AN ANALYSIS OF SUBTITLING VIOLATION IN THE OFFICIAL SUBTITLE AND FANSUBTITLE OF "INSIDIOUS: CHAPTER II" 2013

THESIS

Submitted as A Partial Requirements

for the degree of *Sarjana* in English Letters Departement

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Assalammu'alaikum Wr. Wb.

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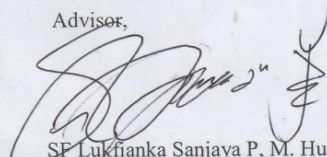
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Thank you for the attention.

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RATIFICATION

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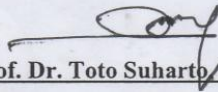Main Examiner : <u>Dr. Hj. Lilik Untari, S. Pd., M. Hum.</u> (.................)

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DEDICATION

The thesis delicated to:

1. My beloved parents, Kemis and Sriyati, who always give support, pray, and motivate me to finish my study. They always give the endless affection.

2. My beloved sister, Nur Hidayah, who always give me more strength and motivation to finishing my thesis.

3. My beloved young sister, Almh. Nurul Hikmah, even you are not with us again, but I believe you always by my side.

4. My Brother and My little cousin, Faruhi Sholeh and Shifan Arsen, thanks for make me always laugh for your funiest.

5. My Almamter IAIN Surakarta.

MOTTO

"I HAVE MANY FAULTS, AND I HAVE MANY MORE FEARS, BUT I'M

GOING TO EMBRACE MYSELF AS HARD AS I CAN, AND I'M STARING

TO LOVE MYSELF, GRADUALLY, LITTLE BY LITTLE"

(BTS Kim Nam Joon)

PRONOUNCEMENT

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I hereby sincerely state the thesis titled *An Analysis of Subtitling Violation in The Official Subtitle and Fansubtitle of "Insidious: Chapter II"* is real my masterpiece. The things out of my masterpiece in this thesis are signed by citation and reffered in the bibliography.

If later proven that my thesis has discrenpancies, I am willing the academic sanctions in the form of repealing my thesis and academic degree.

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ACKNOWLEDGMENT

Alhamdulillah, all praises be to Allah, the single power, the Lord of the universe, master of the day of judgment, God all mighty, for all blessings and mercies so the researcher was able to finish this thesis entitled *An Analysis of Subtitling Violation in The Official Subtitle and Fansubtitle of "Insidious: Chapter II".* Peace be upon Prophet Muhammad SAW, the great leader and good inspiration of world revolution.

The researcher is sure that this thesis would not be completed without the helps, supports, and suggestions from several sides. Thus, she would like to express her deepest thanks to all of those who had helped, supported, and suggested her during the process of writing this thesis. This goes to:

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The researcher realizes that this thesis is still far from being perfect. She hopes that this thesis is useful for the researcher in particular and the readers in general.

<div align="right">

Surakarta,

The researhcer

Umi Khasanah

</div>

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ABSTRACT

Umi Khasanah. 2019. *An Analysis of Subtitling Violation in The Official Subtitle and Fansubtitle of "Insdious: Chapter II"*. Thesis. English Letters Department, Cultures and Languages Faculty.

Advisor: SF Lukfianka Sanjaya Purnama, M.Hum.

Keywords: *Subtitles, Subtitle standard, Translation Quality, Insidious: Chapter II, official and fansubtitle.*

The purposes of this study was to describe subtitling violation in movie *Insidious: Chapter II* with the official Subtitle script and fan subtitle script by Sang Pangeran and to analyze the impacts on the readability of Translation quality in both of the subtitles. The researcher used the theory of Subtitling Standard by Karamitoglou (1998) and Translation Quality by Pedersen (2017).

In this research, the researcher applied the descriptive qualitative method, because this research is to explain the findings standard violation in the official subtitle and fan subtitle of *Insidious: Chapter II*. The data were taken from the official subtitle script and fan subtitle script by Sang Pangeran. The instrument of this research is the researcher herself. For the technique of collecting data, the researcher uses non-interactive methods include questioner, documentation, and unrole observation. For the technique of analyzing data, the researcher used some steps like identification, discussion, classification, calculation, analysis, and taking conclusion. The researcher uses expert judgement as data source triangulation method to validation the data.

In this research, the researcher found 108 violations from 1905 subtitles in both official and fan subtitles. Following the categories of the standards, the researcher found that spatial parameter/ layout has the most violation in the film (73 data) which is a number of characters are the most violation in these categories with 51 data. For the quality of translation, the researcher found segmentation and spotting error has a high score in both of the subtitles with a score of 0.26. Meanwhile, both of the subtitles were included in the minor errors. It was based on the final score which is the official subtitle has a score of 0.26 and the fansub by Sang Pangeran has a score of 0.29. Based on the readability of translation quality, the impacts in the official subtitle are more in layout because official subtitle focuses on the meaning and in the fan subtitle more in duration and punctuation because fan subtitle more focuses more to the word choice. The violations which appear in this categories have the impacts to the focus of the viewers and the meaning of story line in the movie.
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CHAPTER I

INTRODUCTION

This chapter presents the introduction, including a background of the study, limitation of the problem, formulation of the problem, objective of the research, benefit of research, and key terms.

A. Background of The Study

In modern society nowadays, the movie has become a part of people"s living and exerted a strong influence on the formation of people"s language, living patterns and even values (Chang, 2012:71). The movie also has beneficial effects on learners" language performance in listening and speaking, because the dialogues work together with visual images, soundtracks, and music (Chen & Chang, 2012: 71-89). Sung-Eun (2014: 378) said in his article audiovisual text is a type of text that transmits information through two channels or media acoustic. The subtitle is a kind of audiovisual translation.

Since English is not the daily language for Indonesian, either in spoken or written form, the viewers cannot understand the western movie dialog. Especially, for people who are learning language from the movie. Thus, movie subtitle is needed to facilitate the communication between the viewers, and the movie. Koolstra and Shinhof (2002: 408) states subtitles make the viewers more easy to understand what it said and get some information or message. When the viewers watch some movie subtitle, a viewer has to process not only

three sources of information (the soundtrack, the subtitles, and the dynamic images in the film), but also the multilingual situation with both Foreign Language and native language.

According to Karamitoglou (1998:2), Subtitling is oriented towards an attempt to describe the various subtitling practices around the countries of the continent rather than to dictate what practices should rather be followed. In entertainment, Subtitling has the main role, for instance, when viewers are watching the Hollywood movie, the viewers will see the subtitle on the screen. The subtitle on the screen will make moviegoers understand what the movie about is. Karamitoglou (1998:2) states there are standards for Subtitling, likes standard for Layout, duration, punctuation and letter case, target text editing.

Since subtitling has a standard, then every subtitle which has displayed must be adjusted to an existing standard. Because if it doesn't follow the standard can cause violations in the subtitle. Abes Mark Nornes (1999: 17) states the corrupt subtitle or violated the standard can makes language is abusing and low quality. Abusive subtitles break subtitling norms in an attempt to be more faithful to the source text and increase the translators' visibility. Abusing language has a big effect on the quality of the translation, especially to the readability of the subtitle. The quality of translation is one of many ways to give some points for the subtitle, like its good subtitle or bad subtitle. And showing the impacts of those violations to the subtitle.

In this research, the researcher uses two types of subtitles from this movie. There are official subtitles and fan subtitles. Official Subtitle is subtitle which has translated by professional translators. The official subtitle has to comply with the norms that govern professional subtitling and generally exhibit greater accuracy in rendering idiolectal traits, character identity and intertextual references (Bruti S, 2015:13). Fan Subtitle or Fansub is subtitles produced by non-professional translators or a version of a foreign film or foreign television program which has been translated by fans and subtitled into a language other than that of the original (Fang Wang, 2014:1904).

Therefore, to see the impact on subtitles the researcher must assess the quality of the subtitle before. Pedersen (2017:210) states Quality is many different things from the viewers' perspective. And according to Pedersen (2017: 210), the FAR model is based on error analysis and each error is given a penalty point, which means that each subtitled version gets a score that makes it is possible to compare the quality of subtitles from different films or TV programs. The FAR model has three qualifications assessment, there are functional equivalence, acceptability, and readability. The researcher tries to find the violation effect in readability. In readability, there are three issues in readability: errors of segmentation and spotting, punctuation and reading speed and line length.

The study of translation in movie subtitling has already been conducted by some previous researchers. Anken Nur Kurni analyzed

"Analysis of English-Indonesian Subtitling Procedures of The Movie Entitled "Into The Wild" in 2014. The result showed, there are nine translation procedures used in the movie subtitled.

Meanwhile, another research paper entitled "*An Analysis of Translation Procedures in the Subtitle of Perfume*" by Tresna Dinda in 2010 shows a different result. The researcher used some types of translation procedures that are declared by Newmark (1988), Vinay and Darbelnet (2000), Harvey (2003), Catford (1965), Larson (1998), Dryden in Munday (2001), and Gottlieb in Taylor (2000) and judged that the translation of the movie subtitle is qualified only according to the theories that she analyzed by herself, without asking those who are experienced in translation fields.

The aim of this research for analysis the violation standard of subtitles between the Official, and fan subtitles, then analysis the effect on the quality of translation in the horror movies entitled "*Insidious: Chapter II*". This research is explaining about subtitling violation and to know the effect of violation standard to the readability of quality translation. To know there is some violation or not in the subtitle, the researcher tries to pointing the violation, analysis, and search for the most violation happen in the subtitles. After that, the researcher tries to analyze the violation effect on the readability of the translation quality, because it related to the viewer's focus and presumably. Readability is when the viewers are the focus on the subtitles and being able to read

the subtitles effortlessly because the viewers are not interested in the technical side of things (Pedersen, 2017: 221).

Taken from website www.filmsite.org/horrorfilms.html, Horror movies are unsettling movies designed to frighten and panic, cause dread and alarm, and to invoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time in cathartic experience. Horror movies are often combined with science fiction when the menace or monster is related to a corruption of technology, or when Earth is threatened by aliens. And horror movies are also known as chillers, scary, spookfests, and the macabre. *"Insidious: Chapter II"* also known as horror movies which were released in 2013, but has the different story. And this movies also included in Box Office and many countries also showed this movie in their country.

In this research, the researcher tries to analyze and found the subtitle standard violation. Because every country has a different language and the way of their language. Like in the paragraph before, there is some standard for subtitling which must be followed by the translator to translate one language to another language. The standards are Layout, duration, Punctuation and letter case, and target text editing. As usually, many subtitles are just focused on the target reader or viewers, but not look to the standard. So, there are many violations were found, like in layout, duration, and also target text editing.

B. Limitation of The Problem

The limitation of this research is analyzing and explaining the subtitle standard violation between official subtitle and fan sub title, then the violation effect to the readability of translation quality in the horror movies entitled *"Insidious : Chapter II"*. The researcher limits the data for analyzing subtitles takes from Official and Fan Subtitle which has the violation in Indonesian Subtitles of the movies.

C. Formulation of The Problem

The formulations of the problems of this research are as follows :

1. What subtitle standards are violated in the official subtitle and fansubtitle of *"Insidious : Chapter II"* ?

2. What are the impacts of subtitle standard violation to the readability of translation quality in the horror movie entitled *"Insidious : Chapter II"* ?

D. The Objectives of The Research

The aim of the research is to know Subtitle which has the violation in the Horror Movie Entitled "Insidious : Chapter II". The objectives are as follow :

a. To describe the subtitle standards violated in Horror Movie Entitled "Insidious : Chapter II".

b. To explain the impacts of subtitle standard violation to the readability of the translation quality in Horror Movie Entitled "Insidious : Chapter II".

E. The benefit of The research

a. Theoretically

1. To add knowledge about the subtitling process and guidelines for movies or television program. Especially for the translators or subtitles.

b. Practically

1. Give information which the most violation standard that usually happens in the movies Like "Insidious : Chapter II".

2. Add to knowledge about an increasing number of subtitling for movie or television program, because subtitling more cheaper than dubbing.

3. Add to knowledge about the causes of the violation was happen in the subtitles.

4. Increase the sensitivity of the public to interpret the message implied in the movies.

F. Key Terms

1. The subtitle is written translation of original dialogue which appears as lines of text, usually positioned towards the foot of the screen (Luyken, 1991:1).

2. Subtitling is oriented towards an attempt to describe the various subtitling practices around the countries of the continent rather than to dictate what practices should rather be followed (Karamitoglou, 1998).

3. Subtitle standard is the guidelines for subtitling that must be followed by the translator (Karamitoglou, 1998).

4. Violation is an action that breaks or acts against something, especially a law, agreement, principle, or something that should be treated with respect (Cambridge Dictionary).

5. Translation Quality is about as elusive an idea as „happiness," or indeed, „translation" or it can means very many different things depending on your perspective (Pedersen, 2017: 210).

6. Readability is when the viewers are focus to the subtitles and being able to read the subtitles effortlessly, because the viewers are not interested to technical side of things (Pedersen, 2017: 221).

7. Impact is an influence on something and in this case it related to the subtitle (Cambridge Dictionary).

8. *Insidious: Chapter II* is a 2013 American supernatural horror movie directed by James Wan. This movie originally to be

released on August 30, 2013, but rescheduled for release on

September 13, 2013 (https://m.imdb.com/title/tt2226417/).

CHAPTER II

LITERARY REVIEW

This chapter reviews the literature which is related to the research. Theories of translation, subtitling, and subtitle standard. Those theories are useful for the researcher as the background knowledge to identify the problems occurring in the translation and also ways to solve them.

A. Theoretical Description

1. Translation

A. Definition of translation

Catford (1965:20) defines translation as the replacement of textual material in one language by equivalent textual material in another language. Larson (1984:3) defines translation as transferring the meaning of source language into receptor language. It is only the meaning that is being transferred and the meaning should not change.

Brown and Attardo, Brislin (1976:1) argue that translation is the general term referring to the transfer of thoughts and ideas from one language (SL) to another (TL), whether the languages are in written or oral form.

Furthermore, Jakobson (1959/2000:114) in Munday (2001:5) divides and defines translation into three categories as follow:

1. Intralingual translation or „rewording". It is an interpretation of verbal signs through other signs of the

same language. This translation is similar to paraphrase, because it occurs when we rephrase an expression or text in the same language to explain or clarify something we might have said or written. Another example is when a lecturer explains the material in front of the class and the students make a note from what he says.

2. Interlingual translation or 'translation proper'. It is an interpretation of verbal signs through the same and other signs some other languages. For example, the interpreter in a conference who interprets the English language from the speaker into Indonesian to the audience.

3. Intersemiotic translation or „transmutation". It is an interpretation of verbal signs through signs of non-verbal sign systems. This translation occurs if a written text were translated, for example, a film version of a novel and an advertisement that represents in image.

Other definitions are proposed by Bassneet (2002:6) who defines that translation is not just the transfer of texts from one language into another, but also a process of negotiation between texts and cultures. It means that translation is not only transmitting a language, transferring the meaning, and conveying the message, but also transmitting a cultural aspect of the SL.

Besides that, Nida and Taber (1969:12) postulate that translation is reproducing the receptor language from the closest natural equivalent of the source language message, in terms of meaning and style. According to them, in reproducing the message, meaning aspect is the first concern as well as the importance of form and style, because translation is not merely changing one language to another, but also conveying the message from SL to TL.

From the definitions above, it can be concluded that translation is a process of rendering a thought from one language to another language accurately in a written form by conforming its grammar, syntax, and cultural aspect.

B. Process of Translation

According to Munday (2001:5), the process of translation is the act of producing the translation, otherwise known as translating. Newmark (1988:19-25) proposes three ways of translating as follow:

1. Choosing a method of approach whether the translator will translate the source text sentence by sentence for the first paragraph or chapter, to get the feel and the feeling tone of the text; or translate the source text after reading the whole text two or three times, and finding intention, register, tone, mark the difficult words and passages, then

start translating when the translator has taken their bearing.

2. Translating the translation with four levels, those are:

    a. The SL text level (the textual level). In this level, the translator starts to translate the SL to the TL by using literal translation and transposes the SL grammar (clauses and groups) into the TL equivalents, then translates the lexical unit into the appropriate sense.

    b. The referential level. In this level, the translator visualizes and builds up the essential parts of the text, both of the comprehension and the reproduction process. In other words, the translator gains the perspective from the language.

    c. The cohesive level. This level follows both of the structure and the moods of the text. At this level, the translator reconsiders the lengths of paragraphs and sentences, the formulation of the title, and the tone of the conclusion to summarize an argument at the beginning of a final sentence.

    d. The level of naturalness. In this level, the translator attempts to make the translation of common language appropriate to the writer or the speaker in a certain situation. In other words, the

translation product is making sense and following the grammatical structure.

3. Revising the procedure of the translation which constitutes at least half of the complete process.

2. Audiovisual Translation (AVT)

Cintas (2007) states audiovisual translation refers to the translation of products in which the verbal dimension in supplemented by elements in other media. The translation of any material in audio, visual or audiovisual format. Dubbing, subtitling, localization, and media accessibility are some of the most common techniques, oral or written with sound and image.

Cintas suggests three possibilities

1). The message is conveyed only auditorily as, for example, in songs and radio programmes,

2). The only channel used in the visual one: comic strips, published advertisements,

3). Both auditory and visual channels convey the message as in products such as films, CD ROM or documentaries.

3. Subtitle

According to Merriam Webster''s Collegiate Dictionary (1993:1775) in Palmer (2005:8), the noun subtitle is defined as:

a. secondary or explanatory title

b. a printed statement or fragment of dialogue appearing on the screen between the scenes of a silent motion picture or appearing as a translation at the bottom of the screen during the scenes of a motion picture or television show in a foreign language.

In Ghaemi and Benjamin (2010:40), O‟Connell (2007:169) defines subtitling as "supplementing the original voice soundtrack by adding written text on screen." While Shuttleworth and Cowie (1997:161), define subtitling as "the process of providing synchronized captions for film and television dialogue." In addition, Gottlieb (2001:87) in Munday (2009:148) defines it as the rendering in a different language of a verbal message in filmic media, in the shape of one or more lines of written text, which are presented on the screen in synch with the original verbal message. Traditionally, there are two types of subtitles, those are *interlingual* subtitles, which imply transfer from a SL to a TL, and *intralingual* subtitles, which there is no change of language (Díaz Cintas, 2003 in Ghaemi and Benjamin 2010:40).

From those definitions above, it can be seen that subtitle is a printed translation of a dialogue of a foreign-language film, while subtitling is the process of making the subtitle which transfers the dialogue in the film in spoken language into a written language and appears on the screen at the bottom.

4. **Subtitling**

According to Gaemi and Benyamin (2010:41), subtitling as the rendering of the verbal message in filmic media in a different language, in the shape of one or more lines of written text, which are presented on the screen movie. While Cintas and Remael in Mangiron (2013) defines subtitling as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that discursive elements that appear in the image and the information that is contained on the soundtrack.

Subtitling is different from other types of translation, because it involves the formal (quantitative) and textual (qualitative) constraints. The formal constraints are the space factors (a maximum of 2 lines and 35 characters) and the time factor, while textual constraints are those imposed on the subtitles by the visual context of the film (Gottlieb, 1992 in Ghaemi and Benjamin, 2010:42).

5. **Official and Fan Subtitles**

Official Subtitle is subtitle which has translated by profesional translators. Official subtitle have to comply with the norms that govern professional subtitling and generally exhibits greater accuracy in rendering idiolectal traits, character identity and intertexual references (Bruti S, 2015:13). Fan Subtitle or Fansub is subtitles produced by non-professional translators or a version of a foreign film or foreign television program which has been translated

by fans and subtitled into a language other than that of the original (Fang Wang, 2014:1904).

6. **Subtitling Process**

Luyken (1991:49) states subtitling carries a technical part which is the spotting of the subtitles. Therefore, in the process of subtitling, there are the following phases according to Luyken:

1. Spotting, localization of the entrance and exit times of the subtitles synchronized with the audio, calculating the minimum and maximum duration times.
2. Adaptation, translation from the original, adapting it and adjusting it to characters permitted according to the duration of the subtitle.
3. Simulation, representation of the translated subtitles with the image and the audio to check the respect of the criteria and can be read in a natural way.

7. **Subtitling Standards**

According to Karamitoglou (1998), subtitling is oriented towards an attempt to describe the various subtitling practices around the countries of the continent rather than to dictate what practices should rather be followed. In other words, the attempt nowadays is rather to describe the various subtitling conventions being followed

throughout Europe, rather than to impose new ones. There are

Guidelines for Production and Layout of TV Subtitles as follows :

1. Spatial parameter / layout

   A. Position on the screen: Subtitles should be positioned
      at the lower part of the screen so that they cover an
      area usually occupied by image action which is of
      lesser importance to the general aesthetic appreciation
      of the target film. For the example :

Insidious: Chapter II official subtitle line 2

Subtitle position in the middle of screen

   B. Number of lines: A maximum of two lines of subtitles
      should be presented at a time. For the example :

Insidious: Chapter II official subtitle line 1

There are two lines in one scene.

   C. Text positioning: The subtitled text should be
      presented centered on its allocated line(s).

Insidious: Chapter II official subtitle line 5

D. Number of characters per line: Each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimise the need for original text reduction and omissions.

Insidious: Chapter II line 91

E. Typeface and distribution: Typefaces with no serifs are preferable to fonts with serifs, since the visual complexity added to the latter results in a decrease in the legibility of the subtitled text.

F. Font colour and background: Type characters should be coloured pale white (not "snow-bright" white) because a too flashy pigment would render them tiring to the viewers" eye.

insidious chapter II line 97

2. Duration

   A. Duration of a full two-line subtitle (maximum duration), maximum time of a full two-line subtitle is 6 second. It based on the average reading speed of adult and children, for adult aged between 14-65 can read 150-180 words per minute and children aged between 6-14 can read 90-120 words per minute.

   Example: duration 3 seconds

   Line 122 subtitle by Sang Pangeran

   0:13:56.24-0:13:59.47

   Maafkan aku, aku tak bisa membaca tulisan tanganku sendiri.

   B. Duration of a full single-line subtitle (maximum duration), maximum time of full single-line subtitle is 3 ½ seconds. Because for the two-line subtitle it is the visual bulk of the text that signals an acceleration of the reading speed. But, in the single-line subtitle this mechanism is not triggered.

   Example: duration 2 ½ seconds

Line 142 subtitle by Sang Pangeran

0:15:17.60-0:15:19.76

Mengapa kau melihatku seperti itu ?

C. Duration of a single-word subtitle (minimum duration), The minimum duration of a single-word subtitle is at least 1 1/2 seconds, however simple the word is.

Example: duration 1.15 seconds

Line 300 Official subtitle

0:33:52.00-0:33:53.00

Entahlah.

D. Leading-in time: Subtitles should not be inserted simultaneously with the initiation of the utterance but 1/4 of a second later, since tests have indicated that the brain needs 1/4 of a second to process the advent of spoken linguistic material and guide the eye towards the bottom of the screen anticipating the subtitle.

E. Lagging-out time: Subtitles should not be left on the image for more than two seconds after the end of the utterance, even if no other utterance is initiated in these two seconds.

F. Between two consecutive subtitles: About 1/4 of a second needs to be inserted between two consecutive

subtitles in order to avoid the effect of subtitles"
"overlay."

G. "Overlay," "add-ons" and "cumulative text": All these terms are synonymous for the technique of presenting a "dynamic text," i.e. a dialogue or a briefly paused monologue, with its first part appearing first on the top line of the subtitle and the second part appearing consecutively on the bottom line of the subtitle while the first line still remains on screen.

H. Camera takes/cuts: Subtitles should respect camera takes/cuts that signify a thematic change in the film product and, for this reason, they should disappear before the cuts. Different camera shots, fades and pans that do not indicate a major thematic change (e.g. a change from a long shot to a close-up and back) should not affect the duration of the subtitles at all as they do not signify a thematic change.

Example: line 25

02:56-02:58

Tunjukkan padanya.

Then subtitle dissapear before next action or cuts

3. Punctuation and Letter Case

   A. "Sequence dots" (or "ending triple dots") {...}

   Three dots should be used right after the last character of a subtitle (no space character inserted), when the subtitled sentence is not finished on one subtitle and has to continue over the consecutive subtitle. The three "sequence dots" indicate that the subtitled sentence is incomplete, so that the eye and the brain of the viewers can expect the appearance of a new flash to follow.

   Example: from fansubtitle line 121

   0:13:50.92-0:13:56.23

   - "Memproyeksikan alam bawah sadarnya ke dalam..."

   B. "Linking dots" (or "starting triple dots") {...}

   Three dots should be used right before the first character of a subtitle (no space character inserted, the first character non-capitalised), when this subtitle

carries the follow-up text of the previous uncompleted sentence. The tracing of the three "linking dots" signals the arrival of the expected new flash of subtitle, something anticipated because of the presence of "sequence dots" in the previous subtitle.

Example: from fansubtitle line 123

0:13:59.48-0:14:04.43

- "... Ke dalam Dunia Arwah, dimana dia bisa menemukan puteramu."

C. Full stops {.}

The full stop, or period, should be used right after the last character of a subtitle (no space character inserted) to indicate the end of the subtitled sentence. This signals to the eye that it can go back to the image since there is no consecutive subtitle to anticipate.

Example: from fansubtitle line 165

0:16:40.60-0:16:42.36

- *Aku akan keatas dan menata kasurnya.*

D. Dashes and hyphens {-}

Dashes are used before the first character of each of the lines of a two-line subtitle (with a space character inserted each time) to indicate the exchange of speakers" utterances, namely a dialogue. When

dashes are used to link words as hyphens no space characters should be inserted between the linked words.

Example: from fansubtitle line 145

0:15:28.76-0:15:30.63

- *Dia suamiku. (Renai)*

- *Bukan itu maksudku. (detective Sendal)*

E. Question marks {?} and exclamation points {!}

Question marks and exclamation points should be used to indicate a question or emphasis respectively, just like in printed materials, positioned right after the last character of a subtitle.

Example: from fansubtitle line 134

0:14:56.32-0:14:58.24

- *Apa?*

- *Renai!*

F. Parentheses {( )} and brackets {[ ]}

Parentheses and brackets should be used to embrace comments which are explanatory to the preceding phrase.

G. Single quotation marks {‚ "}

Single quotation marks should be used just like in printed materials, in order to embrace alleged information.

H. Double quotation marks {" "}

Double quotation should be used just like in printed materials, in order to embrace quoted information.

Example: from fansubtitle line 397

0:39:37.12-0:39:39.72

> - *Terkadang "Hubungan" tak bisa dilakukan.*

I. Commas {,}, colons {:} and semicolons {;}

Commas, colons and semicolons should be used just like in printed materials, in order to suggest a short pause in the reading pace. Unlike full stops, sequence dots, exclamation points and question marks which could all be used to close a subtitled sentence, no subtitle flash should end in a comma, a colon or a semicolon because the inevitable pause in the reading pace, as a result of the time break between the two subtitles and the necessary time for the brain to process the new subtitle, would be disproportionately long in relation to the expected short pause.

Example: from fansubtitle line 317

0:32:56.60-0:32:59.60

> - *Apapun itu yang membunuh Elise,*

J. Italics

Italics on the subtitled text should be used to indicate an off-screen source of the spoken text, (e.g. when there is a voice of someone contemplating something, speaking over the phone from the other end, or narrating something). It also be used when retaining foreign-language words in their original foreign-language version.

Example: from fansubtitle line 253

0:25:51.36-0:25:53.51

- *Aku bisa mengambil anugerahnya.*

K. Quotation marks {""} embracing text in italics

Quotation marks embracing text in italics should be used to indicate a public broadcast, it also be used when transferring song lyrics.

L. Upper- and lower-case letters

Upper- and lower-case letters should be used just like in printed materials, as if the subtitle was to appear on paper. It should be used when transferring a display or a caption.

Example: from fansubtitle line 215

0:22:00.28-0:22:01.85

- Kau melihat arwah itu. (upper case in the first of the sentence)

M. Boldface and underline

Boldface and underline typing conventions are not permitted in subtitling.

4. Target Text Editing

A. From a single-line to a two-line subtitle

It is better to segment a long single-line subtitle into a two-line subtitle, distributing the words on each line.

B. Segmentation at the highest nodes

Subtitled text should appear segmented at the highest syntactic nodes possible. This means that each subtitle flash should ideally contain one complete sentence.

C. Segmentation and line length

The upper line and the lower line of a two-line subtitle should be proportionally as equal in length as possible, since the viewers" eye is more accustomed to reading text in a rectangular rather than a triangular format.

Example: fansubtitle line 23

0:24:26.04-0:24:28.11

- Kau tahu, kurasa kita tak seharusnya berada di bawah sini. (49 characters in one line)

To be

- Kau tahu, kurasa kita tak seharusnya

\N berada di bawah sini. (into two line which has 31 characters and 18 characters).

D. Spoken utterances and subtitled sentences

Each spoken utterance should ideally correspond to a subtitled sentence. The reason is that viewers expect to see the end of a subtitled sentence soon after they realise that the speaker has finished his/her utterance and before a new one begins.

E. More than one sentence on the same subtitle

No more than two sentences are allowed on the same subtitle. Following the principle of "segmentation at the highest nodes,"; they should occupy one line each, no matter whether they correspond to utterances produced by the same speaker (monologue) or by different speakers (dialogue). If they correspond to a monologue, they should be centralised like normal subtitled text. If they correspond to a dialogue, they should be left-aligned and preceded by dashes ("double text").

F. Omitting linguistic items of the original

A decision as to which pieces of information to omit or to include should depend on the relative contribution of these pieces of information to the comprehension and appreciation of the target film as a whole. The subtitler should not attempt to transfer everything, even when this is spatio-temporally feasible. The subtitler should attempt to keep a fine balance between retaining a maximum of the original text (essential for the comprehension of the linguistic part of the target film), and allowing ample time for the eye to process the rest of the non-linguistic aural and visual elements (essential for the appreciation of the aesthetic part of the target film).

Example: fansubtitle line 10

0:02:15.68-0:02:16.72

- *Ahoy, Carl !*

G. Retaining linguistic items of the original

Linguistic items of the original that can be easily recognised and comprehended by the viewers should not only be retained if they appear in a context of unrecognisable items which blurs the meaning of the total utterance, but they should also be translated word-for-word. These items are most frequently

proper nouns or items that the target language has directly borrowed from or lent to the source language or happened to have in common after they both borrowed it from a third language. For the example like geographical name: *England, Los Angeles*, or *Mt. Merbabu* .

H. Altering syntactic structures.

There are 8 catagories of complex syntactic structures could be replaced by simplified ones: Active for passive constructions, Positive for negative expressions, Temporal Prepositional Phrases for temporal subordinate clauses, Modified nouns for the referring relative clauses, Gapping for double verb insertion, Straightforward question sentences for indicative pragmatic requests, Straightforward imperative sentences for indicative pragmatic requests, Coherent phrase grouping for syntactical scrambling.

Example:

- I"ll study when I finish watching this movie. (46 characters)

To

- I"ll study after this movie. (28 characters)

I. Acronyms, apostrophes, numerals and symbols.

Acronyms, apostrophes and symbols can save precious character space by abbreviating meaning signs.

Example:

- Acronyms: USA (United States of America)

- Apostrophes: "I'd like" and "You can't"

- Numerals: "2 of us" and "I'm only 35"

- Symbols: "100%" and "You & I"

J. Rendering dialects

If a dialect of the target language (regional or social) is chosen to be used on the subtitled text, it should not be rendered as a phonetic or syntactic transcription of the spoken form. Only dialects that have already appeared in a written form in printed materials are allowed to be used in subtitles as well.

Example:

- "Whatcha doin now?" For asking what are you doing now.

K. Taboo words

Taboo words should not be censored unless their frequent repetition dictates their reduction for reasons of text economy.

L. Culture-specific linguistic elements

There is no standard guideline for the transfer of culture-specific linguistic elements. There are five possible alternatives for such a transfer: a) cultural transfer, b) transposition, c) transposition with explanation, d) neutralisation (plain explanation), e) omission.

Example:

From the culture specific element

- "10 downing street" (the British Prime Minister"s Residence)

To the expression

- "they were following orders from 10 Downing street "

8. **Translation Quality: Readability**

Readability is the translation quality which is related to the viewers focus on the subtitles. Other experts states readability is when the viewers are focus to the subtitles and being able to read the subtitles effortlessly, because the viewers are not interested to technical side of things (Pedersen, 2017). The subtitle is classified readable, when the subttitle doesn"t have segmentation and spotting errors, punctuation errors, reading speed and line length errors. There are three classification in readability :

1. Segmentation and spotting errors.

   In the FAR model of assessing the quality of subtitling, segmentation errors are when the semantic or syntactic structure of the message is not respected (Karamitoglou, 1998). Spotting errors are caused by bad synchronisation with speech, (subtitles appear too soon or disappear later than the permitted lag on out-times) or image (subtitles do not respect hard cuts). Segmentation and spotting errors can be divided into serious error, standard error, and minor error.

   Example: Line 708 from fansub by Sang Pangeran

2. Punctuation and graphics errors.

It may seem nit-picking to have a subcategory of its own for punctuation, but the fact is that punctuation in subtitling is more important than in other texts (Truss, 2013). Punctuation which is example Italics is use to mark a voice or text that is „not there:" voices on the phone, on TV, on PA systems, in dreams, in people"s heads, in flashbacks, in hallucinations etc. In many places, this has become standard use and thus part of the contract of illusion, and the erroneous use of it should be considered a standard error.

Example: Line 981 from fansub by Sang Pangeran
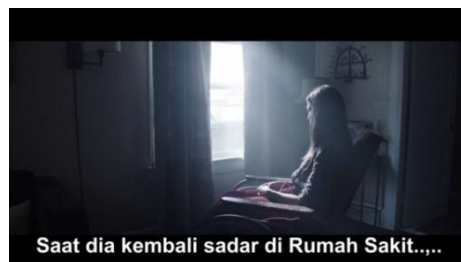
3. Reading speed and line length errors.

Reading speeds in subtitling is also a varied and often contested issue. In reading research (Schotter and Rayner 2012). Speed is often measured in words per minute (wpm). In interlingual subtitling, the preferred measure is characters per second (cps), which brings with it an issue of conversion. The time spent reading subtitles increases with reading speeds, so already at 15 cps, viewers spend on average about

two thirds of their time in the subtitle area and at 16.5 cps,

they spend 80% of their time reading subtitles.

Example: Line 629 from fansub by Sang Pangeran

9. **Insidious: Chapter II**

Takes from IMDb.com (https://m.imdb.com/title/tt2226417/),

Insidious: Chapter II is a 2013 American supernatural horror movie

directed by James Wan. This movie originally to be released on

August 30, 2013, but rescheduled for release on September 13, 2013.

This movie is a direct continuation of the first installment, but the

tone of the movie was to be more grounded than in the first movie

Insidious 2011. Like the first movie Insidious 2011, *Insidious:*

Chapter II get successful in the first released and included to Box

Office. This movie was showed story about The Lamberts family

which believe that they have defeated the spirits that have haunted

their family, but they soon discover that evil is not beaten so easily.

10. **Subber Sang Pangeran**

Sang Pangeran is a subber from Indonesia, there are many

movies that have been translated by Sang Pangeran. "Insidious :

Chapter II" and "MAMA" also translated by Sang Pangeran. Not

only translated horror movies, Sang Pangeran also translated other movies like animation movies, fantasy movies, and others. He is included in the best subber in Indonesia together with Pein Akatsuki, Lebah Ganteng, Rizal Adam, and Ahmad Syawal (Ahmad Syawal Kurniawan, 2016). According to Ahmad Syawal Kurniawan (2016) as a fansubber, Sang Pangeran has good translating, word choices, and almost perfect.

C. Previous Related Study

The study of translating and Subtitling in the movies has been already conducted by some previous researchers. Indah Ramadania analyzed *"An Analysis of English Indonesia Subtitling Strategies of The Frozen Movie"*in 2017. In this research has result that subtitling strategies used in Frozen movie are Expansion (16,06%), Paraphrase (11,9%), Transfer (37,4%), Imitation (6,9%), Condension (12,38%), Resignation (2,75%). The transfer strategy show the highest percentage, because the utterance translating the SL completely and correctly into the SL.

In another research, Anken Nur Kurnia analyzed *"Analysis of English-Indonesian Subtitling Procedures of The Movie Entitled "Into The Wild"* in 2014. The result showed, there are nine translation procedures used in the movie subtitled, those are literal, transference, cultural equivalent, shift, compensation, reduction and

expansion, paraphrase, the combination of procedures, such as couplets, triplets, and quadruplets, and some untranslated sentences.

Meanwhile, another research paper entitled "*An Analysis of Translation Procedures in the Subtitle of Perfume*" by Tresna Dinda in 2010 shows a different result. The researcher used some types of translation procedures that are declared by Newmark (1988), Vinay an Darbelnet (2000), Harvey (2003), Catford (1965), Larson (1998), Dryden in Munday (2001), and Gottlieb in Taylor (2000) without mentioning the language units that were used, whether it was in the form of words, phrases, or sentences. The researcher also judged the quality of subtitle translation of the movie only according to the theories that she analyzed by herself, without asking those who are experienced in translation fields.

Those studies relate each other, although the way of analyzing is not the same. This study is different from the previous study before. Specifically, this research focuses on analyzing the subtitling standard based on Karamitoglou (1998) theories. Therefore, the subtitle must be followed the standard, because it is important and makes the reviewers more easy to read the subtitles. The researcher also describes the causes of the standard violation in subtitles movies.

CHAPTER III

RESEARCH METHODOLOGY

In the research methodology, the writer presents research design, data and source of the data, instrument, collecting technique, analysis and validation the data.

A.   Research Design

In this research, the researcher uses qualitative method. Denzin and Lincoln (1994) in Joubish (2011:2083), define qualitative research as multi-method in focus which involving an interpretive and naturalistic approach to its subject matter. This study use the variety of empirical materials case study, personal experience, introspective, life story interview, observational, historical, interactional, and visual texts that describe routine and problematic moments and meaning in individuals' lives.

Fraenkel, Wallen, & Hyun (2012:426-427) describe the features of qualitative research as follows.

A. The natural setting is the direct source of data, and the researcher is the key instrument in qualitative research. It implies that the qualitative researchers go directly to the particular setting of interest to observe and collect the data.

B. Qualitative data are collected in the form of words or pictures rather than numbers. It implicitly shows that the kinds of data

collected in qualitative research include interview transcripts, field notes, photographs, audio recordings, videotapes, diaries, personal comments, memos, textbook passage, and anything else that can convey the actual words or actions of people.

C. Qualitative researchers are concerned with process as well as product. It means that the qualitative researcher are likely to observe the meaning that people give to certain words or action, how people interact with each other, and how certain kinds of questions are answered.

D. Qualitative researchers tend to analyze their data inductively. It can be said that the qualitative research does not formulate the hypothesis before seekto test it out. According to Thomas (2003:3), in inductive analysis, the dataanalysis is determined by both of the research objectives and multiple readings and interpretations of the data.

Therefore, from those explanations above, the most appropriate method is qualitative case study.

B.   Data and source of the data

Data is information which gives a description relates to the problem was analyzed by the researcher (Afiifudin and Saebeni, Beni Ahmad, 2017: 117). The data of this research are the subtitle text in horror movies entitled "Insidious: Chapter II". But, not all

subtitles that will be analyzed by the researcher in this thesis. The researcher only analyzed the subtitles which has violation in standard. Source of the data is Official and fan subtitle script of horror movies entitled *"Insidious: Chapter II"* takes from DVD Original and subscene website.

C. Instrument

Instrument of the research is the tool which is used to collect the data of the research. The instrument of this research is the researcher herself. Sugiyono (2016: 2) states that the instrument is a person or human instrument. Therefore, in this research, the researcher is also the instrument of data collection.

D. Technique of Collecting Data

There are two ways to collect the data. Those are interactive and non-interactive. The researcher use non-interactive methods include questioner, documentation, and unrole observation. In this research, the researcher used documentation method to collect the data and some information by any sources in the libraries such as books, documents, magazines, notes, and the others. The researcher used Subtitle script of *"Insidious: chapter II"* as the main source to collect the data. The data in this research were taken from the subtitle which has violation in the subtitle script between official subtitle and fansubtitle.

The researcher applied several procedures to collect the data as follows:

1. Watching horror movies entitled *"Insidious : Chapter II"* official subtitle and fansub by Sang Pangeran, trying to understand the subtitle and finding any important details that supported this research and then looking for some subtitle which has standard violation.

2. Pointing the subtitle line which has the violation.

3. Noting all the subtitle which has the violation in subtitle script of horror movies entitled *"Insidious : Chapter II"* subtitled and looking for the most violation which happens in the subtitle.

4. Coding the data which has the standard violation in the horror movies entitled *"Insidious : Chapter II"*.

5. Analyzing and give a rate to the violation with using Quality of Translation theory by Pedersen (2017).

E. **Technique of Analyzing data**

After the data has already been collected, the researcher will analyze the data by using these following steps.

1. Standard was violated in the official subtitle and fansubtitle of *"Insidious: Chapter II"*

a. Identifying the standard used in the subtitles of horror movies entitled *"Insidious : Chapter II"*.

b. Identifying the types of violation in horror movies entitled *"Insidious : Chapter II"* subtitle script, the writer uses the theory of Subtitling Standard by Karamitoglou (1998).

NO.	SUBTITLES	VIOLATION	ANALYSIS	COMMENT
1.	Line 144: 0:15:51.00-0:15:54.00	Layout: number of characters	Based on Standard, maximum characters is 35 per line. But, there are 44 characters in this lines and it can be divided into two lines for more readable.	OK
2.	Line 76: 0:06:08.04- 0:06:10.07 - Aku berjalan mengelilingi rumah..,..	Punctuation and letter case: sequence dots	Based on the standards, sequence dots or ending triple dots (...) are use for showed incomplete sentences. But this line not using sequence dots and indeed use (..,..)	OK

c. Discussing the data based on each violation by using subtitling standard theory. Further discussion is elaborated in Chapter IV.

d. Drawing conclusions.

2. Quality translation of the subtitle which has standard violation

    a. Classify all violations according to readability categories based on the FAR Model by Pedersen (2017).

No.	Source language	Target language	Violation	Error Analysis								
				Segmentation and Spotting Errors			Punctuation and graphics errors			Reading speed and line length		
				M E	S t. E	S r. E	M E	S t. E	S r. E	M E	S t. E	Sr. E
1.	Line 141 : 0:15:42.00-0:15:45.00	Line 141 : 0:15:42.00-0:15:45.00	Layout: Number of characters	0.25								
2.	Line 144 : 0:15:51.00-0:15:54.00	Line 144 : 0:15:51.00-0:15:54.00	Layout: Number of characters	0.25								

    b. Calculating the score of quality translation in the subtitle which has subtitle standard subtitle in the *"Insidious: chapter II"* movie based on the judged from the researcher and from three experts by using the formula:

$$SCORE = \frac{TOTAL}{DATA}$$

c. Analysis the the impacts of subtitle standard violation to the readability of the quality translation in horror movies entitled "Insidious : Chapter II", the writer uses the FAR model by Pedersen (2017).

d. Drawing conclusions.

F. Technique of Validation data

The qualitative research needs the validity of data. Sutopo (2002:78) states that the researcher should be able to choose and decide the most appropriate steps to improve the validity of data. In this research, the researcher uses triangulation to get the clear message about the data. These steps of triangulation are: getting the document, content analysis, and finally getting the data (Sutopo, 2002:80).

Triangulation refers to the use of multiple methods or data sources in qualitative research to develope a comprehensive understanding of phnomena (Patton, 1999). Triangulation also has been viewed as a qualitative research strategy to test validity through the convergence of information from different sources (Carter, 2014). In qualitative research, this triangulation refers to collecting information (data) as much as possible from some source (man, setting an event) by using some methods.

Denzin (1978) and Patton (1999) identified four types of triangulation, there are method triangulation, investigator

triangulation, theory triangulation, and data source triangulation. But in this research, the researcher uses data source triangulation which is the data must be valid by an Expert. The Expert judgement is to give information that the data are valid for this research, which is checking by expert or validator. The expert or validator has the task to check whether the data used was correct or valid and in accordance with the theory used in this research.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

This chapter presents the result of the study including the analysis of the data based on the theoretical framework. The first part of this chapter is findings that will present the result of data collection. The second part is discussions that attempts to elaborate the findings of the research.

A.   RESEARCH FINDINGS

1. The Violation of Official subtitle and fansubtitle in "Insidious: Chapter II" Movie 2013

After examining the movie entitled "Insidious: Chapter II", the researcher found 108 violations from 1905 subtitles in the both of official and fansubtitles. Then, took some data vioalations from the subtitles by using some data example that has been elaborated in the previous chapter as the selected sample of this study. Total of analyzed sample data are attached in Appendix 1.

Based on the data that had been analyzed by using Karamitoglou (1998) theories of Subtitling Standard, the researcher found the violations are dominant in the subtitles of "Insidious: Chapter II" movie, those are Spatial parameter/ Layout, Duration, and Punctuation and letter case. The dominant are out of Layout

categories: Number of lines, text positioning, and number of characters. From the Duration categories are duration of a full single-line (maximum) and duration of a single-word (minimum). And last from Punctuation and letter case categories there are sequence dots, uppercase and dashes, exclamation, commas, and question marks. The detail of violation is presented as the findings in the following table.

Table 4.1

The number violation in the Official subtitle and fansub by SangPangeran of "Insidious: Chapter II" movie subtitles.

No.	Subtitle Standard	Official subtitle	Fansub by Sang Pangeran
1.	Spatial Parameter/ Layout	50	23
2.	Duration	0	29
3.	Punctuation and Letter case	1	19

From the table 4.1.1, it can be seen that standard which has violated in *"Insidious: Chapter II"* movie subtitle are Spatial parameter/ Layout with 73, Duration with 29, Punctuation and Letter case with 20. Spatial Parameter/ Layout shows the highest amount in this violation and many reasons why this categories has a higher numberof violation. One of them is because spatial parameter/ layout has an important role in the arrangement of subtitles that appear on

the screen. So, the researcher try to elaborate the causes. The detail of the findings of violation each standard are below:

a. Spatial Parameter/ Layout

According to Karamitoglou (1998:2) subtitling standard, there are six categories of layout. It presented in the table research.

Table 4.2

Spatial Parameter/ Layout

No.	Categories	Official Subtitle	Fansub by Sang Pangeran
1.	Position on the screen	0	0
2.	Number of Lines	0	19
3.	Text Positioning	0	3
4.	Number of Characters	50	1
5.	Typeface and Distribution	0	0
6.	Font colour and Background	0	0

In the subtitle standard of *"Insidious: Chapter II"* movie subtitles, there are 73 of 108 subtitles which has violation in Spatial Parameter/ Layout. From the table, both of the subtitles shows the different violation in each subtitles. In the official subtitles, the violations are just happen in the number of characters, and for the fansubtitle By Sang Pangeran most happen in number of lines.

b. **Duration**

According to Karamitoglou (1998:3) subtitling standard, there are

8 categories from Duration and will be presented in table research.

Table 4.3

Duration

No.	Categories	Official Subtitle	Fansub by Sang Pangeran
1.	Duration of a full two-line subtitle (maximum duration)	0	0
2.	Duration of a full single-line subtitle (maximum duration)	0	14
3.	Duration of a single-word subtitle (minimum duration)	0	15
4.	Leading-in time	0	0
5.	Lagging-out time	0	0
6.	Between two consecutive subtitles	0	0
7.	Overlay, add-ons, and cumulative text	0	0
8.	Camera takes/ cut	0	0

In the subtitle standard of *"Insidious: Chapter II"* movie subtitles, there are 29 of 108 subtitles which has violation in Duration. The violation that occur in duration can be caused by adjusting between time and subtitles with the scene on the movie.

c.   **Punctuation and Letter Case**

According to the Karamitoglou (1998:4), there are 13 catagories of Punctuation and letter case and will be presented in table research.

Table   4.4

Punctuation and Letter Case

No.	Categories	Official subtitle	Fansub by Sang Pangeran
1.	Sequence dots	0	7
2.	Linking dots	0	0
3.	Full stops	0	0
4.	Dashes and Hypens	0	1
5.	Question Marks and Exclamation marks	0	5
6.	Parentheses and Brackets	0	0
7.	Single Quotation marks	0	0
8.	Doubel Quotation marks	0	0

9.	Commas, Colons, and semicolons	0	1
10.	Italics	0	0
11.	Quotation marks embracing text in Italics	0	0
12.	Upper and Lower case letters	0	6
13.	Boldface and underline	0	0

In the subtitle standard of "Insidious: Chapter II" movie subtitles, there are 19 out of 108 subtitles which has violation in Punctuation and Letter case. From the table, it can be seen the error more happen in the fansub than official.

2. The Impacts of The Standard Violation to the readability of Translation Quality in "Insidious: Chapter II" Movie 2013

Meanwhile, as explained in the research methodology, the quality of subtitle translation in the "Insidious: Chapter II" movie Subtitle will be carried out by judging the analyzed script based on Translation Quality theories by Pedersen (2017) and three experts who are experienced in translation.

After the data has already been collected, the researcher calculated the rate between appropriate (qualified) and inappropriate (unqualified) translation procedure. And then explain the impacts of each violation has been found in this research.

The calculation table and the impacts table is presented as the findings in the following table:

Table 4.5

The Error Score in "Insidious: Chapter II" Official and fan Subtitle script by the FAR

model

No.	Categories	Error score		The impacts	
		Official	**Fansub**	**Official**	**Fansub**
1.	Segmentation and spotting errors	**0.25**	**0.010**	Subtitles apperead more longer	Subtitles dissapeared soon
2.	Punctuation and letter case errors	**0.05**	**0.12**	Ambiguous in sentece	typo in sentence
3.	Reading speed and Line length errors	**0.05**	**0.16**	Viewers focus	Duration
Total and conclusion		**0.26**	**0.29**	**Focus to the meaning**	**Focus to the word choice**

According to FAR Model by Pedersen (2017), there are three categories in the readability of translation quality as presented in the table above. From the table, it can be seen different score and the impact between official and fan subtitle. In the fan subtitle all of the categories has errors and reading speed get high rate between 3 categories with amount 0.16. And for the official, segmentetation and spotting errors get high rate with amount 0.25. Altough, all of the rate is still in minor error and not have big impacts to the both of subtitles.

The detail of the data findings of each Translation Quality categories will be present in below:

a. Segmentation and Spotting Errors

The calculation of segmentation and spotting errors will be presented in the table below:

Table 4.6

table of Segmentation and Spotting errors

Segmentation and Spotting Errors					
Official Subtitle			Fansub by Sang Pangeran		
ME	St. E	Sr. E	ME	St. E	Sr. E
50	0	0	23	0	0

Segmentation errors are when the semantic or syntactic structure of the message is not respected (cf. Karamitroglou 1998 on segmenting at the highest syntactic node). And spotting errors Spotting errors are caused by bad synchronisation with speech, (subtitles appear too soon or disappear later than the permitted lag on out-times) or image (subtitles do not respect hard cuts). Lång *et al*''s eye-tracking study (2013: 78) has shown that delayed subtitles make viewers search for subtitles before they appear, so these are errors of more than aesthetic importance. Between segmentation and spotting errors, segmentation has a more significant error than spotting and the researcher try to analysis and explains the impact from this errors.

b. **Punctuation and Letter Case**

The calculation if Punctuation and letter case will be presented in the table below:

Table 4.7

table of Punctuation and Letter case

Punctuation and Letter Case					
Official Subtitle			Fansub by Sang Pangeran		
ME	St. E	Sr. E	ME	St. E	Sr. E
1	0	0	22	3	0

Punctuation and letter case in subtitling is more important than in other texts (Truss, 2003).The same goes for the use of dashes. There is much variation in use of dashes. They are used for speaker indication, for continuation of utterances between subtitles and (rarer) for indicating the speaker's addressing a different person (Pedersen, 2017:222). Punctuation and letter case almost has amount error and the researcher try to analysis and explains the impact from this errors.

c. **Reading Speed and Line Length**

The calculation of Reading speed and Line length will be presented in the table below:

Table 4.8

Table of reading speed and line length

Reading Speed and Line Length					
Official Subtitle			Fansub by Sang Pangeran		
ME	St. E	Sr. E	ME	St. E	Sr. E
0	0	0	23	7	0

According to the FAR Model by Pedersen (2017), Reading speeds in subtitling is also a varied and often contested issue. In reading research (cf. e.g. Schotter and Rayner 2012), speed is often measured in words per minute (wp) and in the interlingual subtitling, the preferred measure is characters per second (cps), which brings with it an issue of conversion.

The length of a subtitle line varies a great deal between media and systems. Also, it matters if the system that is used for viewing subtitles is character or pixel based. The reason for not having too long lines is that these get slashed (so that the end is not shown), halved (so that there can be more than two lines) or represented in a smaller font (which reduces legibility), depending on the software.

B. DISCUSSION

1. The discussion of the violation in official subtitle and fansubtitle of "Insidious: Chapter II" movie 2013

Based on the data findings that had been found in the paragraph before, the detail of the data findings will be discussing in this part with using some data example from each subtitle in the movie. The example will be discuss in the paragraph below:

a. The discussion of spatial parameter and layout

After founds 73 data whicha has violation in spatial parameter and layout, here is some example and data analyzed from the spatial parameter/ layout violation:

Example 1:

a. ***Line 144 from Official Subtitle***
0:15:51.00-0:15:54.00
Dengar, aku tidak tertarik dengan hantu, Ny. Lambert.

In this subtitle, there are 44 characters in one line. Even tough, according to the standard, maximum characters are 35. Which means, the subtitle should be ableto accomodate a satisfactory portion of the translated and minimize the need for original text reduction and ommisions. Becuase, an increasing number of characters can reduces the legibility of the subtitles (Karamitoglou, 1998:2D).

From the analysis, the subtitles which has characters more than 35 characters, at least 40 characters it can reduce the font size and make the viewers more hard to read the subtitle.

Example 2:

- **Line 598 from official subtitle**
  1:07:15.00-1:07:17.00
  Cassadilla lebih sering digunakan dalam percakapan.

Different with the first example, in this subtitle there are 46
characters in one line. Even tough, according to the standard,
maximum characters are 35. Which means, the subtitle should
be able to accomodate a satisfactory portion of the translated
and minimize the need for original text reduction and
ommisions. Becuase, an increasing number of characters can
reduces the legibility of the subtitles (Karamitoglou, 1998:2D).
From the analysis, the subtitles which has characters more than
35 characters, at least 40 characters it can reduce the font
size and make the viewers more hard to read the subtitle.

Example 3:

- **Line 14 from fansub by Sang Pangeran**
  0:02:26.04-0:02:30.16
  Kau punya masalah besa dan mengira Bisa melimpahkan
  masalahnya padaku ,,kan?

In this frame, there are presented 3 lines at a time. According to the standard, maximum lines are 2 in each time. It aims that no more than 2/12 of the screen image would be covered by subtitles at a time (Karamitoglou, 1998:2B).

The subtitle can be submit into the next subtitle with still in the same frame. It more effective and the viewers more comfort to read the subtitle without leave every single action take of the movie.

Example 4:

- *Line 629 in fansub by Sang Pangeran*
  1:06:28.72-1:06:31.08

In this frame, the text position on the left of the screen and not on the center. According to the standard, the position of the text must be presented on the center. Because most of the

image action circulates around the center of the screen, this can

makes the viewers more easy to reach the start of the subtitle

(Karamitoglou, 1998:2A).

b. The discussion of Duration

After founds 29 data which has violation in duration, here is

some example and data analyzed from the duration violation:

Example 5:

- ***Line 3 from fansub by Sang Pangeran***
  0:01:44.40-0:01:49.55 (5 seconds)
  Kediaman Lambert, 1986

In this line, the duration are 5 seconds just for a sinlge-line.

According to the standard, maximum duration for a single-line

are 3 ½ seconds. It aims to secure ample reading time, is the

importance of retaining the same subtitle for not more than

3 1/2 seconds because this would cause automatic re-reading of

the subtitle, especially by fast readers (Karamitoglou,

1998:3B).

This violation was happened because the subtitles that

appear adjust to the duration of the scene which has appear in

the movie. As a result of this adjustment, the duration that should have been 3 1/2 seconds to 5 seconds due to adjustments to the scene.

Example 6:

- ***Line 125 from fansub by Sang Pangeran***
  0:14:10.92-0:14:14.92 (4 seconds)
  Apa kau percaya itu bisa membantu ?

Apa kau percaya itu bisa membantu ?

In this line, the duration are 4 seconds just for a single-line. According to the standard, maximum duration for a single-line are 3 ½ seconds. It importance to keeping a full single-line for 3 ½ seconds to secure ample reading time of the viewers (Karamitoglou, 1998:3B). in this line the excess time only occurs for 1/2 second and can still be tolerated because it is not significant.

Example 7:

- ***Line 79 from fansub by Sang Pangeran***
  0:06:42.00-0:06:43.16 (1.16 seconds)
  Hangat.

Hangat.

In this line, the duration for a single-word just 1.16 seconds. According to the standard, minimum duration for a single-word is 1 ½ seconds (Karamitoglou, 1998:3C). It means the duration of the subtitle can be more than 1.16, because if the duration less than 1 ½ seconds the subtitle shows more faster. At least, many viewers unaware with that subtitles.

Example 8:

- *Line 361 from fansub by Sang Pangeran*
  0:37:08.36-0:37:09.36 (1 second)
  Kali !

Kali !

In this line, the duration for a single-word just 1 second and more less than example in the above. According to the standard, minimum duration for a single-word is 1 ½ seconds (Karamitoglou, 1998:3C). Although, it just one word but if the duration just 1 second, it shows more faster. Sometimes, the

viewers miss the subtitles because it appears so fast and many viewers will more focus to the action take.

In this line, the sentence spoken is the same as the next scene. it should be able to be made into one subtitle, but the translator actually divides it into one at a time in each scene. and make time appear so fast.

c. The discussion of punctuation and letter case

After founds 19 data which has violation in punctuation and letter case, here is some example and data analyzed from the punctuation and letter case violation:

Example 9:

- ### Line 59 from fansub by Sang Pangeran
  0:05:12.60-0:05:14.36
  Aku melihat diriku..,..

According to the standard, the sequence dots or ending triple dots (...) are use for showed incompleted sentences (Karamitoglou, 1998:4A). But in this line, the subtitle using this (..,..) and it makes the subtitle is ambiguous. because it seems like the subtitle still have

continued or finished. If the subtitle still has countinue more better to use ending triple dots (...) for make viewers more easy to understand.

Example 10:

- ***Line 76 from fansub by Sang Pangeran***
  0:06:08.04-0:06:10.07
  Aku berjalan mengelilingi rumah..,..

Aku berjalan mengelilingi rumah..,..

Like the previous example, this subtitle has violation in sequence dots. According to the standard, the sequence dots or ending triple dots (...) are use for showed incompleted sentences (Karamitoglou, 1998:4A). But in this line, the subtitle using this (..,..) and it makes the subtitle is ambiguous. because it seems like the subtitle still have continued or finished. If the subtitle still has countinue more better to use ending triple dots (...) for make viewers more easy to understand. And for this violation almost every sentence which is incomplete or connected to the next scene has the same violation.

Example 11:

- *Line 156 from fansub by Sang Pangeran*
  0:16:06.04- 0:16:11.04
  Akan kuberitahu kau jika forensik Menemukan kesamaan
  dengan tangan suami-mu.

According to the standard, upper- and lower-case letters should be used just like in printed materials, as if the subtitle was to appear on paper. Subtitles typed only in upper-case letters should be used in beginning of sentence (Karamitoglou, 1998:4K). And dashes uses for dialouge between two different person in one frame or subtitle (Karamitoglou, 1998:4D).

In this lines, the subtitle uses upper-case in the middle sentence and dashes in word "suami-mu" is no needed. Becuase dashes is uses just for to shows the dialouge between two different person.

Example 12:

- *Line 206 from fansub by Sang Pangeran*
  0:21:37.84-0:21:41.08
  Elise sudah mati ! tak ada yang membicarakannya ! seseorang
  membunuhnya !
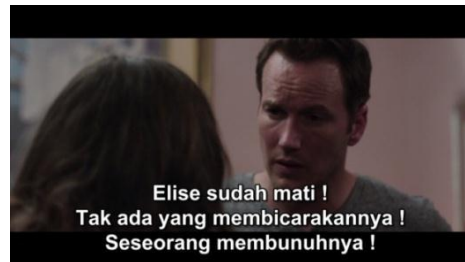
According to the standard, question and exclamation marks should be after the last word or no need space after the last characters (Karamitoglou, 1998:4E). But in this line, the exclamation appeared after spacing and there is space between last characters and exclamation marks.

Example 13:

- ***Line 893 from fansub by Sang Pangeran***
  1:33:16.36- 1:33:17.36
  Lorraine?

According to the standard, question and exclamation marks should be after the last word or no need space after the last characters (Karamitoglou, 1998:4E). But in this line, the question marks appeared after spacing and there is space between last characters and question marks.

Example 14:

- *Line 784 from fansub by Sang Pangeran*
  1:19:24.52- 1:19:27.55
  Josh ! Josh ! kemarilah ! ada seseorang disini ! di balik tirai !

According to the standard, question and exclamation marks should be after the last word or no need space after the last characters (Karamitoglou, 1998:4E). But in this line, the exclamation appeared after spacing and there is space between last characters and exclamation marks.

Example 15:

- *Line 527 from fansub by Sang Pangeran*
  0:51:34.52- 0:51:37.52
  Itu laguku,, Lagu yang kutulis untukmu.

According to the standard, Commas, colons and semicolons should be used just like in printed materials, in

order to suggest a short pause in the reading pace. In this lines, there are double commas, the commas should be just one. Because if double it looks like the translator has typo.

Example 16:

- **Line 170 from fansub by Sang Pangeran**
  0:17:06.76- 0:17:08.84
 *Sementara Polisi menyelidiki rumah kita.*

According to the standard, upper-case and lower-case letters should be used just like in printed materials, as if the subtitle was to appear on paper. Subtitles typed only in upper-case letters should be used in beginning of sentence (Karamitoglou, 1998:4K). But in this lines, word "Polisi" in the midle sentence use upper-case and it should be change into lower-case.

Example 17:

- **Line 325 from fansub by Sang Pangeran**
  0:33:25.20- 0:33:28.87
  Untuk melupakan saat itu dalam kehidupanku Sampai kejadian ini.

According to the standard, upper- and lower-case letters should be used just like in printed materials, as if the subtitle was to appear on paper. Subtitles typed only in upper-case letters should be used in beginning of sentence (Karamitoglou, 1998:4K). But in this lines, word "Sampai" in the middle sentence start with upper-case and it should be change into lower-case.

2. The discussion of the violation impacts to the readability of translation quality in "Insidious: Chapter II" 2013

Based on the data findings in the table 4.5, it is found that official subtitle more focus to the meaning and fan subtitle more focus to the word choice. Both of them has minor error in the readability of translation quality theory by Pedersen (2017) which has three categories. And this statement will be discuss in paragraph below:

a. The discussion of the impacts in segmentation and spotting errors

This categories has score 0.25 for official subtitle and 0.010 for fasubtitle and has impacts to the subtitle appeared and dissapeared in the movie. Here are some the example and the analysis of segmentation and spotting errors:

Example 18:

a. ***Line 708 from fansub by Sang Pangeran***

      1:11:27.72-1:11:28.72

      Tentu.

In this line the errors was happen in segmentation, the subtitle was appeared soon. Because, it just a single-word and the duration of the subtitle just one second, the subtitle was appeared and dissapeared soon. According to the FAR model, this line has a standard error with score 0.50.

The impacts from this error, that subtitle has appear very fast and for some viewers who are not watch carefully this subtitle might not be read by them. But, this is only a small

mistake and does not change subtitles significantly, so it can still be categorized as a minor error.

b. The discussion of the impacts in punctuation and letter case errors

This categories has score 0.05 for official subtitle and 0.12 for fasubtitle and has impacts to sentence in conversation of the movie. Here are some example and analysis of the Punctuation and Letter case:

Example 19:

- *Line 981 from fansub by Sang Pangeran*
  1:40:57.60-1:41:01.35
  Saat dia kembali sadar di Rumah Sakit..,..

Saat dia kembali sadar di Rumah Sakit..,..
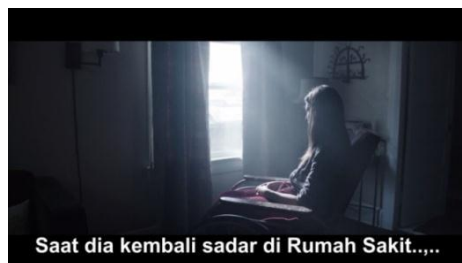
According to the FAR model, punctuation is important in the subtitle, because punctuation can makes the viewers more easy to understand about situation in every scene with subtitle. In this line, it can be seen the sequence dots was error (..,..). The function of sequence dots is to show incompletly sentence or it still connected to the next line (Karamitoglou, 1998:4A). Letter case has errors too, where in the sentence the word "Rumah

Sakit" doesnt need to use capital letters at the beginning. Because, this word is in the middle of the sentence.

The impacts from this errors, errors in punctuation (..,..) causes sentences to be ambiguous. Because punctuation is usually used to emphasize the sentence has ended or is still continuing, but here the punctuation used will make the audience confused. And for letter case the impacts not significant, because usually the reviewer just think maybe it is to reinforce the word.

Example 20:

- ***Line 629 from fansub by Sang Pangeran***
  1:06:27.20-1:06:28.71
  Ada apa ? / kau dan anak dalam bahaya.

The question marks in this line has error. Because accroding to the standar, the question marks must appear after last characters without spacing. But in this line there spacing between word and the question marks. According to FAR model, this error has included to the minor error with score 0.25. because, it doesnt have a big impacts to the subtitle.

The impacts from this errors still not significant. And many viewers ignored it and felt that it had no big impacts on the subtitles.

c. The discussion of the impacts in reading speed and line length errors

This categories has score 0.05 for official subtitle and 0.16 for fasubtitle and has impacts to viewers focus and duration in the movie. Here is the example and analysis of the reading speed and line length:

Example 21:

- *Line 295 from official subtitle*
  0:33:28.00-0:33:31.00
  Ini saat Elise menanyakan beberapa pertanyaan.
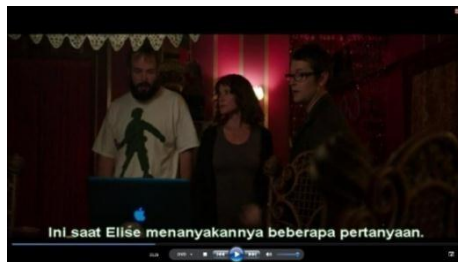
In this line, there are 44 chacters and makes is to long just for a full single-line. Because the subtitle appeared from the left sife until right side. According to the FAR model, in this line has error to the line length and more better to makes the subtitle into two line. And for the score is 0.25 and still included to the minor error.

The impact from this errors are significant enough, that its influence on the focus of the audience, because the subtitles that appear fully from the left to the right makes some viewers only focus on the subtitles and not on the scene that is happening and the audience usually tries to understand the storyline of the film through the existing subtitles.

Example 22:

- ***Line 744 from fansub by Sang Pangeran***
  1:15:44.72-1:15:48.39
  Kau harus membunuh yang lainnya.

In this line, the reading speed is still good, because there are six words in one sentence. But, for the duration is need more than 3 ½ seconds just for a full single-line. According to the FAR model, this line has minor error whit score 0.25.

The impact from this errors, that the duration on the subtitles becomes more, even after the conversation is finished the subtitles are still there until half a second before next the subtitles is appear.

CHAPTER V

CONCLUSION AND RECOMENDATION

This chapter will discuss the conclusions that are taken from the result of the research and suggestions for the further study based on the research.

A. CONCLUSION

This qualitative case study research focused on finding out the subtitle violation based on the theory by Karamitoglou (1998) and identifying the translation quality in the subtitle of *Insidious: Chapter II* movie with using the theory by Pedersem (2017). Therefore, after analyzing and classifying the collected data, this study draws several conclusions related to the research questions and the aims of the study.

First, after analyzing and classifying the subtitle standard, it was found that there were 51 data in official subtitle and 71 data in fansub by Sang Pangeran which has violation in the subtitle of *"Insidious: Chapter II"* movie. It was found that spatial parameter/ layout has the most violation in the film (73 data) which is number of characters be the most violation in this categories with 51 data. It was followed by duration (29 items) which is duration of a single word (minimum duration) be the most violation in this categories

with 15 data, then punctuation and letter case (20 items) which is sequence dots be the most violation in this categories with 7 data.

Then, concerning the second research question about the readability of translation quality and the impacts in the movie of *"Insidious: Chaper II",* the result indicated that the subtitle that has already been judged based on the translation quality theories by Pedersen (2017) and by three experts. There are three categories in readability of the transalation quality, they are segmentation and spotting error, punctuation and letter case error, reading speed and line length error. Based on the researcher judgment and the theory, segmentation and spotting error has the high score in both of the subtitle with score 0.26. It was followed by reading speed and line length error with score 0.21. And the last is punctuation and letter case error with score 0.17. Meanwhile, both of the subtitle was included in the minor errors. It based on the final score which is the official subtitle has score 0.26 and the fansub by Sang Pangeran has score 0.29. The gap between official subtitle and fan subtitle is 0.03 and its so close.

Based on the final score for each subtitles, it can be concluded that the quality of the official subtitles is better. Because, its accordance with predetermined standards. Although there are violations and errors in some subtitles, the impacts to the subtitle is not big and subtitles are still considered as good even perfect. While for fan subtitles has a significant impact to subtitles, especially in the

maximum line category. Because, the number lines that exceed the standard makes the audience out of focus and can fill the screen. Resize fonts or divide subtitles into two sessions in one scene. Although fan subtitle has more higher number violations and error scores then official subtitles, fan subtitle is also still considered as good category. Eventhough some violation makes the subtitles are typo and sometimes has an affects to the focus of the viewers when tried to understand the subtitles in a movie. It can be said if the official subtitles more focused on the meaning and fan subtitles more focused to the word choice.

For the result, it can be concluded that official subtitle is more acurate with slight violation and error rate compared to the fansubtitle by Sang Pangeran which has more violation and error rates. Based on readebality of translation quality, the impacts in the official subtitle more in layout because official subtitle focus on the meaning and in the fan subtitle more in duration and punctuation because fan subtitle more focus to the word choice. The violation which has appeared in this categories has the impacts to the focus of the viewers and the meaning of storyline in the movie.

B. RECOMMENDATION

There are some points that should be noted for the improvement and the development for the further study. The writter proposed some implication and recommendation as follows:

1. The translator should follow an appropriate standard according to the purpose of the text itself. Because by following the standard, the subtitle which has apperead in the movie more organized well and it make the viewers more easy to understand the story in the movie.

2. The translator should pay more attention to the standard, because it will affect to the focus of the viewers when they are watching the movie.

3. For those who are interested in the same topic, the further study could elaborate more comprehensive analysis by interviewing the sworn translator relates to the quality of the film subtitle.

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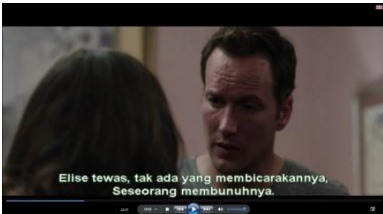
No.	Subtitles	Violation	Analysis	Comment
1.	Line 141 : 0:15:42.00-0:15:45.00 Banyak hal-hal aneh terjadi di rumah kami.	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 36 characters in this lines and included into violation.	OK
2.	Line 144 : 0:15:51.00-0:15:54.00 Dengar, aku tak tertarik dengan hantu, Ny. Lambert.	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 44 characters in this lines and it can be divided into two lines for more readable.	OK
3.	Line 145 : 0:15:55.00-0:15:57.00 Aku tertarik pada orang yang menciptakannya	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 39 characters in this lines and it can be divided into two lines for more readable.	OK

4.	Line 147 : 0:16:06.00-0:16:10.00 	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 40 characters in the first lines and included into violation.	OK
5.	Line 162 : 0:17:20.00-0:17:21.00 	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 38 characters in this lines and it can be divided into two line for more readable.	OK
6.	Line 177 : 0:18:02.00-0:18:05.00 	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 36 characters in the second lines and included into violation.	OK

7.	Line 183 : 0:21:20.00-0:21:21.00 	- Layout: Number of characters	- Based on the Standards, maximum characters is 35 per line. But, there are 38 characters in this lines and included into violation.	OK
8.	Line 188 : 0:21:30.00-0:21:31.00 	- Layout: Number of characters	- Based on the Standards, maximum characters is 35 per line. But, there are 42 characters in this lines and it can be divided into two lines for more readable.	OK
9.	Line 192 : 0:21:37.00-0:21:40.00 	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 37 characters in the first lines and included into violation.	OK

10.	Line 218 : 0:24:05.00-0:24:07.00 Bagaimana bisa beruang mengalahkan ninja?	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 37 characters in this lines and it can be divided intot two line for more readable.	OK
11.	Line 220 : 0:24:25.00-0:24:29.00 Kau tahu, kita seharusnya tidak berada disini. Ayo pergi.	- Layout : Number of characters - Punctuation: Dashes and hypens	- Based on Standard, maximum characters is 35 per line. But, there are 40 characters in the first lines and included into violation. - In this lines, the subtitles has two lines and different characters, but there is no dashes for showing different characters in this lines. - Between first line and second lines the length is so different. The first line is longer than second lines.	OK
12.	Line 228 : 0:25:33.00-0:25:36.00 Aku bisa mencoba mengambil "anugerah"nya. Untuk menekan ingatan akan kemampuannya.	- Layout : Number of characters	- Based on Standard, maximum characters is 35 per line. But, both of this lines has 37 characters and 36 characters and included into violation.	OK

13.	Line 262 : 0:31:19.00-0:31:21.00 	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 36 characters in this lines and it can be divided into two lins forv more readable.	OK
14.	Line 295 : 0:33:28.00-0:33:31.00 	- Layout : Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 44 characters in this lines and it can be divided into two lines for more readable.	OK
15.	Line 307 : 0:34:39.00-0:34:43.00 	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 40 characters in the first lines and included into violation.	OK
16.	Line 347 : 0:38:30.00-0:38:32.00	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 38 characters in this lines and it can be divided into two lines for more readable.	OK

Kami punya pertanyaan yang harus dijawab...

17.	Line 358 : 0:39:21.00-0:39:23.00 Berikan tanda jika kau bisa mendengar suaraku.	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 40 characters in this lines and it can be divided into two line for more readable.	OK	
18.	Line 395 : 0:43:05.00-0:43:07.00 Elise membawa kita kesini untuk sebuah alasan.	- Layout : Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 40 characters in this lines and it can be divided into two line for more readable.	OK	
19.	Line 410 : 0:45:00.00-0:45:02.00 Tanda-tanda vitalnya mulai stabil, tapi...	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 38 characters in this lines and included into violation.	OK	

20.	Line 420 : 0:46:36.00-0:46:39.00	- Layout : Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 39 characters in this lines and it can be divided into two lines for more readable.	OK
21.	Line 455 : 0:49:03.00- 0:49:05.00	- Layout : Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 41 characters in the second lines and included into violation.	OK
22.	Line 464 : 0:49:31.00-0:49:33.00	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 36 characters in this lines and it can be divided into two lines for more readable.	OK

	Dia memukulku, makhluk itu kembali, Josh.			
23.	Line 490 : 0:51:39.00-0:51:41.00 Bukan lagunya yang harus kita khawatirkan.	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 37 characters in this lines and it can be divided into two line for more readable.	OK
24.	Line 498 : 0:52:46.00-0:52:48.00 Mungkin ada banyak barang koleksi disini.	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 36 characters in this lines and included into violation.	OK
25.	Line 570 : 1:04:34.00-1:04:40.00	- Layout: Number of characters	- Based on the standards, maximum characters is 35 per line. But, there are 43 characters in the first lines and included into violation.	OK

	Dia menggambarkan penyerangnya adalah wanita tua yang berpakaian gaun pengantin hitam.			
26.	Line 598 : 1:07:15.00-1:07:17.00 Cassadilla lebih sering digunakan dalam percakapan.	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 46 characters in this lines and it can be divided into two lines for more readable.	OK
27.	Line 599 : 1:07:18.00-1:07:20.00 Tidak, bagaimana mungkin kau menggunakan cassadilla dalam percakapan.	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 36 characters in the first lines and included into violation.	OK
28.	Line 600 : 1:07:21.00-1:07:23.00 - Ini waktu makan siang, saatnya makan cassadilla... - Teman-teman...	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 45 characters in the first lines and included into violation.	OK

29.	Line 608 : 1:07:56.00-1:08:01.00 	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 42 characters in the second lines and included into violation.	OK
30.	Line 612 : 1:08:09.00-1:08:13.00 	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 37 characters in the first lines and included into violation.	OK
31.	Line 613 : 1:08:14.00-1:08:18.00 	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 40 characters in the second lines and included into violation.	OK

32.	Line 619 : 1:08:55.00-1:08:58.00	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 42 characters in this lines and it can be divided into two line for more readable.	OK
33.	Line 621 : 1:09:02.00-1:09:06.00	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 38 characters in the first lines and included into violation.	OK
34.	Line 630 : 1:09:33.00-1:09:35.00	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 37 characters in this lines and it can be divided into two lines for more readable.	OK

35.	Line 638 : 1:10:04.00-1:10:08.00	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 42 characters in the second lines and included into violation.	OK
36.	Line 640 : 1:10:13.00-1:10:15.00	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 37 characters in this lines and it can be divided into two lines for more readable.	OK
37.	Line 643 : 1:10:29.00-1:10:35.00	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 46 characters in the first lines and included into violation.	OK

38.	Line 657 : 1:12:01.00-1:12:04.00	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 36 characters in this lines and it can be divided into two lines for more readable.	OK
39.	Line 662 : 1:12:26.00-1:12:28.00	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 41 characters in this lines and it can be divided into two lines for more readable.	OK
40.	Line 683 : 1:15:31.00-1:15:33.00	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 36 characters in this lines and included into violation.	OK

41.	Line 734 : 1:20:28.00-1:20:30.00 Nantinya kita juga akan melewati tempat ini.	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 38 characters in this lines and it can be divided into two lines for more readable.	OK
42.	Line 746 : 1:21:03.00-1:21:04.00 Begitu juga dengan makhluk yang hidup di duniamu.	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 42 characters in this lines and it can be divided into two lines for more readable.	OK
43.	Line 756 : 1:21:28.00-1:21:30.00 Mungkin kita bertanya pada Josh yang salah.	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 37 characters in this lines and it can be divided into two lines for more readable.	OK

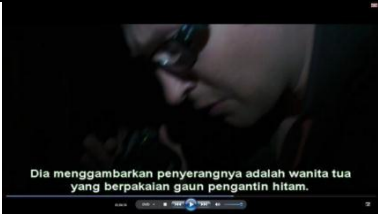|				
44.	Line 765 : 1:22:03.00-1:22:05.00 	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 37 characters in this lines and included into violation.	OK
45.	Line 778 : 1:24:20.00-1:24:22.00 	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 37 characters in this lines and it can be divided into two lines for more readable.	OK
46.	Line 797 : 1:26:15.00-1:26:18.00 	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 37 characters in this lines and included into violation.	OK

47.	Line 833 : 1:34:06.00-1:34:09.00 Parker, bantu aku menghancurkan ingatannya.	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 39 characters in this lines and included into violation.	OK
48.	Line 895 : 1:39:24.00-1:39:26.00 Sekarang, rasakan dirimu semakin mengantuk...	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 41 characters in this lines and it can be divided into two lines for more readable.	OK
49.	Line 912 : 1:40:46.00-1:40:49.00 Teman kami menyuruh kami memberitahu padamu...	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 41 characters in this lines and it can be devided into two lines for more readable.	OK

50.	Line 913 : 1:40:50.00-1:40:52.00	- Layout: Number of characters	- Based on Standard, maximum characters is 35 per line. But, there are 41 characters in this lines and it can be divided into two lines for more readable.	OK

Notes :

CPS : Character per second

No.	Subtitles	Violation	Analysis	Comment
1.	Line 3: 0:01:44.40-0:01:49.55 - Kediaman Lambert, 1986	- Duration: Duration of a full single-line (maximum)	- Based on the standards, maximum duration for a single-line subtitle is 3 ½ seconds, but in this line the duration are 5 seconds just for a single-line.	OK
2.	Line 14: 0:02:26.04- 0:02:30.16 - Kau punya masalah besar dan mengira Bisa melimpahkan masalahnya padaku 'kan? Kau punya masalah besar dan mengira Bisa melimpahkan masalahnya padaku 'kan ?	- Layout: Number of Lines	- Based on the standards, maximum number of lines are two, but there are 3 lines in this scene.	OK
3.	Line 21: 0:02:44.08- 0:02:48.39 - Carl memberitahuku ditelepon bahwa puteram Mengalami masalah, benar 'kan ? Carl memberitahuku ditelepon bahwa puteramu Mengalami masalah, benar 'kan ?	- Layout: Number of Lines	- Based on the standards, maximum number of lines are two, but there are 3 lines in this scene.	OK

4.	Line 59: 0:05:12.60- 0:05:14.36 - Aku melihat diriku..,..	- Punctuation and letter case: sequence dots	- Based on the standards, sequence dots or ending triple dots (...) are use for showed incomplete sentences. But this lines not using sequence dots and indeed use (..,..)	OK
5.	Line 76: 0:06:08.04- 0:06:10.07 - Aku berjalan mengelilingi rumah..,..	- Punctuation and letter case: sequence dots	- Based on the standards, sequence dots or ending triple dots (...) are use for showed incomplete sentences. But this line not using sequence dots and indeed use (..,..)	OK
6.	Line 79: 0:06:42.00-0:06:43.16 - Hangat.	- Duration: duration of a single-word subtitle (minimum)	- Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are less, it just take 1.16 seconds for a single-word.	OK
7.	Line 96: 0:09:09.48-0:09:13.40 - Sekarang, salah satu arwah itu melihatnya.	- Duration: duration of a full single-line subtitle (maximum)	- Based on the standards, maximum duration for a single-line subtitle is 3 ½ seconds, but in this line the duration more than 3 ½ second, it takes 3.92 seconds for a single-line.	OK
8.	Line 105: 0:12:52.20- 0:12:54.55 - Kami membawanya ke dokter terbaik Yang kami temukan..,..	- Punctuation and letter case: sequence dots	- Based on the standards, sequence dots or ending triple dots (...) are use for showed incomplete sentences. But this line not using sequence dots and indeed use (..,..)	OK
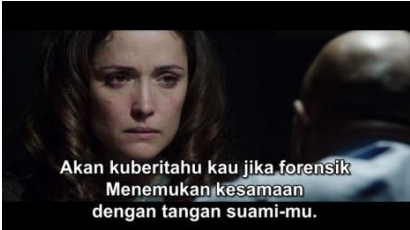
No.	Subtitles	Violation	Analysis	Comment
9.	Line 117: 0:13:36.40- 0:13:40.39 - Tadi malam, sekitar jam 10 malam..,.. Tadi malam, sekitar jam 10 malam..,..	- Duration: duration of a full single-line - Punctuation and letter case: sequence dots	- Based on the standards, maximum duration for a single-line subtitle is 3 ½ seconds, but in this line the duration is 4 seconds just for a single-line. - Based on the standards, sequence dots or ending triple dots (...) are use for showed incomplete sentences. But this line not using sequence dots and indeed use (..,..)	OK
10.	Line 118: 0:13:40.40-0:13:44.35 - Elise sedang menghipnotis suamimu.	- Duration: duration of a full single-line (maximum)	- Based on the standards, maximum duration for a single-line subtitle is 3 ½ seconds, but in this line the duration more than 3 ½ seconds, it takes 3.95 seconds for a single-line.	OK
11.	Line 125: 0:14:10.92-0:14:14.92 - Apa kau percaya itu bisa membantu ?	- Duration: duration of a full single-line (maximum)	- Based on the standards, maximum duration for a single-line subtitle is 3 ½ seconds, but in this line the duration more than 3 ½ seconds, it takes 4 seconds for a single-line.	OK
12.	Line 129: 0:14:29.72-0:14:30.92 - Josh !	- Duration: duration of a single-word (minimum)	- Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are	OK

			less then 1 ½ seconds, it just takes 1.20 seconds for a single-word.	
13.	Line 132: 0:14:53.16-0:14:54.28 - Renai.	- Duration: duration of a single-word (minimum)	- Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are less then 1 ½ seconds, it just takes 1.12 seconds for a single-word.	OK
14.	Line 141: 0:15:16.16-0:15:17.32 - Apa ?	- Duration: duration of a single-word (minimum)	- Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are less then 1 ½ seconds, it just takes 1.16 seconds for a single-word.	OK
15.	Line 146: 0:15:30.64- 0:15:35.04 	- Layout: number of lines	- Based on the standards, maximum number of lines are two, but there are three lines in this scene.	OK
16.	Line 154: 0:16:00.92- 0:16:02.79 - Ada bekas di leher Elise..,..	- Punctuation and letter case: sequence dots	- Based on the standards, sequence dots or ending triple dots (...) are use for showed incomplete sentences. But this line not using sequence dots and indeed use (..,..)	OK

17.	Line 156: 0:16:06.04- 0:16:11.04 	- Layout: number of lines - Punctuation and Letter case: uppercase and dashes	- Based on the standards, maximum number of lines are two, but there are 3 lines in this scene. - In the word "Menemukan" on the middle sentence should not begin with a capital letter and no need dashes for word "suami-mu", it can be "suaminmu" because it is still in the same sentence.	OK
18.	Line 170: 0:17:06.76- 0:17:08.84 	- Layout: number of characters - Punctuation and Letter case: uppercase	- Based on Standard, maximum characters is 35 per line. But, there are 36 characters in this lines and included into violation. - In the word "Polisi" on the middle sentence should not begin with a capital letter, it just can be "polisi".	OK
19.	Line 206: 0:21:37.84- 0:21:41.08 	- Layout: number of lines - Punctuation and Letter case: Exclamation	- Based on the standards, maximum number of lines are two, but there are 3 lines in this scene. - Exclamation should be right after the last word or no space is needed. "Elise sudah mati !" to be "Elise sudah mati!"	OK

20.	Line 276: 0:30:32.32- 0:30:35.96 Baik, mundurlah sedikit supaya lebih kencang. Talinya harus kencang.	- Layout: number of lines	- Based on the standards, maximum number of lines are two, but there are 3 lines in this scene.	OK
21.	Line 320: 0:33:09.08- 0:33:13.44 - Tadi malam aku melihat seseorang di rumahku.	- Duration: duration of a full single-line (maximum)	- Based on the standards, maximum duration for a single-line subtitle is 3 ½ seconds, but in this line the duration more than 3 ½ seconds, it takes 4.36 seconds for a single-line.	OK
22.	Line 325: 0:33:25.20- 0:33:28.87 Untuk melupakan saat itu dalam kehidupanku Sampai kejadian ini.	- Layout: Number of lines - Punctuation and Letter case: uppercase	- Based on the standards, maximum number of lines are two, but there are 3 lines in this scene. - In the word "Sampai" on the middle sentence should not begin with a capital letter, it just can be "sampai".	OK
23.	Line 342: 0:34:40.48- 0:34:43.31 - Sepertinya memar di leher Elise Rainier..,..	- Punctuation and letter case: sequence dots	- Based on the standards, sequence dots or ending triple dots (...) are use for showed incomplete sentences. But this line not using sequence dots and indeed use (..,..)	OK

24.	Line 361: 0:37:08.36-0:37:09.36 - Kali !	- Duration: duration of a single-word (minimum)	- Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are less then 1 ½ seconds, it just takes 1 second for a single-word.	OK
25.	Line 371: 0:37:55.96- 0:37:57.24 - Ya.	- Duration: duration of a single-word (minimum)	- Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are less then 1 ½ seconds, it just takes 1.28 seconds for a single-word.	OK
26.	Line 378: 0:38:16.04- 0:38:20.25 - Aku ingin berbicara dengan Elise, meneleponnya.	- Duration: duration of a full single-line (maximum)	- Based on the standards, maximum duration for a single-line subtitle is 3 ½ seconds, but in this line the duration more than 3 ½ seconds, it takes 4.21 seconds for a single-line.	OK
27.	Line 398: 0:39:40.80- 0:39:41.96 - Elise.	- Duration: duration of a single-word (minimum)	- Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are less then 1 ½ seconds, it just takes 1.16 seconds for a single-word.	OK
28.	Line 410: 0:40:55.48- 0:40:56.48 - Dimana ?	- Duration: duration of a single-word (minimum)	- Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are	OK

			less then 1 ½ seconds, it just takes 1 second for a single-word.	
29.	Line 411: 0:40:57.55- 0:41:01.44 - "B-U-N-U-H-"	- Duration: duration of a full single-line (maximum)	- Based on the standards, maximum duration for a single-line subtitle is 3 ½ seconds, but in this line the duration more than 3 ½ seconds, it takes 3.89 seconds for a single-line.	OK
30.	Line 414: 0:41:15.24- 0:41:18.88 - Dimana Wanita itu bersembunyi ?	- Duration: duration of a full single-line (maximum)	- Based on the standards, maximum duration for a single-line subtitle is 3 ½ seconds, but in this line the duration more than 3 ½ seconds, it takes 3.64 seconds for a single-line.	OK
31.	Line 416: 0:41:45.72- 0:41:49.69 - "Our Lady Angls" ?	- Duration: duration of a full single-line (maximum)	- Based on the standards, maximum duration for a single-line subtitle is 3 ½ seconds, but in this line the duration more than 3 ½ seconds, it takes 3.97 seconds for a single-line.	OK

32.	Line 456: 0:45:59.72- 0:46:02.64 	- Layout: Number of lines	- Based on the standards, maximum number of lines are two, but there are 3 lines in this scene.	OK
33.	Line 466: 0:46:52.72- 0:46:56.51 - Lorraine, pasien itu meninggal kemarin pagi.	- Duration: duration of a full single-line (maximum)	- Based on the standards, maximum duration for a single-line subtitle is 3 ½ seconds, but in this line the duration more than 3 ½ seconds, it takes 3.79 seconds for a single-line.	OK
34.	Line 499: 0:49:26.72- 0:49:29.75 	- Layout: text positioning	- Based on the standards, text must be preseted in the center, but in this scene, the subtitle position start from the left.	OK

35.	Line 502: 0:49:32.20- 0:49:35.12 	- Layout: Number of lines	- Based on the standards, maximum number of lines are two, but there are 3 lines in this scene.	OK
36.	Line 527 0:51:34.52- 0:51:37.52 - Itu laguku,, Lagu yang kutulis untukmu.	- Punctuation and letter case: commas	- In this lines, there are double commas. The commas should be just one. "Laguku,," to be "laguku,"	OK
37.	Line 630: 1:06:28.72- 1:06:31.08 	- Layout: Number of lines	- Based on the standards, maximum number of lines are two, but there are 3 lines in this scene.	OK
38.	Line 629: 1:06:27.20- 1:06:28.71 	- Layout: text positioning - Punctuation and Letter case: Question marks	- Based on the standards, text must be preseted in the center, but in this scene, the subtitle position start from the left. - The question marks should be right after the last word or no space is needed. "ada apa ?" to be "ada apa?"	OK

39.	Line 642: 1:07:24.12- 1:07:26.59 1366x768 - Ini waktu makan siang. Saatnya makan Quesadilla. - Teman-Teman.	- Layout: Number of lines - Punctuation and Letter case: uppercase	- Based on the standards, maximum number of lines are two, but there are 3 lines in this scene. - In the word "Teman-Teman", the word "Teman" after dashes should not use a capital letter or just can be "Teman-teman".	OK
40.	Line 646: 1:07:31.72- 1:07:33.68 - Kalian akan tahu saat aku perlu bantuan. - Itu tak penting.	- Layout: Number of lines	- Based on the standards, maximum number of lines are two, but there are 3 lines in this scene.	OK
41.	Line 612: 1:04:51.64- 1:04:52.68 - Korban	- Duration: duration of a single-word (minimum)	- Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are less then 1 ½ seconds, it just takes 1.04 seconds for a single-word.	OK
42.	Line 697: 1:10:50.84-1:10:51.84 - Kurasa.	- Duration: duration of a single-word (minimum)	- Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are less then 1 ½ seconds, it just takes 1 second for a single-word.	OK
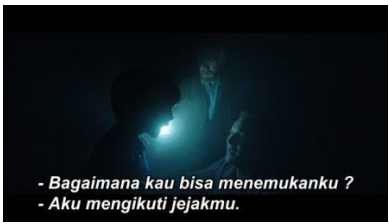
43.	Line 704: 1:11:07.96- 1:11:09.24 - Tidak.	- Duration: duration of a single-word (minimum)	- Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are less then 1 ½ seconds, it just takes 1.28 seconds for a single-word.	OK
44.	Line 708: 1:11:27.72- 1:11:28.72 - Tentu.	- Duration: duration of a single-word (minimum)	- Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are less then 1 ½ seconds, it just takes 1 second for a single-word.	OK
45.	Line 744: 1:15:44.72- 1:15:48.39 - Kau harus membunuh yang lainnya.	- Duration: duration of a full single-line (maximum)	- Based on the standards, maximum duration for a single-line subtitle is 3 ½ seconds, but in this line the duration more than 3 ½ seconds, it takes 3.67 seconds for a single-line.	OK
46.	Line 761: 1:17:03.88- 1:17:07.36 "Dia mendapat bayimu. Dia mendapat bayimu. Dia mendapat bayimu."	- Layout: Number of lines	- Based on the standards, maximum number of lines are two, but there are three lines in this scene.	OK

47.	Line 784: 1:19:24.52- 1:19:27.55 Josh ! Josh ! Kemarilah ! Ada seseorang disini ! Di balik tirai !	- Layout: Number of lines - Punctuation and letter case: Exclamation	- Based on the standards, maximum number of lines are two, but there are three lines in this scene. - Exclamation should be right after the last word or no space is needed. "Josh ! Josh !" to be "Josh! Josh!".	OK
48.	Line 818: 1:21:41.88- 1:21:45.16 Aku melihat apa yang menghantuinya dan itu Bukan teman. Itu Parasit.	- Layout: Number of lines	- Based on the standards, maximum number of lines are two, but there are three lines in this scene.	OK
49.	Line 821: 1:21:50.16-1:21:55.12 Nona Lambert, kurasa puteramu memiliki Kemampuan unik, sebuah anugerah.	- Layout: Number of lines - Punctuation and Letter case: uppercase	- Based on the standards, maximum number of lines are two, but there are three lines in this scene. - In the word "Kemampuanmu" on the middle sentence should not begin with a capital letter, it just can be "kemampuanmu".	OK

50.	Line 844: 1:25:36.40-1:25:37.99 - Terima kasih. - Tak masalah, sampai jumpa besok.	- Layout: text positioning	- Based on the standards, maximum number of lines are two, but there are three lines in this scene.	OK
51.	Line 880: 1:30:18.00-1:30:22.15 Ibu, Ibu, aku bisa pergi ke Tempat Kegelapan Dan menemukan Ayah jika aku tidur.	- Layout: number of lines	- Based on the standards, maximum number of lines are two, but there are three lines in this scene.	OK
52.	Line 928: 1:36:49.04-1:36:51.99 - Bagaimana kau bisa menemukanku ? - Aku mengikuti jejakmu.	- Layout: text positioning	- Based on the standards, maximum number of lines are two, but there are three lines in this scene.	OK

53.	Line 976: 1:40:38.08-1:40:41.12 -	- Layout: number of lines - Punctuation and letter case: sequence dots	- Based on the standards, maximum number of lines are two, but there are three lines in this scene. - Based on the standards, sequence dots or ending triple dots (...) are use for showed incomplete sentences. But this line not using sequence dots and indeed use (..,..)	OK
54.	Line 980: 1:40:52.64-1:40:57.59 	- Layout: number of lines - Punctuation and Letter case: uppercase	- Based on the standards, maximum number of lines are two, but there are three lines in this scene. - In the word "Menimpa" on the middle sentence should not begin with a capital letter, it just can be "menimpa".	OK
55.	Line 981: 1:40:57.60-1:41:01.35 - Saat dia kembali sadar di Rumah Sakit..,..	- Duration: duration of a full single-line (maximum) - Punctuation and letter case: sequence dots	- Based on the standards, maximum duration for a single-line subtitle is 3 ½ seconds, but in this line the duration more than 3 ½ seconds, it takes 3.75 seconds for a single-line. - Based on the standards, sequence dots or ending triple dots (...) are use for showed incomplete sentences. But this line not using sequence dots and indeed use (..,..)	OK

56.	Line 896: 1:33:34.76- 1:33:35.76 - Astaga !	- Duration: duration of a single-word (minimum) - Punctuation and letter case: exclamantion	- Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are less then 1 ½ seconds, it just takes 1 second for a single-word. - Exclamation should be right after the last word or no space is needed. "Astaga !" to be "Astaga!".	OK
57.	Line 893: 1:33:16.36- 1:33:17.36 - Lorraine ?	- Duration: duration of a single-word (minimum) - Question Marks	- Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are less then 1 ½ seconds, it just takes 1 second for a single-word. - The question marks should be right after the last word or no space is needed. "Lorraine ?" to be "Lorraine?".	OK
58.	Line 542: 0:54:13.16- 0:54:16.84 - Kutebak ini pasti kamar Parker Crane.	- Duration: duration of a full single-line (maximum)	- Based on the standards, maximum duration for a single-line subtitle is 3 ½ seconds, but in this line the duration more than 3 ½ seconds, it takes 3.68 seconds for a single-line.	OK

| 59. | Line 731:
1:13:49.80- 1:13:51.04
  - Quesadilla. | - Duration: duration of a single-word (minimum) | - Based on the standards, minimum duration for a single-word subtitle is 1 ½ seconds, but in this line the duration are less then 1 ½ seconds, it just takes 1.24 seconds for a single-word. | OK |

INSIDIOUS: CHAPTER II OFFICIAL SUBTITLE

No.	Source language	Target language	Violation	Error Analysis								
				Segmentation and Spotting Errors			Punctuation and graphics errors			Reading speed and line length		
				M E	St. E	Sr. E	M E	St. E	Sr. E	M E	St. E	Sr. E
1.	Line 141 : 0:15:42.00-0:15:45.00	Line 141 : 0:15:42.00-0:15:45.00	- Layout: Number of characters	0.25								
2.	Line 144 : 0:15:51.00-0:15:54.00	Line 144 : 0:15:51.00-0:15:54.00	- Layout: Number of characters	0.25								
3.	Line 145 : 0:15:55.00-0:15:57.00	Line 145 : 0:15:55.00-0:15:57.00	- Layout: Number of characters	0.25								

INSIDIOUS: CHAPTER II OFFICIAL SUBTITLE

No.	Source Language	Target Language	Violation	Error Analysis								
				Segmentation and Spotting Errors			Punctuation and Graphics Errors			Reading Speed and Line Length		
				ME	St. E	Sr. E	ME	St. E	Sr. E	ME	St. E	Sr. E
4.	Line 147 : 0:16:06.00-0:16:10.00	Line 147 : 0:16:06.00-0:16:10.00	- Layout: Number of characters	0.25								
5.	Line 162 : 0:17:20.00-0:17:21.00	Line 162 : 0:17:20.00-0:17:21.00	- Layout: Number of characters	0.25								
6.	Line 177 : 0:18:02.00-0:18:05.00	Line 177 : 0:18:02.00-0:18:05.00	- Layout: Number of characters	0.25								

INSIDIOUS: CHAPTER II OFFICIAL SUBTITLE

No.	Source Language	Target Language	Violation	Error Analysis								
				Segmentation and Spotting Errors			Punctuation and Graphics Errors			Reading Speed and Line Length		
				ME	St. E	Sr. E	ME	St. E	Sr. E	ME	St. E	Sr. E
7.	Line 183 : 0:21:20.00-0:21:21.00	Line 183 : 0:21:20.00-0:21:21.00	- Layout: Number of characters	0.25								
8.	Line 188 : 0:21:30.00-0:21:31.00	Line 188 : 0:21:30.00-0:21:31.00	- Layout: Number of characters	0.25								
9.	Line 192 : 0:21:37.00-0:21:40.00	Line 192 : 0:21:37.00-0:21:40.00	- Layout: Number of characters	0.25								

INSIDIOUS: CHAPTER II OFFICIAL SUBTITLE

No.	Source Language	Target Language	Violation	Error Analysis								
				Segmentation and Spotting Errors			**Punctuation and Graphics Errors**			**Reading Speed and Line Length**		
				ME	St. E	Sr. E	ME	St. E	Sr. E	ME	St. E	Sr. E
10.	Line 218 : 0:24:05.00-0:24:07.00	Line 218 : 0:24:05.00-0:24:07.00	- Layout: Number of characters	0.25								
11.	Line 220 : 0:24:25.00-0:24:29.00	Line 220 : 0:24:25.00-0:24:29.00	- Layout : Number of characters - Punctuation: Dashes and hypens	0.25			0.25					
12.	Line 228 : 0:25:33.00-0:25:36.00	Line 228 : 0:25:33.00-0:25:36.00	- Layout: Number of characters	0.25								

INSIDIOUS: CHAPTER II OFFICIAL SUBTITLE

No.	Source Language	Target Language	Violation	Error Analysis								
				Segmentation and Spotting errors			Punctuation and graphics erros			Reading Speed and Line length		
				M E	St. E	Sr. E	M E	St. E	Sr. E	M E	St. E	Sr. E
13.	Line 262 : 0:31:19.00-0:31:21.00	Line 262 : 0:31:19.00-0:31:21.00	- Layout: Number of characters	0.25								
14.	Line 295 : 0:33:28.00-0:33:31.00	Line 295 : 0:33:28.00-0:33:31.00	- Layout : Number of characters	0.25						0.25		
15.	Line 307 : 0:34:39.00-0:34:43.00	Line 307 : 0:34:39.00-0:34:43.00	- Layout: Number of characters	0.25								

INSIDIOUS: CHAPTER II OFFICIAL SUBTITLE

No.	Source Language	Target Language	Violation	Error Analysis								
				Segmentation and spotting errors			Punctuation and graphics errors			Reading Speed and Line length		
				M E	St. E	Sr. E	M E	St. E	Sr. E	M E	St. E	Sr. E
16.	Line 347 : 0:38:30.00-0:38:32.00	Line 347 : 0:38:30.00-0:38:32.00	- Layout: Number of characters	0.25								
17.	Line 358 : 0:39:21.00-0:39:23.00	Line 358 : 0:39:21.00-0:39:23.00	- Layout: Number of characters	0.25								
18.	Line 395 : 0:43:05.00-0:43:07	Line 395 : 0:43:05.00-0:43:07.00	- Layout: Number of characters	0.25								

19.	Line 410 : 0:45:00.00-0:45:02.00 His vital signs are stabilizing.	Line 410 : 0:45:00.00-0:45:02.00 Tanda-tanda vitalnya mulai stabil, tapi...	- Layout: Number of characters	0.25								
20.	Line 420 : 0:46:36.00-0:46:39.00 Hey, Hillary, why is the patient from Room 104	Line 420 : 0:46:36.00-0:46:39.00 Kenapa pasien dari ruang 104 berjalan-jalan?	- Layout: Number of characters	0.25								
21.	Line 455 : 0:49:03.00- 0:49:05.00 She's fine. She's in her room sleeping.	Line 455 : 0:49:03.00- 0:49:05.00 - Dimana Cali? - Dia baik-baik saja, di kamarnya, sedang tidur.	- Layout: Number of characters	0.25								
22.	Line 464 : 0:49:31.00-0:49:33.00 In the living room, a woman. She hit me. These things are back, Josh!	Line 464 : 0:49:31.00-0:49:33.00 Dia memukulku, makhluk itu kembali, Josh.	- Layout: Number of characters	0.25								

INSIDIOUS: CHAPTER II OFFICIAL SUBTITLE

No.	Source Language	Target Language	Violation	Error Analysis								
				Segmentation and Spotting errors			Punctuation and graphics errors			Reading Speed and Line length		
				M E	St. E	Sr. E	M E	St. E	Sr. E	M E	St. E	Sr. E
23.	Line 490 : 0:51:39.00-0:51:41.00	Line 490 : 0:51:39.00-0:51:41.00	- Layout: Number of characters	0.25								
24.	Line 498 : 0:52:46.00-0:52:48.00	Line 498 : 0:52:46.00-0:52:48.00	- Layout: Number of characters	0.25								
25.	Line 570 : 1:04:34.00-1:04:40.00	Line 570 : 1:04:34.00-1:04:40.00	- Layout: Number of characters	0.25								

26.	Line 598 : 1:07:15.00-1:07:17.00 Uh... "Quesadilla" is easier to bring up in conversation.	Line 598 : 1:07:15.00-1:07:17.00 Cassadilla lebih sering digunakan dalam percakapan.	- Layout: Number of characters	0.25								
27.	Line 599 : 1:07:18.00-1:07:20.00 Not at all. How would you bring up	Line 599 : 1:07:18.00-1:07:20.00 Tidak, bagaimana mungkin kau menggunakan cassadilla dalam percakapan.	- Layout: Number of characters	0.25								
28.	Line 600 : 1:07:21.00-1:07:23.00 - Ini waktu makan siang, saatnya makan cassadilla. - Teman-teman...	Line 600 : 1:07:21.00-1:07:23.00 - Ini waktu makan siang, saatnya makan cassadilla. - Teman-teman...	- Layout: Number of characters	0.25								
29.	Line 608 : 1:07:56.00-1:08:01.00 Elise and I did our best to make sure of that.	Line 608 : 1:07:56.00-1:08:01.00 Aku tahu kau tak mengingatku, Josh. Elise dan aku memastikan kau tak mengingatnya...	- Layout: Number of characters	0.25								

INSIDIOUS: CHAPTER II OFFICIAL SUBTITLE

No.	Source Language	Target Language	Violation	Error Analysis								
				Segmentation and Spotting errors			Punctuation and graphics errors			Reading speed and Line length		
				M E	St. E	Sr. E	M E	St. E	Sr. E	M E	St. E	Sr. E
30.	Line 612 : 1:08:09.00-1:08:13.00	Line 612 : 1:08:09.00-1:08:13.00	- Layout: Number of characters	0.25								
31.	Line 613 : 1:08:14.00-1:08:18.00	Line 613 : 1:08:14.00-1:08:18.00	- Layout: Number of characters	0.25								
32.	Line 619 : 1:08:55.00-1:08:58.00	Line 619 : 1:08:55.00-1:08:58.0	- Layout: Number of characters	0.25								

33.	Line 621 : 1:09:02.00-1:09:06.00 many times before, and it'll kill again.	Line 621 : 1:09:02.00-1:09:06.00 Kami percaya itu adalah roh yang sudah banyak membunuh dan dia akan membunuh lagi.	- Layout: Number of characters	0.25									
34.	Line 630 : 1:09:33.00-1:09:35.00 And what if we can't find him?	Line 630 : 1:09:33.00-1:09:35.00 Bagaimana jika kita tak bisa menemukannya?	- Layout: Number of characters	0.25									
35.	Line 638 : 1:10:04.00-1:10:08.00 I'm not the person who's gonna look at you funny	Line 638 : 1:10:04.00-1:10:08.00 Aku bukan orang yang akan menganggapmu bercanda jika kau melihat sesuatu yang tak biasa.	- Layout: Number of characters	0.25									

INSIDIOUS: CHAPTER II OFFICIAL SUBTITLE

No.	Source Language	Target Language	Violation	Error Analysis								
				Segmentation and spotting errors			Punctuation and graphics errors			Reading speed and Line length		
				M E	St. E	Sr. E	M E	St. E	Sr. E	M E	St. E	Sr. E
36.	Line 640 : 1:10:13.00-1:10:15.00 that most people have to go to sleep to conjure up.	Line 640 : 1:10:13.00-1:10:15.00 Kebanyakan orang harus tidur untuk kesana.	- Layout: Number of characters	0.25								
37.	Line 643 : 1:10:29.00-1:10:35.00 Entahlah, aku meninggalkan ruangan sekitar 10 menit, dan saat aku kembali Elise sudah mati.	Line 643 : 1:10:29.00-1:10:35.00 Entahlah, aku meninggalkan ruangan sekitar 10 menit, dan saat aku kembali Elise sudah mati.	- Layout: number of characters	0.25								
38.	Line 657 : 1:12:01.00-1:12:04.00 Ibu bilang kau suka bermain dengan dadumu.	Line 657 : 1:12:01.00-1:12:04.00 Ibu bilang kau suka bermain dengan dadumu.	- Layout: Number of characters	0.25								

39.	Line 662 : 1:12:26.00-1:12:28.00	Line 662 : 1:12:26.00-1:12:28.00	- Layout: Number of characters	0.25										
40.	Line 683 : 1:15:31.00-1:15:33.00	Line 683 : 1:15:31.00-1:15:33.00	- Layout: Number of characters	0.25										
41.	Line 734 : 1:20:28.00-1:20:30.00	Line 734 : 1:20:28.00-1:20:30.00	- Layout: Number of characters	0.25										
42.	Line 746 : 1:21:03.00-1:21:04.00	Line 746 : 1:21:03.00-1:21:04.00	- Layout: Number of characters	0.25										

INSIDIOUS: CHAPTER II OFFICIAL SUBTITLE

No.	Source Language	Target Language	Violation	Error Analysis								
				Segmentation and Spotting errors			Punctuation and graphics errors			Reading Speed and Line length		
				M E	St. E	Sr. E	M E	St. E	Sr. E	M E	St. E	Sr. E
43.	Line 756 : 1:21:28.00-1:21:30.00 Mungkin kita bertanya pada Josh yang salah.	Line 756 : 1:21:28.00-1:21:30.00 Mungkin kita bertanya pada Josh yang salah.	- Layout: Number of characters	0.25								
44.	Line 765 : 1:22:03.00-1:22:05.00 Aku tak ingat tentang wanita tua itu lagi...	Line 765 : 1:22:03.00-1:22:05.00 Aku tak ingat tentang wanita tua itu lagi...	- Layout: Number of characters	0.25								
45.	Line 778 : 1:24:20.00-1:24:22.00 Kau yang melakukan ini pada dirimu sendiri!	Line 778 : 1:24:20.00-1:24:22.00 Kau yang melakukan ini pada dirimu sendiri!	- Layout: Number of characters	0.25								

46.	Line 797 : 1:26:15.00-1:26:18.00 Untuk waktu singkatmu menikmati matahari.	Line 797 : 1:26:15.00-1:26:18.00 Untuk waktu singkatmu menikmati matahari.	- Layout: Number of characters	0.25								
47.	Line 833 : 1:34:06.00-1:34:09.00 Parker, bantu aku menghancurkan ingatannya.	Line 833 : 1:34:06.00-1:34:09.00 Parker, bantu aku menghancurkan ingatannya.	- Layout: Number of characters	0.25								
48.	Line 895 : 1:39:24.00-1:39:26.00 Sekarang, rasakan dirimu semakin mengantuk...	Line 895 : 1:39:24.00-1:39:26.00 Sekarang, rasakan dirimu semakin mengantuk...	- Layout: Number of characters	0.25								
49.	Line 912 : 1:40:46.00-1:40:49.00 Teman kami menyuruh kami memberitahu padamu...	Line 912 : 1:40:46.00-1:40:49.00 Teman kami menyuruh kami memberitahu padamu...	- Layout: Number of characters	0.25								

| 50. | Line 913 : 1:40:50.00-1:40:52.00 Bahwa kecelakaan Allison bukanlah kecelakaan. | Line 913 : 1:40:50.00-1:40:52.00 Bahwa kecelakaan Allison bukanlah kecelakaan. | - Layout: Number of characters | 0.25 | | | | | | | |
| TOTAL | | | | 0.25 | | 0.01 | | 0 | | |

Notes :

ME : minor error (0.25)

St.E : standard error (0.50)

Sr.E : serious error (1.00)

QUALITY TOTAL:

1. **Segmentation and spotting errors:**
   a. Minor Error: 0.25x50 = 12.5:50 = 0.25
2. **Punctuation and letter case:**
   a. Minor Error: 0.50x1 = 0.50:50 = 0.01
3. **Reading speed and line length = 0**

INSIDIOUS: CHAPTER II SUBTITLE BY SANG PANGERAN

No.	Source language	Target language	Violation	Segmentation and Spotting Errors			Punctuation and graphics errors			Reading speed and line length		
				ME	St.E	Sr.E	ME	St.E	Sr.E	ME	St.E	Sr.E
1.	Line 3: 0:01:44.40-0:01:49.55 - Lambert Residence, 1986	Line 3 0:01:44.40-0:01:49.55 - Kediaman Lambert, 1986	- Duration: Duration of a full single-line (maximum)								0,50	
2.	Line 14: 0:02:26.04- 0:02:30.16 - You had a big problem and you thought you'd make it my problem, too. Is that it?	Line 14: 0:02:26.04- 0:02:30.16 - Kau punya masalah besar dan mengira Bisa melimpahkan masalahnya padaku 'kan?	- Layout: Number of lines	0,25								
3.	Line 21: 0:02:44.08- 0:02:48.39 - Carl told me on the phone your son is the one affected, is that right?	Line 21: 0:02:44.08- 0:02:48.39 - Carl memberitahuku ditelepon bahwa puteram Mengalami masalah, benar 'kan ?	- Layout: Number of Lines	0,25								
4.	Line 59: 0:05:12.60- 0:05:14.36 - I see myself	Line 59: 0:05:12.60- 0:05:14.36 - Aku melihat diriku..,..	- Punctuation and letter case: sequence dots				0,25					

INSIDIOUS: CHAPTER II SUBTITLE BY SANG PANGERAN

No.	Source Language	Target Language	Violation	Segmentation and Spotting Errors			Punctuation and Graphics Errors			Reading Speed and Line Length		
				M.E	St.E	Sr.E	M.E	St.E	Sr.E	M.E	St.E	Sr.E
5.	Line 76: 0:06:08.04- 0:06:10.07 - I'll walk around the house,	Line 76: 0:06:08.04- 0:06:10.07 - Aku berjalan mengelilingi rumah..,..	- Punctuation and letter case: sequence dots				0,25					
6.	Line 79: 0:06:42.00-0:06:43.16 - Warm.	Line 79: 0:06:42.00-0:06:43.16 - Hangat.	- Duration: duration of a single-word subtitle (minimum)							0,25		
7.	Line 96: 0:09:09.48-0:09:13.40 - Only now, one of the dead was has seen him, too.	Line 96: 0:09:09.48-0:09:13.40 - Sekarang, salah satu arwah itu melihatnya.	- Duration: duration of a full single-line subtitle (maximum)							0,25		
8.	Line 105: 0:12:52.20- 0:12:54.55 - We took him to the best doctors we could find,	Line 105: 0:12:52.20- 0:12:54.55 - Kami membawanya ke dokter terbaik Yang kami temukan..,..	- Punctuation and letter case: sequence dots				0,25					

No.	Source Language	Target Language	Violation	Segmentation and Spotting Errors			Punctuation and Graphics Errors			Reading Speed and Line Length		
				ME	StE	SrE	ME	StE	SrE	ME	StE	SrE
9.	Line 117: 0:13:36.40- 0:13:40.39 - That last night, at approximately 10:00 p.m.,	Line 117: 0:13:36.40- 0:13:40.39 - Tadi malam, sekitar jam 10 malam..,..	- Duration: duration of a full single-line - Punctuation and letter case: sequence dots				0,25			0,25		
10.	Line 118: 0:13:40.40-0:13:44.35 - Elise put your husband into a state of hypnosis.	Line 118: 0:13:40.40-0:13:44.35 - Elise sedang menghipnotis suamimu.	- Duration: duration of a full single-line (maximum)							0,25		
11.	Line 125: 0:14:10.92-0:14:14.92 - Now, did you really believe that would help?	Line 125: 0:14:10.92-0:14:14.92 - Apa kau percaya itu bisa membantu ?	- Duration: duration of a full single-line (maximum)							0,25		
12.	Line 129: 0:14:29.72-0:14:30.92 - Josh !	Line 129: 0:14:29.72-0:14:30.92 - Josh !	- Duration: duration of a single-word (minimum)							0,25		

No.	Source Language	Target Language	Violation	Segmentation and Spotting Errors			Punctuation and Graphics Errors			Reading Speed and Line Length		
				ME	St. E	Sr. E	ME	St. E	Sr. E	ME	St. E	Sr. E
13.	Line 132: 0:14:53.16-0:14:54.28 - JOSH: Renai.	Line 132: 0:14:53.16-0:14:54.28 - Renai.	- Duration: duration of a single-word (minimum)							0,25		
14.	Line 141: 0:15:16.16-0:15:17.32 - What?	Line 141: 0:15:16.16-0:15:17.32 - Apa ?	- Duration: duration of a single-word (minimum)							0,25		
15.	Line 146: 0:15:30.64- 0:15:35.04 - Yes, I believed him. my husband isn't capable of killing anybody.	Line 146: 0:15:30.64- 0:15:35.04 - Ya, Aku percaya padanya. Suamiku tak mampu membunuh seseorang.	- Layout: Number of Lines	0,25								
16.	Line 154: 0:16:00.92- 0:16:02.79 - Elise has marks on her necks.	Line 154: 0:16:00.92- 0:16:02.79 - Ada bekas di leher Elise..,..	- Punctuation and letter case: sequence dots				0,25					

No.	Source Language	Target Language	Violation	Error Analysis								
				Segmentation and Spotting errors			Punctuation and graphics erros			Reading Speed and Line length		
				M E	St. E	Sr. E	M E	St. E	Sr. E	M E	St. E	Sr. E
17.	Line 156: 0:16:06.04- 0:16:11.04 - I'll let you know if forensics matches those marks to your husband.	Line 156: 0:16:06.04- 0:16:11.04 - Akan kuberitahu kau jika forensik menemukan kesamaan dengan tangan suamimu.	- Layout: Number of Lines - Punctuation and letter case: uppercase and dashes	0,25				0,50				
18.	Line 170: 0:17:06.76- 0:17:08.84 - While the police work at our house.	Line 170: 0:17:06.76- 0:17:08.84 - Sementara Polisi menyelidiki rumah kita.	- Layout: number of characters - Punctuation and letter case: uppercase	0,25			0,25				
19.	Line 206: 0:21:37.84- 0:21:41.08 - Elies is dead! No one's talking about it! Someone murderer her!	Line 206: 0:21:37.84- 0:21:41.08 - Elise sudah mati ! tak ada yang membicarakannya ! seseorang membunuhnya !	- Layout: Number of Lines - Punctuation and letter case: exclamation	0,25			0,25				

20.	Line 276: 0:30:32.32- 0:30:35.96 - FOSTER: All rigth, go farther back so we can stretch it. We need to make it right.	Line 276: 0:30:32.32- 0:30:35.96 - Baiklah, mundurlah sedikit supaya lebih kencang. Talinya harus kencang.	- Layout: Number of Lines	0,25								
21.	Line 320: 0:33:09.08- 0:33:13.44 - Last night I saw someone in my house.	Line 320: 0:33:09.08- 0:33:13.44 - Tadi malam aku melihat seseorang di rumahku	- Duration: duration of a full single-line (maximum)							0,25		
22.	Line 325: 0:33:25.20- 0:33:28.87 - Try to forget that part of my life, until recently.	Line 325: 0:33:25.20- 0:33:28.87 - Untuk melupakan saat itu dalam kehidupanku sampai kejadian ini.	- Layout: Number of Lines - Punctuation and letter case: Uppercase	0,25			0,25					
23.	Line 342: 0:34:40.48- 0:34:43.31 - It seems the bruises on Elise Rainer's neck	Line 342: 0:34:40.48- 0:34:43.31 - Sepertinya memar di leher Elise Rainier..,..	- Punctuation and letter case: sequence dots				0,25					

INSIDIOUS: CHAPTER II SUBTITLE BY SANG PANGERAN

No.	Source Language	Target Language	Violation	Segmentation and Spotting errors			Punctuation and graphics errors			Reading Speed and Line length		
				ME	St. E	Sr. E	ME	St. E	Sr. E	ME	St. E	Sr. E
24.	Line 361: 0:37:08.36-0:37:09.36 - Kali !	Line 361: 0:37:08.36-0:37:09.36 - Kali !	- Duration: duration of a single-word (minimum)				0,25				0,50	
25.	Line 371: 0:37:55.96- 0:37:57.24 - Ya.	Line 371: 0:37:55.96- 0:37:57.24 - Ya.	- Duration: duration of a single-word (minimum)							0,25		
26.	Line 378: 0:38:16.04- 0:38:20.25 - I had been meaning to catch up with her, to call her.	Line 378: 0:38:16.04- 0:38:20.25 - Aku ingin berbicara dengan Elise, meneleponnya.	- Duration: duration of a full single-line (maximum)							0,25		
27.	Line 398: 0:39:40.80- 0:39:41.96 - Elise.	Line 398: 0:39:40.80- 0:39:41.96 - Elise.	- Duration: duration of a single-word (minimum)							0,25		
28.	Line 410: 0:40:55.48- 0:40:56.48 - Where?	Line 410: 0:40:55.48- 0:40:56.48 - Dimana ?	- Duration: duration of a single-word (minimum)				0,25				0,50	

No.	Source Language	Target Language	Violation	Segmentation and Spotting errors			Punctuation and graphics errors			Reading speed and Line length		
				ME	St. E	Sr. E	ME	St. E	Sr. E	ME	St. E	Sr. E
29.	Line 411: 0:40:57.55- 0:41:01.44 - "K.I.L.L"	Line 411: 0:40:57.55- 0:41:01.44 - "B-U-N-U-H-"	- Duration: duration of a full single-line (maximum)							0,25		
30.	Line 414: 0:41:15.24- 0:41:18.88 - CARL: Where is she hiding?	Line 414: 0:41:15.24- 0:41:18.88 - Dimana Wanita itu bersembunyi ?	- Duration: duration of a full single-line (maximum)				0,25			0,25		
31.	Line 416: 0:41:45.72- 0:41:49.69 - "Our Lady Angls" ?	Line 416: 0:41:45.72- 0:41:49.69 - "Our Lady Angls" ?	- Duration: duration of a full single-line (maximum)							0,25		
32.	Line 456: 0:45:59.72- 0:46:02.64 - You should be resting. You shouldn't be out of bed.	Line 456: 0:45:59.72- 0:46:02.64 - Kau seharusnya istirahat. Kau tak boleh bangun dari tempat tidurmu.	- Layout: Number of Lines	0,25								

No.	Source Language	Target Language	Violation	Error Analysis								
				Segmentation and spotting errors			Punctuation and graphics errors			Reading speed and Line length		
				ME	St.E	Sr.E	ME	St.E	Sr.E	ME	St.E	Sr.E
33.	Line 466: 0:46:52.72- 0:46:56.51 - Lorraine, that patient died yesterday morning.	Line 466: 0:46:52.72- 0:46:56.51 - Lorraine, pasien itu meninggal kemarin pagi.	- Duration: duration of a full single-line (maximum)							0,25		
34.	Line 502: 0:49:32.20- 0:49:35.12 - In the living room, a woman. She hit me. These things are back, Josh!	Line 502: 0:49:32.20- 0:49:35.12 - Di ruang tamu, seorang wanita. Dia memukulku. "mereka" telah kembali, Josh!	- Layout: Number of Lines	0,25			0,25					
35.	Line 527 0:51:34.52- 0:51:37.52 - That's my song, the song I wrote for you?	Line 527 0:51:34.52- 0:51:37.52 - Itu laguku,, Lagu yang kutulis untukmu.	- Punctuation and letter case: commas				0,25					

36.	Line 630: 1:06:28.72- 1:06:31.08 - I'll explain, but not here. Please, let's just get in the car and go.	Line 630: 1:06:28.72- 1:06:31.08 - Akan kujelaskan, tapi tak disini. Kumohon, masuklah mobil dan kita pergi.	- Layout: Number of Lines	0,25								
37.	Line 629: 1:06:27.20- 1:06:28.71 	Line 629: 1:06:27.20- 1:06:28.71 	- Layout: Text positioning - Question Marks	0,25		0,25						
38.	Line 642: 1:07:24.12- 1:07:26.59 - It's lunch time. It's quesadilla time. - Guys, guys, guys, guys.	Line 642: 1:07:24.12- 1:07:26.59 - Ini waktu makan siang. Waktunya makan Quesadilla. - Teman-teman	- Layout: Number of Lines - Uppercase	0,25		0,25						

INSIDIOUS: CHAPTER II SUBTITLE BY SANG PANGERAN

No.	Source Language	Target Language	Violation	Error Analysis								
				Segmentation and spotting errors			Punctuation and graphics errors			Reading speed and Line length		
				ME	St. E	Sr. E	ME	St. E	Sr. E	ME	St. E	Sr. E
39.	Line 646: 1:07:31.72- 1:07:33.68 - You'll know if I need you. It doesn't matter.	Line 646: 1:07:31.72- 1:07:33.68 - Kalian akan tahu saat aku perlu bantuan. - Itu tak penting.	- Layout: Number of Lines	0,25								
40.	Line 612: 1:04:51.64- 1:04:52.68 - Victims.	Line 612: 1:04:51.64- 1:04:52.68 - Korban	- Duration: duration of a single-word (minimum)							0,25		
41.	Line 697: 1:10:50.84-1:10:51.84 - I guess.	Line 697: 1:10:50.84-1:10:51.84 - Kurasa.	- Duration: duration of a single-word (minimum)								0,50	
42.	Line 704: 1:11:07.96- 1:11:09.24 - No.	Line 704: 1:11:07.96- 1:11:09.24 - Tidak.	- Duration: duration of a single-word (minimum)							0,25		

No.	Source Language	Target Language	Violation	Error Analysis								
				Segmentation and Spotting errors			Punctuation and graphics errors			Reading speed and line length		
				M E	St. E	Sr. E	M E	St. E	Sr. E	M E	St. E	Sr. E
43.	Line 708: 1:11:27.72- 1:11:28.72 - Sure.	Line 708: 1:11:27.72- 1:11:28.72 - Tentu.	- Duration: duration of a single-word (minimum)								0,50	
44.	Line 744: 1:15:44.72- 1:15:48.39 - You need to kill the others.	Line 744: 1:15:44.72- 1:15:48.39 - Kau harus membunuh yang lainnya.	- Duration: duration of a full single-line (maximum)							0,25		
45.	Line 761: 1:17:03.88- 1:17:07.36 - "he's got your baby. He's got your baby. He's got your baby."	Line 761: 1:17:03.88- 1:17:07.36 - "Dia mendapat bayimu, Dia mendapat bayimu, Dia mendapat bayimu."	- Layout: Number of Lines	0,25								
46.	Line 784: 1:19:24.52- 1:19:27.55 - Josh! Josh! Quick! There's someone in here! Someone in the curtains!	Line 784: 1:19:24.52- 1:19:27.55 - Josh ! Josh ! Kemarilah ! ada seseorang disini ! di balik tirai !	- Layout: Number of Lines - Exclamation	0,25			0,25					

No.	Source Language	Target Language	Violation	Error Analysis								
				Segmentation and spotting Errors			Punctuation and Graphics errors			Reading speed and Line length		
				ME	St. E	Sr. E	ME	St. E	Sr. E	ME	St. E	Sr. E
47.	Line 818: 1:21:41.88- 1:21:45.16 - I saw what haunts him, and it's not a friend. It's a parasite.	Line 818: 1:21:41.88- 1:21:45.16 - Aku melihat apa yang menghantuinya dan itu bukan teman. Itu parasit.	- Layout: Number of Lines	0,25								
48.	Line 821: 1:21:50.16-1:21:55.12 - Miss Lambert, I think your son has a unique ability, a gift.	Line 821: 1:21:50.16-1:21:55.12 - Nona Lambert, kurasa puteramu memiliki kemampuan unik. Sebuah, sebuah anugerah.	- Layout: Number of Lines - Uppercase	0,25			0,25					
49.	Line 844: 1:25:36.40-1:25:37.99 	Line 844: 1:25:36.40-1:25:37.99 	- Layout: Text positioning	0,25								

INSIDIOUS: CHAPTER II SUBTITLE BY SANG PANGERAN

No.	Source Language	Target Language	Violation	Segmentation and spotting Errors			Punctuation and Graphics errors			Reading speed and Line length		
				M E	St. E	Sr. E	M E	St. E	Sr. E	M E	St. E	Sr. E
50.	Line 880: 1:30:18.00-1:30:22.15 - Mommy, Mommy, I can go into the dark place and find Daddy, if I go to sleep.	Line 880: 1:30:18.00-1:30:22.15 - Ibu, Ibu, aku bisa pergi ke tempat kegelapan dan menemukan Ayah jika aku tidur.	- Layout: Number of Lines	0,25								
51.	Line 928: 1:36:49.04-1:36:51.99 How did you find me?	Line 928: 1:36:49.04-1:36:51.99 - Bagaimana kau bisa menemukanku ? - Aku mengikuti jejakmu.	- Layout: Text positioning	0,25			0,25					
52.	Line 976: 1:40:38.08-1:40:41.12 - People who've been afflicted by... - Who's the lady?	Line 976: 1:40:38.08-1:40:41.12 - Membantu orang menderita karena..,.. - Siapa wanita itu?	- Layout: Number of Lines	0,25				0,50				

No.	English	Indonesian	Criteria									
53.	Line 980: 1:40:52.64-1:40:57.59 - That Allison's accident was no accident.	Line 980: 1:40:52.64-1:40:57.59 - Teman kami bilang kecelakaan yang menimpa Allison bukan kecelakaan yang biasa.	- Layout: Number of Lines - Uppercase	0,25			0,25					
54.	Line 981: 1:40:57.60-1:41:01.35 - When she was resuscitated back to life at the hospital,	Line 981: 1:40:57.60-1:41:01.35 - Saat dia kembali sadar di Rumah Sakit..,..	- Duration: duration of a full single-line (maximum) - Punctuation and letter case: sequence dots.						0,50		0,25	
55.	Line 896: 1:33:34.76- 1:33:35.76 - What the hell!	Line 896: 1:33:34.76- 1:33:35.76 - Astaga !	- Duration: duration of a single-word (minimum) - Exclamation				0,25					0,50
56.	Line 893: 1:33:16.36- 1:33:17.36 - Lorraine ?	Line 893: 1:33:16.36- 1:33:17.36 - Lorraine ?	- Duration: duration of a single-word (minimum) - Question marks				0,25					0,50
57.	Line 542: 0:54:13.16- 0:54:16.84 - I'm guessing this might be Parker Crane's bedroom.	Line 542: 0:54:13.16- 0:54:16.84 - Kutebak ini pasti kamar Parker Crane.	- Duration: duration of a full single-line (maximum)								0,25	

58.	Line 731: 1:13:49.80- 1:13:51.04 - Quesadilla.	Line 731: 1:13:49.80- 1:13:51.04 - Quesadilla.	- Duration: duration of a single-word (minimum)						0,25		
TOTAL				0.010		0.12		0.16			

Notes :

ME : minor error

St.E : standard error

Sr.E : serious error

QUALITY TOTAL:

1. **Segmentation and spotting errors:**
   a. Minnor error: 0.25x23 = 5.75:58 = 0.010 (minor)
2. **Punctuation and letter case:**
   a. **Minor error: 0.25x22 = 5.5**
   b. **Standard error: 0.50x3 = 1.5**
      Total = 7:58 = 0.1 2 (minor)
3. **Reading Speed and line length:**
   a. **Minor error: 0.25x23 = 5.75**
   b. **Standard error: 0.50x7 = 3.5**
      Total = 9.25:58 = 0.16 (minor)