers

that are operated together in a formation. In this film, the jargon “batteries” is translated using a reduction translation strategy. This translation strategy can omit the translation of the intended word or expression (Baker in Sulistijani & Parwis, 2019). Therefore, batteries is not translated.

In the sentence “All batteries, check fire!” which appears in the movie *Greyhound* (2020), this term is used to refer to all of the ship's heavy weapons that are in firing position. This command highlights the importance of coordination between all weapon units on the ship to ensure that actions are targeted accurately and do not pose a danger to allied ships or non-military targets. Thus, the use of this term emphasizes the important role of the ship's combat strategy and the need for clear communication to manage combat situations effectively.

3.9 Official Translation

SL: I'm hoping it shows up on your surface **radar**

TL: Kuharap ia muncul di **radar** permukaanmu

(00:12:02-00:12:04)

In the data above, there is radar jargon which is a form of acronym jargon. In de Baron Kerchove maritime dictionary (1948), radar is an abbreviation of Radio Detection and Ranging. Radar is a device that can detect objects in its vicinity using radio waves. In this film, radar jargon is translated using the official translation strategy. With this translation strategy, the translator does not need to find an equivalent because there is already an official equivalent in the target language (TL) as the official translation already has a standard equivalent, such as in a glossary or the KBBI VI Daring (Online Indonesian Dictionary). Therefore, radar is translated as “radar”.

In the movie *Greyhound* (2020), the sentence “I'm hoping it shows up on your surface radar” refers to the hope that certain objects, such as enemy ships, can be detected by the surface radar used by escort ships. In a maritime context, radar is a vital device for navigation and detection, especially in bad weather or at night. This radar makes it easier for the ship's crew to track the movement of targets with high precision.

4. CONCLUSION

This study was conducted to analyze the use of jargon by the main characters in the movie *Greyhound* (2020). The results of the analysis showed 46 jargon and were divided into four types of jargon. Based on the analysis results, the forms of jargon used in this study are: 26 word-form jargon, nine phrase-form jargon, six acronym-form jargon, and finally, five abbreviation-form jargon. The dominance of word jargon in the film *Greyhound* (2020) can be explained by maritime communication that demands speed and efficiency, especially in combat situations. In addition to jargon forms, this study also found the meanings of jargon used by the main character. The overall meanings of the jargon used by the main character in the film *Greyhound* (2020) utilize dictionary meanings and maritime glossaries.

A study of audiovisual translation, particularly in understanding how technical and professional language can be effectively adapted for film. In the practice of film translation, the results of this study indicate that translators are not only required to be linguistically accurate but must also consider the space and time constraints of subtitles as well as the diverse comprehension needs of the audience. This underscores the importance of selecting flexible and contextual translation strategies to maintain a balance between terminological accuracy and readability.

This study also analyzes the translation strategies of jargon in the speech of the main characters in the film *Greyhound* (2020). Various translation strategies were used to adapt the jargon from the source language (SL) to the target language (TL). Based on the results of the analysis, the 46 jargon items were divided into nine translation strategies. The translation strategies in this study are: 12 transfer strategies, three naturalization strategies, two calque strategies, eight modulation strategies, six cultural equivalence translation strategies, ten descriptive equivalence translation strategies, one generic word translation strategy, two reduction translation strategies, and two official translation strategies. In this study, transfer is the most common translation strategy. This is due to the large number of jargon that are technical terms or code names.

Based on the findings of this study, it can be concluded that an understanding of the form, meaning, and translation strategies for jargon is highly beneficial for subtitle translators in handling specialized terms, particularly those related to culture or professional contexts, such as in the film *Greyhound* (2020). Translators need to be more discerning in choosing the right strategy so that the terms used still feel natural and are easily understood by the audience, without losing their original meaning. In other words, translators do not always have to translate literally, but can adapt to the context and the audience's needs. These findings illustrate that flexibility and contextual understanding are crucial in the subtitle translation process, ensuring that the message remains clear, accurate, and retains the distinctive nuances of the jargon.

From the results of this study, it can be concluded that jargon is a linguistic phenomenon that accelerates or facilitates communication. Overall, the use of jargon provides readers with a better understanding and the importance of effective communication. Therefore, this study concludes that understanding jargon and its translation strategies is important in improving language use by understanding terms and communicating specifically.

5. AUTHORS' NOTE

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

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