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**ANALYSIS OF SUBTITLING STRATEGIES AND
TRANSLATION ACCEPTABILITY OF
ANGER EXPRESSIONS IN THE NETLIX SERIES
*BRIDGERTON***

**POLITEKNIK
NEGERI
JAKARTA**

THESIS

Proposed as a Compulsory Prerequisite
for Bachelor's Degree in Applied Linguistics (S.Tr.Li)

Nakhwah

2108411002

**STUDY PROGRAM OF ENGLISH FOR BUSINESS AND
PROFESSIONAL COMMUNICATION
DEPARTMENT OF BUSINESS ADMINISTRATION
POLITEKNIK NEGERI JAKARTA**

2025



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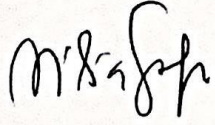
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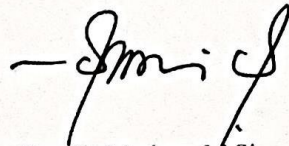
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PREFACE

All praise is due to Allah for His blessings and guidance, which have enabled the writer to complete this thesis. This thesis is submitted as a compulsory requirement for Bachelor's Degree in Applied Linguistics, under the Study Program of English for Business and Professional Communication, Department of Business Administration, Politeknik Negeri Jakarta. On this occasion the writer would like to express sincere gratitude to:

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ABSTRACT

Nakhwah. English for Business and Professional Communication Study Program.
Analysis of Subtitling Strategies and Translation Acceptability of Anger Expressions in the Netflix Series *Bridgerton*.

This study aims to analyze the subtitling strategies used and the translation quality in the aspect of acceptability score in the anger expression subtitle of Netflix Series *Bridgerton* Season 1 and 2 series. Three main theoretical frameworks adopted in this study are: Spielberg (1999) theory on anger expressions, Henrik Gottlieb's (1992) theory on subtitling strategies, and Nababan et Al's (2012) theory on translation quality assessment. Data were collected by content analysis method and validated by two raters by interview. The writer found 107 data of anger expression with anger-out type in *Bridgerton* Season 1 and 2. The data analysis result shows that seven subtitling strategies were applied; transfer, paraphrase, condensation, deletion, expansion, imitation, and decimation. The result of translation quality assessment in the aspect of acceptability is considered as less acceptable with a score of 2,4. In conclusion, the anger expressions subtitle with anger-out type in the Netflix Series *Bridgerton* Season 1 and 2 were translated using seven subtitling strategies, with overall acceptability score of less acceptable.

Keywords: *Bridgerton*, Anger Expressions, Subtitling Strategies, Translation Acceptability.



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ABSTRAK

Nakhwah. Program Studi Bahasa Inggris untuk Komunikasi Bisnis dan Profesional. Analysis of Subtitling Strategies and Translation Acceptability of Anger Expressions in the Netflix Series Bridgerton.

Penelitian ini bertujuan untuk menganalisis strategi subtitling dan kualitas terjemahan dalam aspek keberterimaan pada takarir dalam serial Netflix *Bridgerton* Season 1 dan 2. Tiga landasan teori utama yang digunakan dalam studi ini adalah teori tentang ekspresi kemarahan oleh Spielberg (1999), teori tentang strategi subtitling oleh Henrik Gottlieb (1992), dan teori tentang penilaian kualitas terjemahan oleh Nababan et al (2012). Data dikumpulkan menggunakan metode content analysis dan divalidasi oleh raters melalui interview. Penulis menemukan 107 data dari ekspresi kemarahan dengan tipe anger-out di serial *Bridgerton* Season 1 dan 2. Hasil dari Analisa data menunjukkan bahwa terdapat tujuh strategi subtitling yang digunakan; transfer, paraphrase, condensation, deletion, expansion, imitation, dan decimation. Hasil dari penilaian kualitas terjemahan dalam aspek keberterimaan tergolong kurang berterima dengan score 2,4. Sebagai kesimpulan, subtitle dari ekspresi kemarahan dengan tipe anger-out dalam serial Netflix *Brigderton* Season 1 and 2 diterjemahkan menggunakan tujuh strategi subtitling, dengan nilai keseluruhan dari keberterimaan terjemahan 2,4 atau dikategorikan sebagai kurang berterima.

Kata kunci: *Bridgerton, Ekpresi Kemarahan, Strategi Subtitling, Keberterimaan terjemahan.*



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CHAPTER I INTRODUCTION

1.1 Background of Study

Translation has a crucial role in ensuring the transfer of meaning from one language to another while considering various linguistic and non-linguistic aspects. In an audiovisual context, such as television series, the translation process has met many additional challenges due to its connection with multimodal elements, including facial expressions, intonation, gestures, and other visual aspects. One of the most common objects of audiovisual translation is subtitles, which serve as a bridge for cross-language audiences.

According to Henrik Gottlieb's subtitling theory (1992), subtitle translation must take into account spatial and time limitations without eliminating the core meaning of source text. In this theory, Gottlieb divides ten subtitling strategies, namely expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Gottlieb also highlights that subtitling is an intersemiotic transfer, where spoken language is converted into written text, demanding translators to consider visual cues, intonation, and character expressions in the translation process.

The Netflix series *Bridgerton*, as one of the most popular audiovisual productions, presents various emotional states, including anger, which is expressed through dialogue, tone of voice, body language, and visuals. Created by Chris Van Dusen and produced by Shondaland, *Bridgerton* is a historical romance drama adapted from Julia Quinn's novels that depicts Regency era in London. This series has gained global recognition for its diverse casting, modernized soundtrack adaptations, and stunning cinematography and has widely praised for its distinctive portrayal of family dynamics, love, and societal reputation.

Pamela B. Ruthlegde PhD., M.B.A. the Director of Media Psychology Research Center and a professor of media psychology in her blog titled *How Period Dramas*



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Like *'Bridgerton' Shoot and Inspire* wrote "Dramas such as *Bridgerton* is full of social intrigue and promise of a happy ending that provides a positive emotional payoff.", "This period drama also center around the emotional intricacy of human relationships...". These statements indicated that *Bridgerton* is an ideal choice for this study because it showcases many emotional expressions especially anger expressions in different social and culture context, where characters often express anger through intense dialogue, facial expressions and body gestures, which show crucial aspects of multimodal analysis. Furthermore, as a popular series that has been translated to Indonesian language, *Bridgerton* provides an opportunity to examine how subtitling strategies based on Henrik Gottlieb's (1992) theory are used to retain meaning and emotions nuances in Indonesian language translation.

Previous study on *Bridgerton* series written by Handayani Siregar (2023) analyzed language style in *Bridgerton Season 2* utilizing sociolinguistic approach. Although her study shares the same study subject, *Bridgerton* series, the statement of the problem to be studied is different. This study will focus more specifically on the subtitling aspect, particularly in anger expressions. Anger expression will serve as one of the main analysis to be examined.

In addition, several previous studies in subtitling strategies based on Henrik Gottlieb's (1992) have been found in studies written by Seran & Subiyanto (2023) and Darma (2014). Both Seran & Subiyanto and Darma focused on the same theoretical framework to analyze the application of Gottlieb's subtitling strategies. As those studies above, this present study also adopts Gottlieb's subtitling strategies as its theoretical framework. However, while previous studies primarily explored technical aspect of subtitling strategies, this study addresses a gap by combining Spielberg's (1999) theory of emotional expressions to examine how emotions, particularly anger are conveyed in subtitle translation.

To integrate the results derived from the Gottlieb's (1992) subtitling strategies and Spielberg's (1999) anger expressions theoretical frameworks, this study adopts



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Nababan's (2012) translation quality assessment theory, particularly on the accuracy aspect. Nababan's theoretical framework is employed to analyze how accurately the anger expressions in the *Bridgerton* subtitles are conveyed into Indonesian translation.

Based on previous studies above, study gap has been identified, i.e. in terms of location of study and the emotional aspect analysis. While earlier study explored subtitling strategies, there remains a lack of study specifically the intersection between subtitling and psychological theories of emotion that may affect the subtitle translation. Furthermore, although the *Bridgerton* series has been adopted as study location, previous study above does not examine how anger expressions within the series are rendered in the Indonesian subtitles. Therefore, this study seeks to address these gaps by analyzing the translation of anger expressions in *Bridgerton* using Gottlieb's (1992) subtitling strategies theory and combining the Spielberger's (1999) STAXI-2 model of anger expression. To ensure a coherent integration of these frameworks, this study adopts Nababan's (2012) translation quality assessment, particularly on the acceptability aspect. By linking these three theoretical frameworks, this study aims to present a more comprehensive understanding of how accurate emotional content is conveyed through subtitles.

1.2 Statements of Problem

Based on the background, the problem statements that will be discussed in this study are:

1. What types of anger expression are found in *Bridgerton* Netflix series?;
2. What subtitling strategies are employed in translating anger expressions in the subtitle of *Bridgerton* Netflix series?;
3. How acceptable is the translation of anger expressions in the subtitles of the *Bridgerton* Netflix series?



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1.3 Objectives of Study

The objectives from this study are:

1. To identify the types of anger expressions found in *Bridgerton* Netflix series based on Spielberg's (1999) theory;
2. To examine subtitling strategies used in translating anger expressions based on Henrik Gottlieb's (1992) theory;
3. To evaluate the acceptability of subtitle translation in preserving the original emotion.

1.4 Significances of Study

The Significances of this study are divided into two, there are:

1.4.1. Theoretical

To contribute to research to translation, particularly in subtitling translation by considering the emotional expressions to convey the messages.

1.4.2. Practical

To provide suggestions for translators regarding the translation of *Bridgerton* subtitles, assessing whether the subtitles effectively convey the meaning from the original version.

1.5 Scope of Study

To obtain results that are not only sufficiently comprehensive but also delve into the intricacies of the subject matter, this study is deliberately focuses on analyzing anger expressions and their translation subtitles acceptability in the *Bridgerton* Netflix series. This study is limited to three theoretical frameworks: Spielberg's (1999) anger expression theory, Henrik Gottlieb's (1992) subtitling strategies theory, and Nababan et Al's (2012) translation quality assessment methods. The anger expressions theory is utilized only for data collection, to determine which expressions categorized as anger expressions. Then, subtitling strategies theory is utilized to examine subtitling strategies used to translate the anger expressions. Additionally, based translation quality assessment methods, this study only applied acceptability aspect as it aims to evaluate how acceptable the anger expression subtitle translation is conveyed to Indonesian language style. Furthermore, the



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study location is confined to *Bridgerton* Netflix series specifically Season 1, which released on 25 December 2020, and Season 2 which released on 25 March 2022. This study adopted Season 1 and 2 from *Bridgerton* as it aims to contains more than 100 data.





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CHAPTER V

CONCLUSIONS AND SUGGESTIONS

5.1 Conclusions

Based on the result and discussion presented above, the only type of anger expression identified in the data is only Anger-Out, as this study focuses on anger expressions found in subtitles. Due to the nature of subtitling, which only captures verbal and visible expressions, other types of anger expressions such as Anger-In and Anger-Control, which typically expressed internally through gestures or facial expressions are not included in this study, as they cannot be represented through subtitles.

Out of ten subtitling strategies proposed by Gottlieb (1992), one of the previous studies that applied this theory was conducted by Seran and Subianto (2023), analyzing subtitling strategies used in translating the lyrics of *All Too Well (10-minute version)*. They found that four strategies were employed: paraphrase, transfer, condensation, and expansion. Paraphrase strategy was the most frequently used due to the high presence of figurative expressions in the song lyrics, which often require rephrasing to convey the intended meaning. In contrast, this study identifies seven strategies were applied; transfer, paraphrase, condensation, deletion, expansion, imitation, and decimation in translating anger expressions in *Bridgerton* Season 1 and 2. The most frequently used strategy was transfer and the least frequently used strategies were imitation and decimation.

The overall acceptability score of the translated anger expressions was considered as less acceptable. This overall score indicates that while the translations were generally understandable, many of them lacked in naturalness and emotional nuances, especially in conveying the same anger intensity to the target language. The quite low acceptability score is likely due to the ineffective application of subtitling strategies. The use of transfer strategy was not effective as *Bridgerton* series has a background in Regency-era, which means dialogues more often employ



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formal or idiomatic expressions that requires more adaptation. Without any adaptation or modification made resulting the translations were awkward or emotionally flat. Similarly, the use of paraphrase strategy is failed to effectively capture the intended emotional tone. Most of the translations were using uncommon terms in the target language causing the translation feels unnatural in the target language.

5.2 Suggestions

Based on the results and discussions presented above, the following suggestions can be proposed:

1. For translators or subtitlers, it is necessary to pay attention to socio-cultural and historical context of the source material. In this case of *Bridgerton* series, the Regency-era English demands more contextually nuanced translation choices. The usage of paraphrase strategy needs to be applied more effectively in order to convey the intended meaning without reducing the emotional nuances.
2. For subtitlers, it is essential for subtitlers to understand the importance of balancing accuracy, acceptability, and readability in translating audiovisual work. Subtitlers should be more aware of the need to make translations are easily understood by the target audience, as the primary purpose of subtitles is to assist viewers who speak different language.
3. For future researcher, as this study only discuss the anger expressions in *Bridgerton* Season 1 and 2, it is suggested for future researcher to analyzed deeper the unit linguistic especially in idiomatic phrase as often this phrase is found in *Bridgerton* series.



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CURRICULUM VITAE



Nakhwah, born in Depok on May, 22nd 2003. The eldest child of five siblings. Residing in Depok. Graduated from SDIT Al-Hikmah in 2014, SMPIT Al-Qalam in 2018, and SMAIT Tunas Bangsa in 2021. Currently the writer is studying at Politeknik Negeri Jakarta, majoring in English for Business and Professional Communication.

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APPENDICES

Code	(Season: Episode) & Minute	Anger Expression Types	Source Language (SL)	Target Language (TL)	Subtitling Strategy	Acceptability Score		
						Acceptable (3)	Less Acceptable (2)	Unacceptable (1)
AO-1	(S1:01) 29:19	Anger-Out	Is Miss Thompson so high in her instep that she unable to don her own slippers?	Apa Nn. Thompson terlalu sombong hingga tak bisa memakai selop sendiri?	Paraphrase & Transfer		X	
AO-2	(S1:02) 08:23	Anger-Out	Eloise, that is enough.	Eloise, cukup.	Transfer		X	
AO-3	(S1:03) 39:36	Anger-Out	Your brother was correct, I am and always be a rake	Kakakmu benar, aku akan selalu menjadi pria perayu.	Transfer & Paraphrase			X
AO-4	(S1:06) 4:55	Anger-Out	You insult me and my intended.	Kau menghina dan menghina tunanganku.	Paraphrase		X	
AO-5	(S2:03) 55:32	Anger-Out	I have bungled this entire affair.	Aku telah mengacaukan seluruh usaha ini.	Transfer		X	
AO-6	(S2:04) 19:15	Anger-Out	From the moment I saw you riding alone in that park, it was obvious that rules are meaningless to you.	Dari saat melihatmu berkuda saat itu, jelas peraturan tak berarti bagimu.	Transfer & Condensation			X

AO-7	(S2:05) 38:58	Anger-Out	I see this one has inherited your penchant for avoiding the truth.	Anak ini mewarisi kegemaranmu menghindari kebenaran.	Paraphrase		X	
AO-8	(S2:05) 45:47	Anger-Out	Perhaps the circumstances of Prudence's engagement has us on the outs yet again.	Mungkin situasi pertunangan Prudence membuat kita dikucilkan lagi.	Transfer & Paraphrase		X	
AO-9	(S2:07) 30:05	Anger-Out	Happy endings do not exist, Kate.	Tak ada akhir bahagia.	Condensation		X	
AO-10	(S2:07) 45:38	Anger-Out	I may not know who I truly am, but at least I know I am kinder-hearted than you.	Aku mungkin tak tahu siapa diriku, tapi setidaknya aku tahu aku lebih baik hati darimu.	Transfer	X		
AO-11	(S1:01) 48:38	Anger-Out	You shall never understand!	Kau tak akan pernah mengerti!	Transfer	X		
AO-12	(S1:01) 48:43	Anger-Out	Did you think I wanted to come here to be around people like you, so out of touch, so superior?	Kau pikir aku mau ke sini berada di sekitar orang sepertimu, yang tak simpatik dan superior?	Transfer & Paraphrase		X	
AO-13	(S1:01) 49:23	Anger-Out	Do you think yourself better than me?	Kau pikir kau lebih baik daripada aku?	Transfer	X		

AO-14	(S1:02) 14:19	Anger-Out	It is furthest from my intentions to offend you, but surely you can understand that family must come before all else!	Aku sama sekali tak berniat untuk menyinggungmu, tetapi kau pasti paham bahwa keluarga harus didahulukan!	Transfer & Paraphrase	X		
AO-15	(S1:02) 14:54	Anger-Out	Talk to me, damn you!	Bicara!	Deletion		X	
AO-16	(S1:02) 15:15	Anger-Out	He is an idiot!	Dia bodoh!	Transfer			X
AO-17	(S1:02) 15:35	Anger-Out	The Hastings name cannot land in the quivering hands of a half-wit!	Nama Hastings tak boleh jatuh di tangan orang bodoh yang lemah!	Paraphrase		X	
AO-18	(S1:03) 40:04	Anger-Out	You have made me promises before, and I, like a fool, believed them.	Kau sudah pernah berjanji, dan aku bodoh telah memercayainya.	Condensation		X	
AO-19	(S1:04) 39:20	Anger-Out	He is perfect for me, I am going to be a princess!	Dia sempurna untukku, aku akan menjadi putri!	Transfer	X		
AO-20	(S1:04) 36:56	Anger-Out	Bastard!	Brengsek!	Transfer	X		
AO-21	(S1:04) 27:16	Anger-Out	You will marry her!	Kau akan menikahnya!	Transfer	X		
AO-22	(S1:04) 37:23	Anger-Out	I knew you were a rake, Hastings, never thought a villain.	Aku tahu kau amoral. Tak kusangka kau jahat.	Paraphrase & Condensation		X	

AO-23	(S1:04) 42:54	Anger-Out	I cannot expect you to understand, not everyone can be a pretty Bridgerton.	Kau tak akan paham, tak semua orang bisa menjadi Bridgerton yang cantik.	Transfer & Paraphrase		X	
AO-24	(S1:04) 44:17	Anger-Out	This is madness!	Ini gila!	Transfer	X		
AO-25	(S1:06) 5:07	Anger-Out	Then you betray your immaturity!	Sikapmu tak dewasa!	Paraphrase & Condensation		X	
AO-26	(S1:07) 23:60	Anger-Out	I mean you sent me out into the world no better than a fool.	Maksudku, Ibu melepasku ke dunia nyata seperti orang bodoh.	Paraphrase		X	
AO-27	(S1:07) 27:55	Anger-Out	My honor is not for sale.	Kehormatanku bukan untuk dijual.	Transfer		X	
AO-28	(S1:07) 23:53	Anger-Out	Do not dare speak of my family.	Jangan coba-coba membicarakan keluargaku.	Paraphrase		X	
AO-29	(S1:07) 40:27	Anger-Out	And you betrayed me in our marriage bed.	Kau mengkhianati pernikahan kita.	Paraphrase	X		
AO-30	(S2:02) 17:41	Anger-Out	Do not speak to me or my sister ever again.	Jangan bicara kepadaku atau adikku lagi.	Transfer		X	
AO-31	(S2:03) 1:02:49	Anger-Out	Do not tell me what to do.	Jangan memerintahku.	Paraphrase		X	
AO-32	(S2:04) 23:37	Anger-Out	You need to wake up, Colin.	Sadarlah, Colin.	Paraphrase		X	
AO-33	(S2:04) 34:31	Anger-Out	Next time you compliment a woman, at least try not to insult her	Lain kali kau memuji seorang wanita, jangan menghina seluruh wanita lain.	Transfer & Condensation		X	

			entire sex in the process.					
AO-34	(S2:04) 34:44	Anger-Out	My rebellion is not some party dress I put on play a part, Mama, and it's certainly not some accomplishment I've developed, like singing or painting to help me attract a suitor.	Pembangkanganku bukanlah sesuatu yang kupakai untuk berakting, Ibu, dan itu jelas bukan pencapaianku, seperti bernyanyi atau melukis untuk menarik pelamar.	Paraphrase & Condensation		X	
AO-35	(S2:04) 42:49	Anger-Out	Why is it that you dislike me so?	Kenapa kau begitu tak menyukaiku?	Transfer	X		
AO-36	(S2:04) 42:55	Anger-Out	Because you vex me!	Karena kau membuatku kesal!	Transfer	X		
AO-37	(S2:04) 43:26	Anger-Out	I hate you.	Aku membencimu.	Transfer	X		
AO-38	(S2:04) 45:02	Anger-Out	And I had decided last year that I'd marry the prince until you caught me in the garden with Simon at the Trowbridge Ball	Begitu pula aku tahun lalu hampir menikahi Pangeran sampai kau memergokiku dan Simon di Pesta Dansa Trowbridge dalam situasi serupa.	Paraphrase & Condensation		X	

			under very similar circumstances.					
AO-39	(S2:04) 45:21	Anger-Out	Because she is aggravating!	Karena dia menjengkelkan!	Transfer	X		
AO-40	(S2:05) 38:40	Anger-Out	She simply sailed away from all of us with that man, robbing us of our grandchild.	Dia pergi begitu saja bersama pria itu, membawa cucu kami.	Paraphrase & Deletion	X		
AO-41	(S2:05) 35:52	Anger-Out	And do not think I took it lightly, being cast out by the only family I had ever known.	Jangan pikir aku mampu menerima diusir satu-satunya keluarga yang kutahu.	Paraphrase		X	
AO-42	(S2:05) 39:07	Anger-Out	When you cast me out, what you did was set me free.	Saat aku diusir, kalian malah membebaskanku.	Paraphrase		X	
AO-43	(S2:05) 39:10	Anger-Out	Free to raise my daughters far from your constant judgment and craven demands that they should chase wealth and titles above all else!	Bebas membesarkan putri-putriku jauh dari penilaian kalian yang merongrong dan tuntutan agar mereka mengejar kekayaan dan gelar di atas segalanya!	Paraphrase		X	

AO-44	(S2:05) 39:23	Anger-Out	You speak of scorning riches, and yet you have come crawling back to snatch at our fortune.	Kau mencemooh kekayaan, tapi kau merangkak kembali untuk mengambil kekayaan kami.	Paraphrase		X	
AO-45	(S2:05) 39:46	Anger-Out	You did not think we would allow another generation to pollute the Sheffield name, did you?	Kau tak mengira kami akan biarkan satu generasi lagi mencemari nama Sheffield, bukan?	Transfer		X	
AO-46	(S2:05) 40:49	Anger-Out	This is beyond the pale.	Ini di luar batas.	Paraphrase		X	
AO-47	(S2:05) 40:56	Anger-Out	And if you think you shall inherit a single sovereign now, you are sorely mistaken.	Dan jika kau pikir kau akan mewarisi sepeser pun sekarang, kau salah besar.	Transfer		X	
AO-48	(S2:05) 41:29	Anger-Out	You lied to me.	Kau membohongiku.	Transfer	X		
AO-49	(S2:03) 1:02:49	Anger-Out	Do not tell me what to do.	Jangan memerintahku.	Transfer		X	
AO-50	(S2:06) 23:47	Anger-Out	How could I have been such a fool? You lied to me again and again.	Bagaimana aku bisa seabodoh itu? Kau membohongiku lagi dan lagi.	Transfer		X	
AO-51	(S2:06) 24:04	Anger-Out	I fooled myself into believing you had only the purest of	Aku membodohi diriku untuk percaya niatmu yang paling tulus, bahwa satu-	Paraphrase		X	

			intentions, that your only desire was for me to be happy.	satunya keinginanmu adalah agar aku bahagia.				
AO-52	(S2:08) 21:05	Anger-Out	Do not scream at me!	Jangan membentakku!	Transfer		X	
AO-53	(S2:08) 54:20	Anger-Out	By telling the entire world about things I trusted you with?	Dengan memberi tahu seluruh dunia hal-hal yang kupercaya padamu?	Transfer		X	
AO-54	(S2:08) 54:26	Anger-Out	The only person you were interested in saving was yourself.	Kau hanya ingin menyelamatkan dirimu sendiri.	Paraphrase	X		
AO-55	(S2:08) 54:38	Anger-Out	I ended my friendship with Theo because of you!	Aku mengakhiri pertemananku dengan Theo karena kau!	Transfer	X		
AO-56	(S2:08) 54:40	Anger-Out	One of the only good things in my life, all because of your self-serving manipulation!	Satu-satunya hal baik dalam hidupku, semua karena manipulasi egoismu!	Transfer		X	
AO-57	(S2:08) 54:42	Anger-Out	You have no idea how horrible it has felt to keep this from you, from everyone, for so long!	Kau tak tahu berapa buruk rasanya merahasiakan ini darimu, dari semua orang, begitu lama!	Transfer		X	

AO-58	(S2:08) 55:17	Anger-Out	Sequestered here in this very room, writing your secret little scandal sheet, tarnishing everyone in town because you are too scared to stand up for yourself in reality.	Terasing di kamar ini, menulis surat kabar gossip rahasiamu, mengejek semua orang di kota karena kau terlalu takut untuk membela diri dari kenyataan.	Condensation & Paraphrase		X	
AO-59	(S2:08) 55:45	Anger-Out	You've all these great ambitions, these great plans, but I am the one who did something great, and you cannot stand it, can you?!	Kau punya ambisi besar, rencana hebat, tapi aku yang bertindak, dan kau tak tahan bukan?	Condensation		X	
AO-60	(S1:01) 11:25	Anger-Out	Penelope, put down that book once!	Penelope, taruh buku itu sekarang!	Transfer	X		
AO-61	(S1:01) 32:28	Anger-Out	You have no idea what it is to be a woman.	Kau tak tahu rasanya menjadi Wanita.	Transfer	X		
AO-62	(S1:01) 41:13	Anger-Out	He will not make her happy!	Daphne tak akan bahagia dengannya!	Paraphrase & Expansion	X		
AO-63	(S1:01) 41:34	Anger-Out	You overstep.	Ibu kelewatan.	Expansion	X		

AO-64	(S1:01) 41:37	Anger-Out	Do not make this any more difficult than it already is.	Jangan mempersulit ini.	Decimation		X	
AO-65	(S1:01) 47:32	Anger-Out	I will not hear of this.	Aku tak mau dengar ini.	Transfer	X		
AO-66	(S1:01) 49:38	Anger-Out	Let go of me!	Lepaskan aku!	Transfer	X		
AO-67	(S1:02) 13:41	Anger-Out	Your problem is that Berbrooke is an unworthy suitor for Miss	Berbrooke tak layak untuk Nn. Bridgerton.	Deletion & Transfer		X	
AO-68	(S1:03) 25:48	Anger-Out	I know what this insolent woman insinuates, and I shall certainly not make allowances for it.	Aku tahu yang dimaksud wanita tak sopan ini, dan aku tak akan membiarkannya.	Transfer & Condensation	X		
AO-69	(S1:03) 27:27	Anger-Out	You wish to follow your heart, and I wish to nurture my mind.	Kau mau ikuti isi hati, aku mau belajar.	Paraphrase	X		
AO-70	(S1:03) 27:29	Anger-Out	Can you at least try to understand?	Bisakah kau berusaha memahami?	Transfer	X		
AO-71	(S1:03) 27:30	Anger-Out	You never see things from my perspectives.	Kau tak pernah memahamiku.	Paraphrase	X		
AO-72	(S1:03) 39:42	Anger-Out	I assure you, I am quite capable of deciding the bounds of my own propriety.	Aku jamin, aku cukup mampu menentukan batas kesopananku sendiri.	Transfer & Paraphrase		X	

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AO-73	(S1:03) 50:27	Anger-Out	You're foolish.	Dasar bodoh.	Paraphrase	X		
AO-74	(S1:04) 43:31	Anger-Out	You think that just because I am a woman, I am incapable of making my own choices?	Kau pikir hanya karena wanita, aku tak mampu membuat pilihan sendiri?	Condensation & Transfer	X		
AO-75	(S1:06) 50:20	Anger-Out	You chose this for yourself.	Kau memilih ini untuk dirimu dan membohongiku.	Expansion			X
AO-76	(S1:07) 11:36	Anger-Out	Not three weeks since we were wed, yet already you imagine me disloyal.	Belum tiga pekan menikah, kau sudah anggap aku tak setia.	Condensation	X		
AO-77	(S1:07) 14:56	Anger-Out	You are a cruel woman indeed to stand here and talk of friendly affection, as if you have not just committed a grave sin against me.	Kau sungguh kejam karena bisa hadir dengan sikapmu yang bersahabat, seolah-olah tak punya dosa besar kepadaku.	Condensation & Paraphrase		X	
AO-78	(S1:07) 15:39	Anger-Out	Consider myself lucky that you chose me, lied to me, tried to trick me into a fraud of a marriage?	Merasa beruntung karena kau memilih, membohongi, dan mau menjebakku dalam pernikahan?	Transfer & Deletion		X	

AO-79	(S1:08) 25:43	Anger-Out	Perhaps you should stop worrying about my marriage, and instead put your mind to your own.	Berhenti mencemaskan pernikahanku, dan pikirkan pernikahanmu.	Condensation	X		
AO-80	(S1:08) 25:51	Anger-Out	Watch yourself.	Hati-hati.	Paraphrase		X	
AO-81	(S1:08) 55:11	Anger-Out	I am tired of pretending.	Aku lelah berpura-pura.	Transfer	X		
AO-82	(S2:01) 29:17	Anger-Out	If only you had extended the courtesy of offering your queen a final farewell before you left.	Andai kau tahu sopan santun untuk berpamitan dengan ratumu sebelum kau pergi.	Paraphrase		X	
AO-83	(S2:01) 50:55	Anger-Out	You would be wise to reconsider resorting to more forgeries and half- truths, Miss Sharma.	Sebaiknya kau berhati- hati soal berbohong lebih jauh dan tak sepenuhnya jujur.	Transfer & Condensation		X	
AO-84	(S2:01) 51:38	Anger-Out	I have no interest in being used as a pawn in someone else's game.	Aku tak ingin dimanfaatkan orang lain demi mencapai tujuan.	Paraphrase		X	
AO-85	(S2:02) 45:21	Anger-Out	He is incorrigible, he is not for my sister.	Dia parah sekali, tak layak untuk adikku.	Paraphrase & Condensation		X	

AO-86	(S2:03) 1:02:24	Anger-Out	All you are doing, my lord, is toying with the emotions of an impressionable young lady.	Yang kau lakukan, Tuan, adalah mempermainkan emosi gadis muda yang mudah terpengaruh.	Transfer	X		
AO-87	(S2:03) 1:02:38	Anger-Out	I can assure you, happiness is not your strength.	Aku bisa jamin, kebahagiaan bukanlah keunggulanmu.	Transfer		X	
AO-88	(S2:03) 1:02:45	Anger-Out	The only feeling you are, in fact, capable of engendering, my lord, is that of discontent.	Satu-satunya perasaan yang bisa kau timbulkan, Tuan, adalah rasa tidak puas.	Condensation		X	
AO-89	(S2:04) 22:39	Anger-Out	I have left the past behind, you should do the same.	Aku telah meninggalkan masa lalu, kau juga harus begitu.	Transfer	X		
AO-90	(S2:04) 50:12	Anger-Out	You arrange it all.	Kau menjebakku.	Paraphrase	X		
AO-91	(S2:05) 3:44	Anger-Out	Our financial predicament is entirely your doing, Lady Featherington.	Kesulitan keuangan kita sepenuhnya salahmu, Lady Featherington.	Paraphrase & Imitation		X	
AO-92	(S2:05) 3:54	Anger-Out	Oh, go on. Blame me for taking you at your word when you spoke of your great fortune in rubies.	Ayo. Salahkan aku karena memercayaimu saat kau membicarakan kekayaanmu yang berupa rubi.	Paraphrase		X	

AO-93	(S2:05) 38:34	Anger-Out	We could not show our faces in society for years.	Kami harus sembunyi selama bertahun-tahun.	Paraphrase & Condensation		X	
AO-94	(S2:05) 40:12	Anger-Out	I can only think you've been exiled from good society because of your deficient manners rather than any other sin.	Menurutku, kalian dikucilkan karena perilaku buruk kalian.	Deletion & Paraphrase		X	
AO-95	(S2:05) 40:13	Anger-Out	Since the moment you arrived, you have failed to show the proper respect for the Sharma family, and I will not stand for it.	Sejak awal, kalian tak punya rasa hormat pada keluarga Sharma. Tak akan kubiarkan.	Deletion & Paraphrase		X	
AO-96	(S2:05) 40:47	Anger-Out	And do not trouble yourselves for an invitation for the wedding, for you shall not receive one.	Dan jangan menunggu undangan pernikahan, karena kalian tak akan menerimanya.	Paraphrase & Condensation		X	
AO-97	(S2:05) 42:14	Anger-Out	It is clear she was as much in the dark as I was about your schemes.	Jelas dia tak tahu apa-apa tentang niat busukmu.	Paraphrase	X		

AO-98	(S2:05) 42:45	Anger-Out	All along, you have been set on marrying my sister, despite my every objection, might I add, and now you intend to cast her aside.	Selama ini, kau bertekad menikahi adikku meski aku keberatan, dan kini kau berniat mundur.	Condensation & Paraphrase		X	
AO-99	(S2:05) 46:20	Anger-Out	But for years, I have suffered the indignities of the ton's disdain, for one reason or another.	Tapi selama bertahun-tahun, aku mendapat penghinaan karena beragam alasan.	Paraphrase & Condensation		X	
AO- 100	(S2:05) 48:01	Anger-Out	This business with the Sheffields and their fortune, you did not trust me enough to tell me what was really going o	Urusan dengan pasangan Sheffield dan kekayaan mereka, kau tak memercayaiku untuk mengatakan yang sebenarnya.	Expansion & Paraphrase		X	
AO- 101	(S2:06) 14:30	Anger-Out	So please do not insult me with your baseless conjecture.	Jadi, tolong jangan menghinaiku dengan dugaan tak berdasarmu.	Transfer	X		
AO- 102	(S2:06) 15:42	Anger-Out	It is rather easy to be selfish when you have no one else to whom you must answer.	Sangat mudah menjadi egois saat tak dimintai pertanggungjawaban.	Paraphrase		X	

AO- 103	(S2:07) 14:29	Anger-Out	I realize I have indeed failed at more things than you and Father will ever know.	Aku sadar aku memang gagal dalam banyak hal, lebih dari yang Ibu dan Ayah tahu.	Transfer		X	
AO- 104	(S2:07) 28:13	Anger-Out	You took your pleasure from low life, Miss Bridgerton.	Kau mempermainkan rakyat jelata, Nona.	Paraphrase & Condensation		X	
AO- 105	(S2:08) 12:01	Anger-Out	I would be very careful of the accusations you make in the future, as it hardly seems you can afford to drive away any more patrons.	Berhati-hatilah dengan tuduhanmu, karena sepertinya kau sudah kekurangan pengunjung.	Paraphrase & Condensation		X	
AO- 106	(S2:08) 20:17	Anger-Out	It would be foolish of me to be engaged with such a scandalous person.	Bodoh jika aku terkait dengan orang memalukan seperti itu.	Transfer			X
AO- 107	(S2:08) 55:52	Anger-Out	I wish never to see or speak to you again.	Aku tak ingin bertemu atau bicara denganmu lagi.	Transfer		X	

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