SUBTITLING STRATEGIES AND QUALITY OF GOSSIP FUNCTIONS IN *TILIK*

THESIS

Submitted in Partial Fulfillment of the Requirements for the Degree of

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Assalamu'alaikum wa rahmatullahi wa barakaatuh

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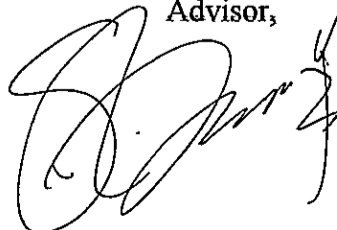Title   : Subtitling Strategies and Quality of Gossip Function in *"Tilik"*

Has already fulfilled the requirements to be presented before the Board of Examiners (*munaqasyah*) to attain the degree of *Sarjana Humaniora* in English Letters.

Thank you for the attention.

Wassalamu'alaikum wa rahmatullahi wa barakaatuh

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DEDICATION

This thesis is especially dedicated to:

1. Myself

2. My beloved mother and father

3. My cherished sisters

4. My dearest friends

5. English Letters Study Program

6. My Almamater UIN Raden Mas Said Surakarta

MOTTO

"Tak akan ada yang menompangmu hari ini. Bersandarlah pada kuatmu sendiri.

Sadar bahwa dirimu penuh arti."

"There will be no one to support you today. Lean on your own strength. Realise

that you are meaningful"

- Alffy Rev -

"Accio Brain!"

- Ron Weasley -
Harry Potter and the Order of the Phoenix

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *Subtitling Strategies and Quality of Gossip Functions in Tilik* is my original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

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

Surakarta, December 15th 2023

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ABSTRACT

Mirsa Arsi Ardiani. 2023. *Subtitling Strategies and Quality of Gossip Functions in Tilik*. Thesis. English Letters Study Program, Faculty of Cultures and Languages.

Advisor : SF Lukfianka Sanjaya Purnama, S.S., M.Hum.

Keywords : Gossip Function, Subtitling Strategies, Subtitle, FAR Model, Short Film

   Gossip refers to the act of sharing information, rumors, or other people's problems. It is often useful to spread information, that can sometimes give rise to misunderstandings. Gossip is one of the common elements in films, usually useful for character development, plotting and dramatization. This study aims to analyze the subtitling strategy and subtitling quality that contains gossip function in the short film *Tilik*.

   This research uses the theory of Jones (1980) which categorizes gossip functions into; House-talk, Scandal, Bitching, and Chatting. Then to analyze subtitling strategies, researchers used the theory of Gottlieb (1992) which proposed 10 strategies; Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, Decimation, Deletion, and Resignation. Lastly, the research uses theory from Jan Pedersen (2017) to analyze subtitling quality with the FAR Model; Functional Equivalence, Acceptability, and Readability.

   This study used a descriptive qualitative research design to analyze the data. The data in this research is in the form of sentences, utterances and phrases that contain the Gossip function. The data source for this research is the short film *Tilik*. The researcher used documentation to collect the data. The researcher asked for help from a validator to check the data and a rater to assess the quality of the subtitling.

   The results of the analysis show that there were found 25 conversation data containing gossip functions and the total are 269 subtitle data. The research findings reveal that 1) House-talk accounted for 1 (4%) datum, Scandal for 11 (44%) data, Bitching for 5 (20%) data, and Chatting for 8 (32%) data. Scandal was the most dominant data. 2) The strategies used ere: Expansion are 18 data (7%), Paraphrase are 102 data (38%), Transfer are 64 (24%) data, Imitattion 50 (19%) data, Condensation 10 (4%) data, dan Deletion 25 (9%) data. The most dominant strategy used in the short film *Tilik* was the Paraphrase strategy, while the Condensation strategy was rarely used. 3) The quality results were quite good. Functional Equivalence was classified as a standard error, Acceptability as a minor error, and Readability as a minor error. The final score ranged from 0 to 1, with 0.6 being close to a minor error, indicating that the translation of the short film was of reasonably good quality.

ABSTRAK

Mirsa Arsi Ardiani. 2023. *Subtitling Strategies and Quality of Gossip Functions in Tilik*. Skripsi. Program Studi Sastra Inggris, Fakultas Adab dan Bahasa.

Pembimbing : SF Lukfianka Sanjaya Purnama, S.S., M.Hum.

Kata kunci : Fungsi Gosip, Strategi Subtitling, Subtitel, FAR Model, Film Pendek

Gosip mengacu pada tindakan berbagi informasi, rumor, atau masalah orang lain. Hal ini sering kali berguna untuk menyebarkan informasi, yang terkadang dapat menimbulkan kesalahpahaman. Gosip adalah salah satu elemen umum dalam film, biasanya berguna untuk pengembangan karakter, plot, dan dramatisasi. Penelitian ini bertujuan untuk menganalisis strategi subtitling dan kualitas subtitling yang mengandung fungsi gosip dalam film pendek Tilik.

Penelitian ini menggunakan teori Jones (1980) yang mengkategorikan fungsi gosip menjadi; House-talk, Scandal, Bitching, dan Chatting. Kemudian untuk menganalisis strategi subtitling, peneliti menggunakan teori Gottlieb (1992) yang mengemukakan 10 strategi; Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, Decimation, Deletion, and Resignation. Terakhir, penelitian ini menggunakan teori dari Jan Pedersen (2017) untuk menganalisis kualitas subtitling dengan Model FAR; Functional Equivalence, Acceptability, dan Readability.

Penelitian ini menggunakan desain penelitian kualitatif deskriptif untuk menganalisis data. Data dalam penelitian ini berupa kalimat, ujaran, dan frasa yang mengandung fungsi gosip. Sumber data penelitian ini adalah film pendek Tilik. Peneliti menggunakan dokumentasi untuk mengumpulkan data. Peneliti meminta bantuan validator untuk memeriksa kebenaran data dan rater untuk menilai kualitas subtitling.

Hasil analisis menunjukkan bahwa ditemukan 25 data percakapan yang mengandung fungsi gosip dan total keseluruhannya adalah 269 data subtitel. Temuan penelitian menunjukkan bahwa 1) House-talk terdapat 1 data (4%), Scandal 11 data (44%), Bitching 5 data (20%), dan Chatting 8 data (32%). Scandal adalah data yang paling dominan. 2) Strategi yang digunakan adalah Expansion sebanyak 18 data (7%), Paraphrase sebanyak 102 data (38%), Transfer sebanyak 64 data (24%), Imitation sebanyak 50 data (19%), Condensation sebanyak 10 data (4%), dan Deletion sebanyak 25 data (9%). Strategi yang paling dominan digunakan dalam film pendek Tilik adalah strategi Paraphrase, sedangkan strategi Condenstion jarang digunakan. 3) Hasil kualitasnya cukup baik. Kesepadanan Fungsional diklasifikasikan sebagai kesalahan standar, Akseptabilitas sebagai kesalahan kecil, dan Keterbacaan sebagai kesalahan kecil. Skor akhir berkisar antara 0 hingga 1, dengan 0,6 mendekati kesalahan kecil, yang mengindikasikan bahwa terjemahan film pendek tersebut memiliki kualitas yang cukup baik.

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LIST OF ABBREVIATIONS

ST : Source Text / Source Language

TT : Target Text / Target Language

HTL : House Talk

SCD : Scandal

CHT : Chatting

EX : Expansion

PR : Paraphrase

TF : Transfer

IM : Imitation

TC : Transcription

DL : Dislocation

CD : Condensation

DC : Decimation

DT : Deletion

RG : Resignation

SME : Semantic Error

STE : Stylistic Error

GRE : Grammar Error

SE : Selling Error

IDE : Idiomaticity Error

SSE : Segmentation and Spotting Error

PGE : Segmentation and Spotting Error

RLE : Reading Speed and Line Length Error

Mn : Minor

St   **:** Standard

So   **:** Serious

NE   **:** No Error

CHAPTER I

INTRODUCTION

A. Background of the Study

Tilik is an Indonesian short film released in 2018, featuring the Javanese language and produced by Ravacana Films. Wahyu Agung Prasetyo directed this film, which has a duration of 32 minutes. This film was initially released in September 2018 and made available on Ravacana Films' official YouTube channel in August 2020. *Tilik* showcases elements of Javanese culture, particularly gossip, which has made it well-known among the public. The film is about a group of women who embark on a journey using a truck to visit Bu Lurah, who is undergoing treatment at a hospital. It focuses on the women engaging in gossip about a young woman named Dian, who is known for her beauty and independence. This film is interesting to study because it is based on Javanese culture and highlights the importance of gossip as the main theme. Thus, this research will discuss subtitles that contain gossip.

According to Dunbar (1997) gossip is a form of social communication that plays an important role in building and maintaining social relationships. Gossip is a means to obtain information about other people, control social behavior, and strengthen social bonds in groups. Gossip refers to the act of sharing information or rumors about other people, often involving details about their personal lives or private affairs. It is a form of casual and often pointless talk that spreads information, sometimes true and sometimes false about other people. On the other

hand, Jones (1980) defines gossip as a form of communication between women that involves topics such as personal life, household, and women's cultural events. These activities not only reinforce the limitations of women's roles, but also provide a sense of comfort and validation.

In the film, gossip becomes one of the recurring elements in the storyline. Gossip can potentially damage someone's reputation, cause misunderstandings, and strain relationships. Films that incorporate gossip often explore intrigues, rumors, and scandals involving the main characters. Gossip serves as a common narrative device in films, playing a significant role in character development, plot progression, and creating dramatic tension. Moreover, gossip also serves social functions, as stated by Jones (1980), who categorizes the functions of gossip into four categories: House-talk, Scandal, Bitching, and Chatting. This study will focus on the types of functions of gossip in the film entitled *Tilik*.

In the film, there is another important aspect that should be noted, namely subtitles. Subtitles are an important element for people who watch films or videos to help those who may speak a different language. Generally, subtitles refer to the delivery of dialogue or additional information in the form of text in videos, films, and television shows, usually displayed at the bottom of the screen. As stated by Dias Cintaz (2007), "Subtitle is any of the written projections that appear on screen and represent what is being said on the screen or other information that needs to be conveyed. They are sometimes added to films when they are released in a country that speaks a different language to that used in the film to

enable the viewers to understand what is being said". In other words, subtitles are text that is at the bottom of the screen on a video that is used to convey information or transcribe and translate audio dialogue on videos from one language to another. If there are subtitles, then there is also subtitling. Subtitles refer to translated text or explanatory text of dialogue, while subtitling refers to the process of creating and adding subtitles to a film.

Subtitling is a type of audiovisual translation that aims to make it easier for someone to understand the contents of the film being watched. Audiovisual translation refers to the process of translating spoken words and other audio elements, and subtitling involves translating written text that is displayed on a screen. As said by Díaz Cintas (2007) that Audiovisual Translation or Subtitling is the practice of translating which presents written text that seeks to convey and retell the original dialogue of the speakers, as well as images or graffiti that appear, and information contained in the soundtrack (songs and voices off), usually located at the bottom of the screen, known as subtitles. Proper screening and translation of gossip is essential for the audience to fully understand and engage with the story. Subtitling, as an audiovisual translation technique, plays an important role in overcoming language barriers and conveying the essence of gossip dialogue to audiences who rely on subtitles. In this research, it is necessary to analyze the conversation between the characters taken from the film *Tilik* and the existing subtitles. If so, the focus will be on analyzing translation strategy and quality.

This research is interesting because audiovisual translation serves as a bridge to introduce Javanese culture and Javanese language to people who are not familiar with both. This is according to what Newmark (1988) stated, translation plays an crucial role in transmitting culture, although in unequal conditions it can lead to distortion, deviation, or shifts in meaning. Additionally, translation also acts as a means of conveying truth, knowledge, and creating understanding between groups and nations. These challenges become the main focus for translators in carrying out their tasks. The challenge in the film *Tilik* is that the translator must be able to accurately translate the expressions of each character to avoid any shifts in meaning related to Javanese culture, particularly in the context of the gossip portrayed. Therefore, this research is interesting and aims to analyze the subtitles containing gossip and examine how translators convey the existing gossip.

The challenge that often arises in audiovisual translation is conveying the message appropriately to the audience due to the limited space and time constraints of subtitles, such as the number of characters per line, duration of appearance, placement, and size of subtitles. The challenges associated with translating gossip, such as capturing nuance, idiomatic expressions, and cultural references, require subtitlers to use appropriate strategies to maintain the impact and original meaning of gossip scene. Subtitling strategies are applied to address these issues. This study uses the theory of subtitle strategies by Gottlieb (1992) consisting of 10 strategies: Expansion (EX), Paraphrase (PR), Transfer (TF), Imitation

(IM), Transcription (TC), Dislocation (DL), Condensation (CD), Decimation (DC), Deletion (DT), and Resignation (RG).

In addition, the effectiveness of films often depends on the quality of the subtitles, which can affect the accessibility and clarity of the content for viewers. According to Hornby (1992), a good translation can be identified through mastery of the source language and target language, knowledge of the relevant material or context, as well as style and comprehension of the message the author wishes to convey. This study uses the theory of the FAR (Functional Equivalent, Acceptability, Readability) Model proposed by Jan Pedersen (2017) to assess subtitle quality. Understanding the subtitle strategy and quality of gossip dialogue subtitles in films is essential to improve the overall audience experience and maintain the intended narrative dynamics.

The purpose of this study is to investigate the strategy of using subtitles and the quality of conveying gossip in films. This research will focus on the specific challenges faced in translating gossip dialogue. By analyzing *Tilik* based on gossip elements, this study aims to explore the strategies used by subtitle translators to effectively convey the essence and purpose of gossip. Additionally, this research will also investigate the impact of subtitling strategy on the quality of translated gossip dialogues.

Many studies have been conducted on subtitling strategies, such as the one conducted by Naomi Ventria Nauly Simanjuntak (2013) titled "Subtitling Strategies in the film 'Real Steel'." This research aimed to identify the subtitle strategies used in the film. The results of this study

revealed 12 instances of Expansion, 11 instances of Paraphrase, 10 instances of Transfer, 10 instances of Imitation, 1 instance of Transcription, and 18 instances of Deletion. Another study conducted by Gusti Putu Ega Ananda Wigraha and Ida Ayu Made Puspani (2022) titled "The Analysis of Subtitling Strategies Used in the movie 'Zootopia'." This study focused on identifying the types of subtitling strategies used in the film. The results of this study showed 19 instances of Expansion, 21 instances of Paraphrase, 65 instances of Transfer, 22 instances of Imitation, 6 instances of Transcription, 19 instances of Dislocation, 16 instances of Condensation, 15 instances of Decimation, 27 instances of Deletion, and 3 instances of Resignation.

Based on previous studies, there are similarities with the current research. Both previous studies analyzed subtitling strategies using Gottlieb's theory (1992), as well as this research. However, there are differences between the previous studies and this research. The two previous studies only focused on subtitling strategies, while this research examines both subtitling strategies and their quality. Additionally, this research analyzes subtitles that contain gossip, which has received limited attention in previous studies. Another difference is that the previous studies used English-language films as the research objects, while this research will use Javanese-language films. Therefore, this study is intriguing because there are few analyses of gossip in films with Javanese as the source language.

It can be seen from the sample data from a conversation in the film *Tilik* below:

Figure 1. Short Film Tilik (2018)

107/TF/SCD

ST: "*Kui do ngomongne opo to, Bu?*"

TT: What are you guys talking about?

The gossip function can be found in the data above at 11:35 minutes. The data above is included in the Scandal category. A scandal occurs when discussing another person's bad behavior, i.e., his life, behavior, or character. Scandals are usually made regarding the domestic morality of which women have been appointed guardians. The 'misbehavior' of other women, especially sexual misbehavior, is frequently seen as an attack on the job security of all women and, therefore, behavior that must be policed (Jones, 1980). Pada datum diatas pada percakapan sebelumnya mereka sedang bergosip tentang Bu Lurah yang sedang sakit. Dalam hal ini termasuk scandal karena membicarakan perilaku dan kehidupan seseorang. The line reflects an interest in another person's private life and implies the possibility of a scandal. The subtitling

strategy employed by the translator for translating the mentioned sentence is Transfer. The Transfer strategy is translating TT sentences completely, correctly and accurately. So, the meaning still maintain and the sentence structure does not change.

From the several studies above, it can be seen how interesting the subtitling strategies and quality are to be analyzed. This study will focus on analyzing the subtitling strategies used by translators in translating Javanese (SL) to English (TL) and evaluating the quality of subtitling in terms of Functional Equivalence, Acceptability, and Readability in the translated version of the short film *Tilik*. Therefore, this study is entitled "Subtitling Strategies and Quality of Gossip Function in *Tilik*.

B. Limitation of the Study

In order to achieve expectations in this study, the researcher provides limitations. This research focuses on investigating the function of gossip in terms of the strategies used in its translation and also its quality. Then, analyze it using Jones' (1980) theory of four functions of gossip: House-talk, Scandal, Bitching, and Chatting. Additionally, examine the ten subtitling strategies: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation, as proposed by Gottlieb (1992). Furthermore, it utilize Jan Pedersen's (2017) theory of subtitling quality, employing the FAR model.

C. Formulation of the Study

According to the background of the study, these are the questions in this research:

1. What are the gossip function found in the short film *Tilik*?

2. What are the subtitling strategies found in the short film *Tilik*?

3. How is the subtitling quality in the short film *Tilik*?

D. Objective of the Study

Based on the formulation of the problem above, the research objectives are as follows:

1. To describe the gossip function in short film *Tilik*.

2. To find out the subtitling strategies used by the translator in the short film *Tilik*.

3. To investigate the subtitling quality of the short film *Tilik*.

E. Benefits of the Study

1. Theoretical Benefits

This research is expected to provide benefits for readers and college students of Raden Mas Said State Islamic University Surakarta in increasing knowledge, adding insight, especially the English literature study program on the study of subtitling strategy and quality in short films. The findings from this study will contribute to the field of audiovisual translation by providing a better understanding of the subtitling strategy used for gossip dialogue in films and its impact on retaining the essence and function of gossip. The results of this

research will provide valuable insights and guidelines for subtitler and translators in conveying gossip dialogue effectively through subtitles.

2. *Practical Benefits*

This research is expected to be useful for readers and students of UIN Raden Mas Said Surakarta, especially English literature students to understand the implications in literary works, especially films and everyday life, and it is hoped that students of UIN Raden Mas Said Surakarta will be more advanced and perfect. This research is expected to encourage readers to care more, be interested and never get bored in studying and researching subtitling strategies and the quality. In addition, this research is expected to improve the quality of subtitling and the audience's experience, so that they can fully appreciate the significance of gossip in films in various languages and cultures.

F. Definition of the Key Terms

1. *Gossip*

Robin Dunbar (1997) states that gossip is a form of social communication that plays an important role in building and maintaining social relationships. Gossip is a means to obtain information about other people, control social behavior, and strengthen social bonds in groups.

2. *Gossip Function*

Jones (1980) Gossip as a way of talking between women in their roles as women, intimate in style, personal and domestic in topic and

setting, a female cultural event which springs from and perpetuates the restrictions of the female role, but also gives the comfort of validation. Gossip function is divided into 4 categories: house-talk, scandal, gossip and chat.

3. *Subtitling Strategies*

    Cintas (2014) states that subtitling is defined as a practice of translating which consists of presenting written text, which is usually at the bottom of the screen, and attempts to retell the speakers' original dialogue.

4. *Subtitling Quality*

    Jan Pedersen (2017) stated that "Quality can be interpreted differently, depending on each perspective. To those in translation management, the concept is often associated with processes, work flows and deadlines. To professionals, quality is often a balancing act between input and efficiency. To academics, it is often a question of equivalence and language use". Translation quality is used to determine whether a translation is proper or not, good or bad.

5. Short Film *Tilik*

    Tilik is a short film by Ravacana Films in Javanese directed by Wahyu Agung Prasetyo. *Tilik* was officially released in September 2018 and in August 2020 it was released on the Official Ravacana Films YouTube channel. Accessible at https://youtu.be/GAyvgz8_zV8.

6. *Ravacana Films*

Ravacana Films is a production house based in Yogyakarta. Ravacana Films was formed in 2015 which was born on a collective principle by several people who have the same vision to explore collective potential in the field of film. You can see their profile through https://ravacanafilms.com/.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Gossip

In general, gossip is the act of sharing or spreading rumors, personal information, or nonsense about other people in a casual way or without clear verification. Gossip typically involves discussions about actions, personal lives, or individual issues, especially within social or community settings. Gossip can take the form of conversations, discussions, or online interactions.

Gossip can occur in various places, such as workplaces, schools, neighborhoods, and social gatherings. It can cover topics such as relationships, achievements, failures, personal habits, or secrets. Gossip is usually done for entertainment, building and strengthening social bonds, and also as an unofficial source of information. As stated by anthropologist Dunbar (1997), gossip serves as an important social tool in forming and maintaining social connections among community members. According to Dunbar theory, gossip helps build trust, maintain adherence to social norms, and understand the dynamics of social relationships within a group. Meanwhile, Jones (1980) defines gossip as a more specific type of communication among women compared to the general term. Jones defines gossip as a form of communication among women that involves topics like personal lives,

households, and cultural events related to women. Thus, it can be concluded that gossip is a form of communication among women that is useful for shaping and strengthening social bonds. However, gossip also has the potential to cause misunderstandings about others, damage someone's reputation, and strain relationships. This phenomenon is caused by incorrect information originating from unreliable sources.

Besides being a source of information and strengthening relationships, gossip also has other functions, as stated by Jones (1980), who divides gossip into four functional categories, namely:

a. House-talk

This category's distinctive function is the exchange of information and resources related to the role of women in everyday life. House-talk usually focus on topics of concrete tasks, such as dealing with children, household activities (exchanging recipes and dresses), and how to attract husbands. House-talk can also serve the function of meeting emotional needs for support and recognition. In this regard, conversations can become more intimate in sharing feelings and perspectives about women's work and sometimes blend with other gossip categories such as bitching or chatting.

b. Scandal

Scandals in women's gossip are often seen as malicious acts of spreading harmful rumors. However, rather than being driven by ill intentions, scandals are more about careful judgments

of others' behavior, especially women. This judgments is usually based on social rules that are considered the primary responsibility of women. In this category, gossip occurs when discussing the flaws of others, whether it pertains to their life, behavior, or character.

Furthermore, scandals also fulfill women's interest in the lives of fellow women. There seems to be an entertainment value for women in hearing about other people's lives, perhaps as a form of vicarious pleasure derived from experiences beyond the individual scope of women's lives.

c. Bitching

Bitching is an open expression of women's anger or dissatisfaction with their limited and lower status role. Open in the sense that the anger is expressed, but in a private sphere and only to other women. Anger in bitching is personal, which means that the oppression of women is not discussed as a general concept, but in the form of specific and personal complaints. Women who engage in bitching do not expect change; instead, they simply want to vent their grievances in an environment where their anger will be understood and expected. In other words, bitching is when women express their anger or dissatisfaction by complaining about their roles as women.

d. Chatting

Chatting is the most intimate form of gossip, where women express themselves together. Through chatting, women share their experiences, skills, feelings, and interests with each other. This provides comfort and emotional understanding that is hard to find when interacting with men. Thus according to Chesler's description (Jones 1980), conversations between women while chatting may seem "senseless" or "mindless" to men, but actually the conversation aims to achieve emotional recovery and comfort. Women reflect each other's feelings through a sensitive matching process, using non-verbal cues and responses that are not directly related. When chatting, women usually provide each other ongoing comments about daily events and provide emotional support.

2. *Subtitle*

In the film, there is one crucial element, namely subtitles. Subtitles are text that is usually at the bottom of the screen on a video or film that is used to translate or transcribe audio dialogue in a video from one language to another. According to Gottlieb, quoted by Karamitroglou (2000) defines subtitle as the translation of the spoken or written source text of an audiovisual product into a written target text which is added onto the images of the original product, usually at the bottom of the screen.

Meanwhile, subtitling is the practice of translating what is displayed in the written text. As stated by Cintas and Remael (2014),

"Subtitling is defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, which endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off)".

In the subtitle program consists of three main components, namely the words spoken by the characters, images and subtitles. With these three components, subtitles must be able to follow the viewer's reading ability to read images and text at a certain speed (time) and is limited by screen size (space). According to Cintas and Remael (2014), regarding space, the screen dimensions are actually limited and the target text must accommodate the width of the screen. Although the number varies, subtitles will have about 32 to 41 characters per line in a maximum of two lines.

Cintas and Remael (2014) classifies subtitles into 5 criteria there are:

a. Linguistic Parameters

One of the most traditional classifications of subtitles focuses on the linguistic dimension. From this perspective, we can find the following types:

(1) Intralingual Subtitles. Intralingual subtites that involve a shift from spoken to written and in the same language (For example

EN to EN), therefore some people do not want to call it a translation.

(2) Interlingual Subtitles. Interlingual subtitles that provide translation from the source language to the target language (for example EN to IDN).

(3) Bilingual subtitles. Bilingual subtitles are the third type in this category and are produced in geographic areas where two languages are spoken.

b. Time available for preparation

There are two types in this perspective:

(1) Pre-prepare subtitles (offline subtitling) are used when translating television programs such as the news, interviews or documentaries in which only the gist of what is being said is deemed to be relevant for the audience and translated.

(2) Live or real-time subtitles (online subtitling) are only used when there has not been time to prepare the subtitles in advance, as in the case of live interviews, political statements, sports programs or news bulletins.

c. Technical

From this perspective, there are two types of subtitles:

(1) Open subtitles. In a hard-sub, the subtitles are burned or projected onto the image and cannot be removed or turned off.

(2) Closed subtitles. Soft-sub, the subtitles are editable and enable or disable.

However, what is commonly used on YouTube is subtitles which cannot be edited but can be added or removed. It belongs to the Pre-rendered subtitles type.

d. Methods of projection.

From this perspective, a classification of subtitles represents, in effect, an excursion through the history of subtitling: Mechanical and thermal subtitling, Photochemical subtitling, Optical subtitling, Laser subtitling, and Electronic subtitling.

e. Distribution format

A fifth and last category can be established according to the medium used for the distribution of the program, which may affect the way subtitles are produced. Thus, subtitles can be made for cinema, television, and video, VHS, DVD and Internet. The subtitle program will suit the individual company, so it will be different. Some companies have traditionally applied what is known in the profession as 'the six-second rule', which refers to the time it takes the average viewer to read and assimilate the information contained in the two lines of a subtitle, when each line consists of some 35 or 37 characters.

3. *Subtitling strategy*

To produce good subtitles and not change the existing meaning, a strategy is needed to translate a text. According to Gottlieb (1992), to assess the quality of subtitling, the rendering of each verbal film segment must be analyzed with regard to stylistic and semantic values.

Gottlieb (1992) in "Subtitle – a new university discipline," classifies 10 subtitling strategies.

a. Expansions is used when the source language requires additional information because there are no similar cultural nuances in the target language. Adding information to a translation is to explain the meaning of the original text more clearly, usually due to differences in cultural nuances, grammatical features and also to avoid ambiguity.

    Example:

    SL   : You will have two marriages. One long, one short.

    TL   : *Kau bisa mengalami 2 kali pernikahan. Yang satu awet, satunya lagi hanya sebentar*.

    (Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

b. Paraphrase is used when the source language sentence cannot be rearranged in the same order in the target language. In other words, grammatically it is different from the target language but its meaning is maintained so that the audience can understand it.

    Example:

    SL   : And when I look into your eyes, I hear dolphins clapping.

    TL   : *Dan saat aku menatapmu, kudengar umba-lumba mengepak.*

    (Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

c. Transfer is used when the source language can be translated completely and accurately in the target language. Usually used when slow speech.

Example:

SL : ...have many friends, many experiences.

TL : *...punya banyak teman, banyak pengalaman.*

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

d. Imitation is used to maintain the same form, such as a name or place name, country, brand name, etc.

Example:

SL : … prosciutto with melon…

TL : *…Prosciutto dengan melon…*

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

e. Transcription is used when there are terms that are not common in the source language, for example the use of another language.

Example:

SL : No, divorziata.

TL : *Tidak, bercerai.*

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

f. Dislocation is used when translating special language effects, music or visualizations.

Example:

SL : Beats the shit out of the fruity music you listen to, tough guy.

TL : *Tak seperti lagu cengeng yang kau dengar jagoan.*

   (Ningtas, N. A., 2020)

g. Condensation is to condense the content or shorten the text to reduce the number of words in the subtitle without changing the existing meaning. This is usually applied to the redundancy of spoken language. Meanwhile, the meaning and form are still maintained according to the source text. This strategy is used in normal speech tempo.

Example:

SL : Nice to finally meet you.

TL : *Sama-sama*

   (Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

h. Decimation is extreme condensation caused by a fast speech tempo with the risk of omitting important parts that might confuse the audience. In this strategy, meaning is often omitted to ensure the subtitles remain readable.

Example:

SL : So my trip to Aruba next week, which is just a basic, you know…

TL : *Jadi perjalananku ke Aruba minggu depan, kau tahu…*

   (Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

i. Deletion is a strategy that involves eliminating part or all of the source text which is considered less efficient and less important, and whose meaning can be obtained from other audiovisuals such

as images and sounds. This strategy is usually used in fast speech tempo.

Example:

SL   : My son, please, please, please buy a ticket.

TL   : *Anakku, tolong, tolong belilah tiket.*

       (Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

j. Resignation is used if there is no translation solution so that loss of meaning is unavoidable. Other audiovisual channels are not able to provide adequate explanation and if translated it will create ambiguity. For example [No translation].

Example:

SL   : It begins when the object of your affection…

TL   : No Translation

       (Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

4. *Subtitling Quality*

To make it easier for viewers to understand the contents of the text or the contents of the story in a film, the quality of a translation is very important. To find out the quality of translation, Jan Pedersen (2017) created a product that is used to assess the quality of interlingual subtitles. That is FAR model. FAR represents the three areas assessed by the model. The first area is Functional equivalence, i.e. how well the message or meaning is rendered in the subtitled translation. The second area is the Acceptability of the subtitles, i.e. how well the subtitles adhere to the target language norms. The third area is

Readability, i.e. how easy the subtitles are for the viewer to process. Actually, "how well" is somewhat misleading as the model is based on error analysis. The FAR model is based on error analysis, and each error is assigned a penalty point, which means that each version of the subtitle gets a score which makes it possible to compare the quality of the subtitles of different films or TV shows.

a. Functional equivalence

Functional equivalence is assessing the extent to which the message or meaning contained in the original text is conveyed in the subtitle translation. In this case, it is important to ensure that the meaning of the source text can be correctly understood by the viewer. There are 2 types of errors, namely semantic errors and stylistic errors.

(1) Semantic errors. Semantic errors occur when the subtitle translation cannot convey the message correctly, thereby affecting the audience's understanding of the content.The penalty points for semantic equivalence are minor: 0.5, standard: 1, and serious: 2. Minor errors are basically lexical errors which do not affect the plot of the film. Standard errors are subtitles that contain errors, but are still related to the true meaning and don't hinder the reader too much. Then serious errors are subtitles which are so wrong that it hinders the audience's understanding both leading to misunderstandings and disturbing the true meaning.

(2) Stylistic errors. Stylistic errors are not as serious as semantic errors, as they lead to distractions, not misunderstandings. The score for this is thus the same as for the NER model that is for minor 0.25, standard 0.5, and serious 1. The examples of stylistic errors are incorrect address terms, using the wrong register (too high or too low) or using other language that is not aligned with the original style (e.g. using modern language in historical films).

b. Acceptability

Acceptability is measuring the extent to which subtitles can be accepted. This involves aspects of word choice, language style, and cultural context. Good subtitles must conform to the norms of the target language and culture. There are three kinds of errors.

(1) Grammar errors. A serious grammar error makes the subtitles hard to read and/or comprehend. Minor errors are the pet peeves that annoy purists (e.g. misusing 'whom' in English). Standard errors fall in between. The penalty scores for grammar errrors are minor: 0.25, standard: 0.5, and serious: 1.

(2) Spelling errors. A minor error is any spelling error, standard errors change the meaning of the word, and serious errors would make a word impossible to read. The penalty scores for spelling errrors are minor: 0.25, standard: 0.5, and serious: 1.

(3) Idiomaticity errors. In this model, idiomaticity is not meant to signify only the use of idioms, but the natural use of language.

Errors that fall into this category are errors which sound unnatural in the target language. The main cause of these errors is the source of text interference, so that the result is "translationese". Translationese in translation studies is awkwardness or ungrammaticality of translation, such as due to overly literal translation of idioms or syntax (wordsense.eu). The penalty scores for idiomaticity errrors are minor: 0.25, standard: 0.5, and serious: 1.

c. Readability

Readability relates to how far viewers can easily read and understand subtitles. This involves consideration of font size and duration of subtitle display. There are 3 types of errors.

(1) Segmentation and spotting. Spotting errors are caused by bad synchronization 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 errors are when the semantic or syntactic structure of the message is not respected. The penalty scores for segmentation and spotting errrors are minor: 0.25, standard: 0.5, and serious: 1. Serious errors are only to do with spotting and not segmentation, and a serious spotting error would be when subtitles are out of sync by more than one utterance. A minor spotting error would be less than a second off, and a standard error in between these two extremes.

(2) Punctuation and graphics. The 'irrealis' use of italics is a good example: Italics are used in many countries 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. The same goes for the use of dashes. What decides how severe this error is depends on which guidelines are used to feed the model (within several possible variations) and the consistency of use. The penalty scores for punctuation and graphics errrors are minor: 0.25, standard: 0.5, and serious: 1.

(3) Reading speed and line length. The length of the subtitle line varies greatly and depends on the system used. Usually in the subtitling system (for example Aegisub) there is a feature to measure the number of characters. What an error in line length means for not having a line that is too long is because the line is slashed (so the ends are not shown), halved (so it can be more than two lines) or represented in a smaller font (which reduces readability), but still depends on the software. The reading speed for interlingual subtitles is now 15, or even 17 for some genres of streamed television. 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. The penalty scores for reading speed and line length errrors are minor: 0.25, standard: 0.5, and serious: 1.

5. Short Film *Tilik* (2018)

Tilik is a short film produced by Ravacana Films. Ravacana Films is a production house, based in Yogyakarta, which is an association of people who share the same vision to explore collective potential in the field of film. This production house was founded in 2015 and has produced audio-visual works such as short films, film series, and advertisements. They work can be enjoyed through festivals and the official YouTube channel "Ravacana Films". There are at least about 10 short films that can be watched for free through the official YouTube channel, and one of them is the short film *Tilik*.

Tilik is a Javanese language short film that lasts 32 minutes. This film was directed by Wahyu Agung Prasetyo and screenplay by Bagus Sumantono. A short film released in September 2018 and released on the official Ravacana Films YouTube channel in August 2020 so that the general public can watch it for free. The short film *Tilik* became one of the winners of the 2018 Maya Cup award in the Selected Short Story Film category in 2019. Also became an official representative at the Jogja-NETPAC Asia Film Festival 2018 and World Cinema Amsterdam 2019.

The film tells the story of a group of women who board a truck to visit the Lurah (head of the villager) who is being treated at the

hospital. Along the way, they had lots of conversations filled with gossip about Dian, a beautiful, attractive and independent woman. Bu Tejo smoothly spread stories depicting Dian as a troubled woman who could disturb the harmony of the household. While some people have doubts about the truth of the gossip, including Yu Ning, who emphasizes the importance of verifying information, but Bu Tejo remains steadfast in her beliefs. The conflict between Bu Tejo and Yu Ning, who is revealed to be Dian's sibling, grows more intense.

When the group of women arrived at the hospital, they were informed that Bu Lurah was still receiving intensive care and could not be visited. Bu Tejo blamed Yu Ning for the failure of their visit. At the end of the story, Dian entered a sedan where a middle-aged man was sitting, and she greeted him as *"Mas"* (an informal term for older brother). In their conversation, Dian expressed her worries and wondered if Fikri, Bu Lurah's son, would accept the situation if he found out that his father was going to marry Dian.

B. Previous Studies

Several people have done the same research. The first research was conducted by Nafira Ayu Ningtyas (2020), entitled "Subtitling Strategies and qualities of Flirting Styles in Shakespeare's in Love Movie". In her research, she is focused on identify the subtitling strategies and quality of flirting style in film. This study uses theory of Flirting style by Jeffrey at Hall's (2011), to analyze subtitling strategies she use theory by Gottlieb (1992) and subtitling quality by Jan Pedersen (2017). This study use

descriptive qualitative research design. The result is that there are 116 data of flirting style consisting of 2 data of traditional flirting, 20 data of playful flirting, 16 data of physical flirting, 22 data of polite flirting and 56 data of sincere flirting. The subtitling strategies used in the 116 data of flirting styles include 1 data use Imitation, 2 data use condensation, 11 data use paraphrase, 13 data use deletion, and 89 data use transfer. Then the results of the subtitling quality analysis by 3 raters using the FAR model are (1) Functional Equivalence: there are minor errors for semantic errors and stylistic errors. (2) Acceptability: there are minor errors for grammar errors, then no errors for spelling errors and idiomaticity errors. (3) Readability: there are no errors for segmentation and spotting, then minor errors for punctuation graphics, and reading speed line length.

The second research is from Rr. Gustin Zora Aveline (2015) entitled "Subtitling Strategies and Translation Readability of the Indonesia Subtitle of Maleficent Movie". The objective of this study are (1) To describe the subtitling strategies in the film entitled Maleficent. (2) To analyze which strategies are frequently occurred in the film subtitle of maleficent. (3) To investigate the translation readability level of the Indonesia subtitle in the Maleficent. This study use theory of subtitling strategies by Gottlieb (1992) and Nababan's theory of translation readability quality. This study use qualitative methods. The result of this study is translation by using paraphrase (18.16%), translation by using transfer (34.78%), translation by imitation (11.76%), translation by condensation (6.9%), translation by decimation (2.3%), and translation by

using deletion (26.1%). The result of readability quality is 3.033 (90.67%) very readable data, 280 (8.37%) data are readable enough, and 32 (0.96%) data are categorized as unreadable translation. It can be conclude that the translation of "Maleficent" film categorized as very readable translation.

The third research is from Indah Ramadani Alfitri (2017) with the title "Subtitling Strategies in Animation Film (An Analysis of English Indonesia Subtitling of the Frozen Movie)". The objective of the study are focused to describe the subtitling strategies found in every scene of the film that had been translated from English subtitle into Indonesian subtitle. This study use theory of subtitling strategies by Gottlieb (1992). This study use descriptive qualitative method. The result of this study is that there are 436 utterances which contain seven out of ten strategies there are Expansion (16,06%) , Paraphrase (11,9%), Transfer (37,4%), Imitation (6,9%), Condensation (12,38%), Deletion (12,61%), and Resignation (2,75%).

The next research from Muh Kholiq and Grace Soraya (2022) entitled "Subtitling Strategies of the Songs Translation in the Movie Entitled "Pitch Perfect". This study aimed to find out the subtitling strategies in songs played in the film. The researchers use theory subtitling strategies by Gottlieb (1992). This study use descriptive qualitative method. Then the result of the study is the six strategies found there are transfer strategy with 55.84% data, dislocation strategy with 14.28% data, paraphrase with 10.5% data, condensation with 6.5% data, decimation with 2.6% data, and resignation with 1.3% data.

The last research is from I Nyoman Aditya Darma (2014) with the title "An Analysis of Subtitling Strategies in the Magic of Belle Isle Movie". The aims of this research are (1) To describe the subtitling strategies found in the The Magic of Belle Isle film. (2) To analyze the most need used subtitling procedures to translate the script of The Magic of Belle Isle film into Indonesian. This study uses the theory of 10 subtitling strategies by Gottlieb (1998) and one translation strategy by Hariyanto (2005). This research uses descriptive qualitative methods. Then the results of this study are a translator using all translation strategies where the transfer strategy is a strategy that is most used by translators in translating the subtitles of the film "The Magic of Belle Isle".

The differences between the five previous studies and this research can be observed. The focus of analysis in the first previous study was on flirting style and subtitling strategy and quality, while the other four studies only analyzed subtitling strategies and quality. In contrast, this research will primarily focus on analyzing the function of gossip. Additionally, this study will also examine subtitling strategies and the quality of the subtitles to determine their effectiveness, whereas the previous four studies only analyzed subtitle strategies without considering the quality. Another noticeable difference is the language under analysis. Previous research examined Indonesian and English, while this study examined Javanese as the Source Language and English as the Target Language. This aspect makes this research particularly interesting, as there are limited studies that investigate Javanese and its translation into

English. Moreover, there is still limited research on subtitles containing gossip in films.

CHAPTER III

RESEARCH METHOD

A. Research Design

This study used a descriptive qualitative research design to analyze the data. Qualitative research is descriptive in nature as stated by Bogdan and Biklen (2007) that qualitative research is descriptive. The data collected take the form of words of pictures rather than number. This means that the data collected and analyzed is in a descriptive form, or presented in a narrative form. However, in this study also present an assessment with numbers to analyze the quality of translation on the object of this research.

In this study, it is necessary to analyze conversations between characters taken from short film *Tilik* and existing subtitles to analyze the strategy and quality of the translation. In accordance with the needs of the research conducted, this research require little data calculation but is more concerned with analyzing the collected data and explaining it narratively.

B. Data and Data Sources

This study uses a descriptive qualitative research design, so that the form of data in this study is in the form of text or sentences. This is in line with the opinion of Bogdan and Biklen (2007), who state that the data collected in qualitative research is primarily in the form of words or images, rather than emphasizing numbers. They also mention that the main data source for qualitative research is documents. In this study, the data source is the film *Tilik* which can be found on Ravacana Films' official YouTube channel.

C. Research Instruments

In accordance with Sugiyono (2013), the instrument in qualitative research is a person or human instrument, namely the researcher herself/himself. This research uses a descriptive qualitative research design, therefore there is only one research instrument, namely the researcher. It is the researcher who collects data, analyzes and draws conclusions during the research.

D. Data Collection Techniques

Data collection techniques play a pivotal role as strategic steps in research. According to Sugiyono (2013), the data collection techniques can be done by observation, interviews, questionnaires, documentation and a combination of the four. According to Arikunto (2010) The documentation method involves collecting data from written sources. Additionally, it also includes obtaining information from monumental works. In this study, researcher used data collection techniques by means of documentation. Here are the steps:

1. The first step is to watch the short film *Tilik* from the official YouTube channel Ravacana Films.

2. The second step is to transcribe the dialogue in the short film *Tilik* both the Javanese version and the English version in the form of subtitles.

3. The next step is to analyze data on the Javanese and English versions using the theory of gossip function, subtitle strategies, and quality.

4. The last is drawing a conclusion.

E. Data Validation Techniques

In order for the data to be reliable, validation is needed, in this research using validator. To determine that the data found are correct and the results of the analysis are correct, the researcher uses a validator to check it. In this case, the researcher asks for help from Mr. Muhammad Romdhoni Prakoso, M.Pd. as a validator who is capable, good, or expert, academically proven to master Javanese and English languages. This study also requires a rater to assess the quality of the subtitling. The researcher asked for help from Mrs. Fatkhuna'imah Rhina Zulkarnain, M.Hum. as a rater, which she is capable, good, and a master of quality assessment.

F. Data Analysis Techniques

After collecting data, the researcher conducted data analysis. According to Spradley (1980), there are four stages in the process of analyzing data there are domain analysis, taxonomy analysis, componential analysis, and discovering cultural theme.

1. Domain Analysis.

   According to Spradley (1980), the domain is the first stage to obtain a general and comprehensive description of the research object. Then determine which the data is and which not the data.

2. Taxonomy Analysis

   According to Spradley (1980), after determining the domain, the next step is taxonomy analysis, which describes the data in more detail. In this paper, the data that has been found is grouped into kinds of subtitling strategies and the quality according to the theories used.

Data	ST	TT	Gossip Function			
			HTL	SCD	BTH	CHT
1						
2						

Table 1. Taxonomy Analysis of Gossip Function

No.	Data	Subtitling Strategy									
		EX	PR	TF	IM	TC	DL	CD	DC	DT	RG
1											
2											

Table 2. Taxonomy Analysis of Subtitling Strategies

No.	Data	Subtitling Quality																																													
		Functional Equivalence								Acceptability														Readability														
		SME				STE				GRE				SPE				IDE				SSE				PGE				RLE			
		NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So
1																																	
2																																	

Table 3. Taxonomy Analysis of Subtitling Quality

3. Componential Analysis

According to Spradley (1980), componential analysis is looking for specific characteristics in each internal structure by contrasting the elements. In this paper, the researcher made a componential table to make it easier to show which type of data was found. After that, the most dominant data will be found.

Subtitling	Strategy	Subtitling Quality																																			Total Data
		F								A												R												
		SME				STE				GRE				SPE				IDE				SSE				PGE				RLE				
		NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	
Gossip Function	HTL																																	
	EX																																	
	PR																																	
	TF																																	
	IM																																	
	TC																																	
	DL																																	
	CD																																	
	DC																																	
	DT																																	
	RG																																	
	SCD																																	
	EX																																	
	PR																																	
	TF																																	
	IM																																	
	TC																																	
	DL																																	
	CD																																	
	DC																																	
	DT																																	
	RG																																	
	BTH																																	
	EX																																	
	PR																																	
	TF																																	
	IM																																	
	TC																																	
	DL																																	
	CD																																	
	DC																																	
	DT																																	
	RG																																	
	CHT																																	
	EX																																	
	PR																																	
	TF																																	
	IM																																	
	TC																																	
	DL																																	
	CD																																	
	DC																																	
	DT																																	
	RG																																	

Table 4. Example of Componential Table

4. Discovering Cultural Theme

After reading the componential table, conclusions will be found. Then an analysis of cultural themes was carried out. According to Spradley (1980), discovering cultural theme is the process of finding the relationship between the domain and the whole research, and then it is stated in the research title.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Findings

In this section, the researcher provides an examination of the research data. The researcher divides this chapter into two parts, namely, first, findings and second, discussion. The conclusions in this study are based on the problem statement of this research: the first is examining the gossip function in *Tilik*, the second is analyzing the subtitling strategy that contains the gossip function in *Tilik*, and the third is analyzing the subtitling quality in gossip function in *Tilik*.

Based on the data, 25 conversation data that contain gossip functions are found in the short film *Tilik* and 269 data subtitles. The amount of data in this study is different. Gossip function data is obtained from a conversation which consists of several dialogues with the same context. Meanwhile, subtitle data is taken and analyzed for every subtitle that appears on the screen or frame. Additionally, within a single dialogue from a character, it can be divided into more than 1 subtitle data. Therefore, the number of gossip function data with subtitles shows a significant difference. This data will be analyzed based on each problem statement.

1. The types of Gossip Function in the short film *Tilik*

The first aim of this research is to find out the gossip function in the short film *Tilik*. Every conversation in the dialogue is categorized according to the gossip function category to accomplish the first objective. To obtain the correct classification, researchers discuss the data with validators. The

table below shows the classification of gossip function in the short film *Tilik*.

No.	Gossip Function	Frequency
1	House-talk	1
2	Scandal	11
3	Bitching	5
4	Chatting	8
Total		25

Table 5. Types of Gossip Function

From the table above it can be seen that in the short film *Tilik*, four categories of gossip function have been found. There are 1 conversation data which is included in the house-talk category, 11 conversation data which is included in the scandal category, 5 conversation data which is included in the bitching category, and 8 conversation data which is included in the chatting category. The researcher takes several examples from the data and provides explanations for each category. Here is the analysis:

a. House-talk

The house-talk type of gossip function is related to the exchange of information that discusses the role of women in daily life and the household environment. House-talk usually includes discussing household tasks such as daily routines, cooking tips, cleaning, or how to care for children. House-talk also helps build and maintain social relationships and provides a sense of belonging in the community. There is 1 data of gossip function house-talk in this study, the explanation can be seen below:

Data 7

ST: *Mbak Yatik   : "Iyo, aku setuju karo Bu Tejo. Ojo Dian."*

> *Bu Tejo   : "Yo to"*
> *Mbak Yatik : "Bojoku iki lho senengane gatheli. Senengane*
> *   lirak lirik."*
> *Bu Tejo   : "Yo ojo tukaran ning kene."*
> *Mbak Yatik : "Jewer meneh po pye?"*

TT: Mrs Yatik   : "Yes, I agree with you, Bu Tejo. Don't pick
            Dian."
        Mrs Tejo   : "Yes."
        Mrs Yatik   : "My husband is so flirty, he always glancing at
            that filthy woman. Do you want more?"
        Mrs Tejo   : "Don't you dare, Trek."

The context in the data above begins with a conversation about changing the village head. When the conversation occurs, there are the characters Yu Ning, Mrs Tejo, Mrs Yatik, Gotrek (Mrs Yatik's husband), Yu Sam, and Mrs Tri. Gotrek suggested Dian as the new candidate for Lurah, but Mrs Tejo and MrsYatik opposed this because Dian was considered a bad and controversial woman. Mrs Yatik said, "My husband is so flirty, he always glancing at that filthy woman. ...." This is included in the house-talk type because it is a conversation that involves sharing experiences or information about the household, in this case, the husband's behavior. Apart from that, Mbak Yatik also tries to build social relationships with others.

b. Scandal

Scandal type of gossip function is related to sharing news or information that is considered sensational or controversial about individuals. Scandals often contain provocative stories or rumors. This revolves around the topic of infidelity, betrayal, or other

embarrassing behavior. There are 11 scandal categoory data in this research. The explanation can be seen below:

Data 1

ST: *Yu Sam*   *: "Fikri ki karo Dian ki opo bener sesambungan to,Bu?"*
     Bu Tejo   *: "Hah?"*
     Yu Sam   *: "Aku ki yo, krungu krungu Fikri ki mau mangkat ning rumah sakit ngeterke Bu Lurah iku karo Dian."*
     Bu Tejo   *: "Oo ho'o yo?"*
     Yu Sam   *: "Iyo!"*

TT: Yu Sam   : "Is it true that Fikri and Dian are in a relationship? I heard that he brought Mrs Mayoress to the hospital with her."
     Mrs Tejo   : "Really?"
     Yu Sam   : "Yes!"
     Mrs Tri   : "Are you sure?"
     Yu Sam   : "Yes, I am."

The context of this data is Yu Sam who feels strange about the young people Fikri (the village head's son) and Dian. Even though they were not relatives or close friends, Dian found out about the news that Bu Lurah had fallen ill and took her to the hospital. The data above includes the type of gossip function scandal. This was marked by Yu Sam's question "Is it true that Fikri and Dian are in a relationship?". Yu Sam expressed his assumptions about Dian and Fikri. Then continued with a statement which was the reason why Yu Sam asked about Fikri and Dian's relationship, "I heard that he brought Mrs Mayoress to the hospital with her." Where the statement contains a provocative story or news topic. This remark was also the beginning of the gossip about Dian. In other words,

this data is included in the scandal because it contains controversial statements or information about Dian.

Data 2

ST: Bu Tejo   : *"Dian ki gaweane opo yo? Kok jare ono sing tau ngomong yen gaweane ki ra genah ngnu kui lho. Kan mesake Bu Lurah to yen nganti ndue mantu gaweane ra nggenah ngunu kui lho yo. Ono sing tau ngomong yen gaweane Dian ki mlebu metu hotel ngono kui lho, terus ning mall karo wong lanang barang ki, gawean opo yo?"*

Yu Sam   : *"Mosok sih?"*

Yu Ning   : *"Lha yo sopo ngerti ngeterne tamu wisata to, Bu"*

Yu Sam   : *"Ooo, pantesan. Dian ki yo bocahe ki yo pancen semanak tur grapyak, Bu."*

Bu Tejo   : *"Kui lak ning deso kene. Nyo, nyo sak iki cobo delok. gae."*

Yu Sam   : *"Heh, iyo i. Bu delok Bu."*

Bu Tejo   : *"Gae delok ge."*

Yu Sam   : *"Mosok koyo ngene to potone, deloken ki?"*

Ibu-ibu   : *"Ya Allah."*

TT: Mrs Tejo : "I wonder what Dian does for living. I heard that she does inappropriate job. Poor our Mayoress if she's going to have that kind of in law. Someone said that she often rents a room and going to the mall with different guys. What kind of job is that?"

    Yu Sam   : "Really?"

    Yu Ning   : "Maybe she is accompanying tourists, who knows?

    Yu Sam   : "Hm, no wonder. Dian is such a really friendly and bubbly girl."

    Mrs Tejo : "That's what she does here, though. Try take a look at this now."

    Yu Sam   : "What is that? Guys come here, look at this. She poses like that?"

    Yu Sam   : (disgusted) "May God forgive her."
               (Everybody's gossiping)

The context in the data above is that Mrs Tejo talks about Dian, who has an inappropriate job and Dian, who often goes to hotels and goes to the mall with many different men. In Javanese culture, this is a bad thing. In ancient Javanese culture, in this case, a

woman must be someone who upholds her dignity, who usually

maintains good manners, does not leave the house often, and does

not go or leave the house with men other than father, husband and

family. The conversation above is included in the scandal type

because it reflects the sharing of sensational and controversial

information about Dian, it also reflects a provocative conversation

that caused controversy.

Data 3

ST: *Bu Tejo* : *"Nyambine akeh hoo pora? Yo ra mungkin gaweane mung siji. Tur yo mbuh nyambine karo opo. Yo cah wedok, nyambut gawe tur kok duite langsung akeh barang kui lho, kan yo pertanyaan to nik ngunu kui. Ho'o ra"*

Yu Ning : *"Bu Tejo, jenengan ki kok yo mbuk yo ra waton nik ngendikan."*

Bu Tejo : *"Lho, waton pye lho, Yu Ning ki? Lha sak deso ki ngomongke dian kabeh je. Ning facebook wae yo do rame ngunu kui lho. Delok wae to mau komene ki doan."*

TT: Mrs Tejo : "I'm sure she has plenty of side jobs, right? It's impossible she just got one job. But what's the other we don't know. A girl... just got a job, suddenly got that much money. Of course people asking around."

Yu Ning : "Bu (Mrs) Tejo, can you please not say something unreasonable?"

Mrs Tejo : "Unreasonable? Everybody's talking about her on Facebook already. Just look at those comments."

The data above is included in the type of gossip function scandal

because it reflects the sharing of sensational information and

controversy about Dian, namely a single woman who has just got

a job but already seems to have a lot of money, so she can afford

to buy various branded goods. Apart from that, Mrs Tejo said, "I'm sure she has plenty of side jobs, right? It's impossible she just got one job. But what's the other we don't know." It is a provocative statement that can cause bad gossip, slander and controversy. These remarks can also be said to be like slander which is not necessarily true in reality.

Besides data 1, 2, and 3, the type of gossip function scandal can be seen in data 4, 6, 7, 8, 9, 10, 11, and 12.

c. Bitching

The bitching type of gossip function is related to conversations characterized by venting, complaining, or expressing frustration or anger towards a person or situation. This type usually contains negative or critical comments that can serve as a form of emotional release. There are 5 data that include bitching in this study. The explanation can be seen below:

Data 10

ST: *Yu Ning*   : *"Mbuk yo uwes, ora sah nyebar fitnah Bu."*
     Yu Sam   : *"Ho'o, bener kui jarene Yu Ning."*
     Yu Sam   : *"Eh Bu Tejo, fitnah kui yo luih kejem timbangane pembunuhan."*
     Bu Tejo   : *"Aku ki yo ora fitnah, aku iki yo mung pengen jogo jogo wae ngnu lho."*
     Yu Sam   : *"Jogo jogo soko opo?"*
     Bu Tejo   : *"Yo jogo-jogo yen Dian kui sakjane wong wedok ra nggenah. Godan-godani bojo-bojone dewe. "*
     Bu Tri   : *"Yen ngnu kui yo iso dadi bener lho Bu."*

TT: Yu Ning   : "Enough, no need to slander about her."
     Yu Sam   : "I agree with Yu Ning."
     Yu Sam   : "Bu Tejo, slandering kills a thousand times."
     MrsTejo   : "I am not slandering about anything, I just want to take a precaution.

Yu Sam   : "From what?"
MrsTejo   : "From the fact that Dian is actually not a noble woman. She loves to flirt with our husbands.
MrsTri   : "That could be happening."

The context in the conversation above is when Mrs Tejo spread a lot of bad gossip about Dian, there were some rumors that were considered unreasonable so Yu Ning thought they were slander. The data above is included in the gossip function category Bitching in Mrs Tejo ".... Dian is actually not a noble woman. She loves to flirt with our husbands." Reflecting complaints and negative criticism about Dian by calling her a bad woman.

Data 15

ST: *Bu Tejo   : "Aku ki ngerti Yu Ning, aku ki bukane opo opo, jenengan ki sak jane yo seh naksanak karo Dian. Mulakno ket mau kui mbelani Dian terus. Aku ki mung ngandani bu-ibu ki lho, ben do waspada, nek Dian kui wong wedok sing ra nggenah, ho'o to? Ho'o ra?"*
Bu Tri   : "Ho'o Bu Tejo."
Bu Tejo   : "Dian kui klebu meresahkan warga, iso dadi ngganggu rumah tangga ning desane dewe lho. Bahaya kui, yo ra?"

TT: Mrs Tejo : "I don't mean to judge her or anything, and I know you are still related to her, right? That's why you are on her side all the time. I just want to tell them to take precautions that Dian is a threat. Right, ladies?"
Mrs Tri   : "You are right, Bu Tejo."
Mrs Tejo   : "Dian is disturbing our people, she could be a home wrecker. That's so dangerous."

The data above is included in the type of gossip function bitching because Mrs Tejo said "Dian is disturbing our people, she could be a home wrecker.". It is expressing an opinion or criticizing Dian

and considering Dian to be someone who threatens other people's households. This was marked by Mrs Tejo said that Dian was a "threat", "disturbing", and "a home wrecker" woman. Beside data 10 and 15, the type of gossip function Bitching can be seen in data 7, 13, and 14.

d. Chatting

Gossip function Chatting type is the most intimate form of gossip, where mutual self-disclosure occurs. Chatting involves sharing personal information about themselves or others. It is often used to build trust and intimacy between friends. There are 8 data that include chatting in this research. The explanation is below:

Data 1

ST: *Yu Sam*   *:"Fikri ki karo Dian ki opo bener sesambungan to,Bu?"*
     Bu Tejo   *: "Hah?"*
     Yu Sam   *: "Aku ki yo, krungu krungu Fikri ki mau mangkat ning rumah sakit ngeterke Bu Lurah iku karo Dian."*
     Bu Tejo   *: "Oo ho'o yo?"*
     Yu Sam   *: "Iyo!"*
     Bu Tri   *: "Tenane lho ah?"*
     Yu Sam   *: "Iyo Bu!"*
     Bu Tri   *: "Yu Sam ngerti kabare soko sopo lho?"*
     Yu Sam   *: "Tuh!"*
     Yu Ning   *: "Lha yo mau ki aku ki ditelfon karo Dian, ngabarke yen Bu Lurah kui ambruk, lha njur digowo ning rumah sakit to, Bu. Mulane aku ki ndang-ndang ngabari ibu-ibu kabeh ning kene ki, soko WhatsApp kui hlo ning grup e adewe."*

TT: Yu Sam   : "Is it true that Fikri and Dian are in a relationship? I heard that he brought Mrs Mayoress to the hospital with her."
     Mrs Tejo   : "Really?"
     Yu Sam   : "Yes!"
     Mrs Tri   : "Are you sure?"

Yu Sam : "Yes, I am."
Mrs Tri : "Who said that?"
Yu Sam : "Her!"
Yu Ning : "Dian called me, saying that our Mayoress (Bu Lurah) passed out. That's why they bring her to the hospital immidiately. That's why I told you all about it through our WhatsApp group."

The data above includes the chat type gossip function in Yu Ning's words: "Dian called me, saying that our Mayoress (Bu Lurah) passed out. That's why they brought her to the hospital immediately. That's why I told you all about it through our WhatsApp group." This involves sharing information or telling experiences that happened to oneself, namely Yu Ning, to others. Yu Ning also did this so that her friends would believe the news she was conveying.

Data 5

ST: *Bu Tejo* : *"Mulakne Yu Ning, sregepo moco berita soko internet, yo ra?"*
Bu Tri : *"Lha yo to Yu Ning."*
Bu Tejo : *"Dadine nek arek dijak ngomong nyambung ngunu lho, ho'o to?"*
Yu Ning : *"Lha ning kabeh kui rung karuan bener lho Bu Tejo, berita soko internet ki yo kudu dicek sik, ora mung waton dilek wae. Kelingan ora warga ndeso gone awakdewe ki mbiyen ki nate kapusan obat herbal sing di iklanke ning internet lho. Tenan kui."*

TT: Mrs Tejo : "That's why, it's time for you to upgrade your reading skill through internet. Okay?"
Mrs Tri : "True that, Sister."
Mrs Tejo : "So you know what we are talking about."
Yu Ning : "But not all of them are true.We have to double check them first, don't take it so blatantly. Remember when one of us being tricked by herbal medicine ad from the internet. It happened."

The data above is included in the Chatting type in Yu Ning's words ".... Remember when one of us is being tricked by herbal medicine ad from the internet. It happened.". This is because it reflects the sharing of information or topics and experiences that have occurred with local residents, namely being deceived by advertising a herbal medicine. Besides data 1 and 5, the type of gossip function Chatting can be seen in data 6, 7, 8, 10, 14, and 16.

2. **The type of Subtitling Strategy of Gossip Function in the short film** *Tilik*

The second objective of this study is to find the subtitling strategy of gossip function in the short film *Tilik*. In order to achieve the goal, every subtitle that contains a gossip function is classified based on Gottlieb's subtitling strategy theory. To get the truth of the subtitling strategy, researchers discuss the data with validators. There are the data of subtitling strategy on the gossip function found in this research:

No.	Type of Subtitling strategy	Frequency
1	Expansion	18
2	Paraphrase	102
3	Transfer	64
4	Imitation	50
5	Condensation	10
6	Deletion	25
	Total	269

Table 6. Types of Subtitling Strategy

There are ten subtitling strategies as proposed by Gottlieb, but from

the table above it can be seen that there are only six strategies used by translators in translating the gossip function in the short film *Tilik*. There are Expansion, Paraphrase, Transfer, Imitation, Condensation, and Deletion. Among these strategies, the most widely used strategy is Paraphrase, while the least used is Condensation. The analysis is presented below:

a. Expansion

Expansion is a strategy used by translators by adding words or descriptions due to differences in cultural nuances or grammatical features to eliminate ambiguity and explain the true meaning. There are 18 data included in this strategy. Here are some explanations:

Datum number: 009/EX/CHT

ST: "*Lha njur digowo ning rumah sakit to, Bu.*"

TT: "That's why **they** bring **her** to the hospital **immidiately**."

In the datum above, the translator uses the Expansion strategy to translate. This can be seen in "That's why they bring her to the hospital immidiately.", the translator gives additional words, namely "they", "her", and "immediately". To convey meaning, the translator provides additional information such as the subject and object of the sentence. Additional information is needed so that readers understand the meaning and avoid ambiguity due to differences in cultural nuances.

Datum number: 019/EX/SCD

ST: "*terus ning mall karo wong lanang barang ki,*"

TT: "and going to the mall with **different** guys,"

In the datum above, the translator uses the Expansion strategy to translate. This can be seen in the word "*wong lanang*" which is then translated as "different guys". The phrase "*wong lanang*" can be translated as "man/guy" in English, but the translator added the word "different" which means "*bedo*" in Javanese. Translators use this strategy to convey the implied meaning of the expression by adding adverbs.

Datum number: 088/EX/CHT

ST: "*muntah-muntah to mau?*"

TT: "**she** was throwing up **hard**"

In the datum above the translator uses the Expansion strategy to translate. This can be seen in "she was throwing up hard" which is given the additional information "she" and "hard". Due to differences in cultural nuances, translators provide additional information to convey the meaning. In this case the translator adds a subject and adverb.

Beside datum numbers 009, 019, and 088 expansion strategies can be seen in datum numbers 014, 068, 130, 137, 152, 180, 185, 190, 195, 212, 214, 223, 244, 255, dan 267.

b. Paraphrase

Paraphrase is a strategy used to change a phrase or sentence because the source text cannot be rearranged in the same order as the target text to maintain the same meaning. There are 102 data included in this strategy. Here are some explanations:

Datum number: 018/PR/SCD

ST: "*gawean e Dian ki mlebu metu hotel ngono kui lho,*"

TT: "she often rents a room"

The datum above shows that the translator used the Paraphrase strategy to translate. This can be proven in the words "*gawean e Dian*" and the phrase "*mlebu metu hotel*" which should be translated into "Dian's job" and "check in and out of the hotel". This term is rarely used in the target language and has a different meaning, so the translator translates it into "often" and "rents a room" to explain the meaning more clearly.

Datum number: 024/PR/SCD

ST: "*Nyo, sak iki cobo delok.*"

TT: "Try take a look at this now."

In the datum above it can be seen that the translator used the Paraphrase strategy to translate. This can be proven by the words "*sak iki cobo delok*" which should be translated as "now take a look". Because this sentence is rarely and not commonly used, the translator prefers to translate it as "try taking a look at this now". By using this strategy, readers can more easily understand the meaning of the source text.

Datum number: 041/PR/SCD

ST: "*Eh, lha yo mesti ki Dian dadi omongan to, Bu.*"

TT: "Of course everyone talks about her."

In the datum above the translator uses the Paraphrase strategy to

translate. This can be proven in "*lha yo mesti ki Dian dadi omongan to, Bu*." Which translates to "Of course everyone talks about her.". To convey meaning that is easy to understand, the translator uses an paraphrase strategy. The sentence "everyone talks about her" is the most commonly used word in the target language, so readers will more easily understand the meaning that is being conveyed.

Beside datum numbers 018, 024, and 041 paraphrasing strategies can be seen in datums 002, 004, 005, 006, 013, 015, 025, 026, 028, 030, 031, 032, 033, 035, 036, 038, 042, 043, 044, 045, 047, 048, 049, 050, 051, 056, 057, 059, 061, 063, 064, 066, 067, 071, 072, 079, 082, 083, 085, 086, 087, 089, 091, 095, 097, 098, 099, 100, 103, 104, 105, 106, 109, 112, 113, 118, 119, 121, 123, 124, 132, 138, 141, 142, 144, 145, 150, 151, 153, 157, 158, 160, 169, 170, 171, 175, 176, 179, 184, 186, 198, 199, 202, 208, 210, 211, 213, 225, 226, 231, 233, 238, 240, 242, 243, 250, 257, 259, dan 266.

c. Transfer

Transfer is a strategy that translates sentences or phrases in the source language/source text accurately and completely into the target language/target text. This strategy is usually used in dialogue with a slow tempo. There are 64 data that include this strategy. Here are some explanations:

Datum number: 034/TF/SCD

ST: "*Yo cah wedok...*"

TT: "A girl..."

From the datum above it can be seen that the translator uses a transfer strategy. This is proven in the phrase "*cah wedok*" which is translated as "a girl" in the target text. The translator translates the source text into its literal meaning in the target text. Thus, it is classified as a transfer strategy because the translator expresses the message literally, completely and accurately.

Datum number: 155/TF/SCD

ST: "*Sing penting ki adewe ki ndang tekan kono,*"

TT: "The important thing is we get there"

The datum above uses a transfer strategy. The translator translated the sentence "*Sing penting ki adewe ki ndang tekan kono,*" into "The important thing is we get there" which means translating according to its literal meaning without changing the form or adding anything..

Datum number: 156/TF/SCD

ST: "*tekan rumah sakit,*"

TT: "to the hospital"

In the datum above, the translator uses a transfer strategy. This can be seen in the source text "*tekan rumah sakit,*" which is translated as "to the hospital" which means the translator translates it to the literal meaning. Thus, it is classified as a transfer strategy because the translator conveys the message completely and accurately without any additions.

Beside datum numbers 034, 155, and 156, transfer strategies can be seen at datum 003, 008, 017, 020, 022, 023, 029, 040, 053, 054,

055, 058, 060, 062, 076, 078, 080, 081, 092, 093, 094, 101, 107, 108, 110, 111, 115, 122, 128, 129, 134, 135, 140, 146, 147, 149, 154, 159, 161, 164, 167, 172, 173, 191, 192, 193, 205, 206, 209, 216, 217, 232, 235, 236, 239, 241, 246, 253, 258, 262, dan 269.

d. Imitation

Imitation is a strategy used to maintain the same form of the original text and translation. This is often used especially in the names of people, cities, places, countries, brands, etc. There are 50 data included in this strategy. Here are some explanations:

Datum number: 001/IM/SCD

ST: "*Fikri ki karo **Dian** ki opo bener sesambungan to bu?*"

TT: "Is it true that **Fikri** and **Dian** are in a relationship?"

The datum above uses an imitation strategy. This can be seen in the source text "*Fikri ki karo Dian ki*" which is translated as "Fikri and Dian" in the target text. This uses an imitation strategy which is usually used to translate names of people, cities, places, etc. In this data the translator "Fikri" and "Dian" are people's names.

Datum number: 039/IM/SCD

ST: "*Lha sak deso ki ngomongke Dian kabeh je. Ning **Facebook** wae yo do rame ngunu kui lho.*"

TT: "Everybody's talking about her on **Facebook** already."

In the datum above the translator uses an imitation strategy in translating. This can be seen in the word "Facebook" which is translated by maintaining its form without changing anything.

Imitation is usually used to translate a name, in this case the name of social media.

Datum number: 187/IM/SCD

ST: "*Ngerti ra? Aku ki tau to dicritani karo **Panjul**.*"

TT: "Guys, **Panjul** once told me that"

In the datum above, it can be seen that the translator uses an imitation strategy in translating subtitles. This can be seen in "... *Aku ki tau to dicritani karo Panjul.*" Translate it as "... Panjul once told me that". In uses an imitation strategy for the word "Panjul" which is translated by maintaining its form without changing anything. And imitation is used to translate people's names, in this case "Panjul" is the person's name.

Beside datum numbers 001, 039, and 187, imitation strategies can be seen in datums 011, 012, 021, 037, 052, 069, 074, 077, 084, 090, 102, 117, 120, 126, 127, 133, 136, 139, 143, 148, 163, 166, 168, 177, 178, 183, 188, 189, 197, 200, 203, 204, 215, 218, 220, 221, 222, 224, 228, 237, 247, 248, 249, 252, 254, 256, and 263.

e. Condensation

Condensation is a strategy used to shorten text by condensing content that could be omitted, usually applied to the redundancy of spoken language. In this strategy, the meaning and form are still maintained according to the source text. This is also done in normal speech. There are 10 data that include this strategy. Here are some explanations:

Datum number: 065/CD/CHT

ST: "*Kelingan ora **warga ndeso gone awak dewe** ki mbiyen ki nate kapusan*"

TT: "Remember when **one of us** being tricked"

In the datum above the translator uses a condensation strategy to translate. This can be proven in the phrase "*warga ndeso gone awak dewe*" which is translated as "one of us". The translator shortens the text and condenses the content so that the meaning is readable. The translator uses a condensation strategy to convey the meaning well and also does not take up a lot of space.

Datum number: 116/CD/CHT

ST: "*desane dewe ki butuh **Lurah sing cak-cek sat-set** ngunu kae lho, ho'o to?*"

TT: "our village to have a **handy mayor**."

In the datum above the translator uses a condensation strategy in translating. This can be seen in the phrase "*Lurah sing cak-cek sat-set*" which is then translated as "handy mayor". This is because the word "handy" is the most appropriate word to translate the words "*cak-cek sat-set*". Apart from that, it can also be seen that the translator condenses the words so that the translation doesn't take up too much space.

Datum number: 174/CD/SCD

ST : "*Wong yo adewe ki ra ngerti to sak jane kondisine de'e ki koyo ngopo sak tenane.*"

TT : "We don't know what is her real deal."

In the datum above the translator uses the Condensation strategy to translate. This can be proven in the phrase "*sak jane kondisine de'e ki koyo ngopo sak tenane.*" Which translates to "her real deal". Translators shorten and condense content by eliminating some of the redundancies of spoken language. The phrases "*sak jane*" and "*sak tenan*" have the same meaning, namely "real". Translators use a condensation strategy to convey meaning and save space.

Beside datum numbers 065, 116, and 174, the condensation strategy can be seen in datums 016, 027, 070, 096, 165, 219, and 245.

f. Deletion

Deletion is a strategy that eliminates or removes part or all of text that is deemed unnecessary or less important for the audience because of the information that can be obtained from other audiovisual channels such as images and sound. In this strategy meaning is often omitted to ensure subtitles remain readable in fast speech. There are 25 data included in this strategy. Here are some explanations:

Datum number: 046/DT/SCD

ST: "*Mulakno rampung SMA dewek e ora kuliah.*"

TT: "That's why she didn't go to college."

In the data above, the translator uses a deletion strategy in translating. This can be proven in the phrase "*rampung SMA*" which was not translated or omitted by the translator because it was considered less important or less efficient. If the phrase "*rampung*

SMA" is translated into "finished high school", this will make the TT too long and less efficient. In this way, the translator removes parts of the text that are considered less important without changing the meaning.

Datum number: 075/DT/SCD

ST: "*Nah ono uwong muntah-muntah soko nduwur motor,*"

TT: "There was someone throwing up"

In the datum above, the translator uses a deletion strategy in translating. This can be seen in the phrase "*soko nduwur motor*" which is not translated or omitted. This phrase translates to "from the motorbike". However, the translator chose not to translate it or omitted that part because it was considered less important. In this way, the translator translates by eliminating parts of the text that are considered less important without changing the meaning.

Datum number: 182/DT/CHT

ST: "*Jogo-jogo soko opo?*"

TT: "From what?"

In the datum above the translator uses a deletion strategy to translate. This can be proven by the word "*Jogo-jogo*" which is not translated or deleted in TT. The translator translates by deleting parts of the text that are considered less important but the meaning is still conveyed. Apart from that, the conversation occurs quickly or in fast speech so that the reader will more easily grasp the meaning that is being conveyed.

Beside datum numbers 044, 075, and 182, deletion strategies can be seen in datums 007, 010, 046, 073, 114, 125, 131, 162, 181, 194, 196, 201, 207, 227, 229, 230, 234, 251, 260, 261, 264, 265, dan 268.

3. **Subtitling Quality of Gossip Function in the short film *Tilik***

The researcher used the FAR Model theory proposed by Jan Pedersen to analyze the subtitling quality of the gossip function in the short film *Tilik*. FAR Model is a tool for analyzing subtitle errors in three criteria: Functional Equivalence, Acceptability, and Readability. This model is used to evaluate the extent to which subtitles accurately represent the original meaning, and are also accepted and understood by viewers who speak the target language. These three criteria are used for error analysis and each error is given a penalty point score. To ensure the correctness of the score, the researcher asked the rater for help in assigning a score to the data.

a. Functional Equivalence

Functional Equivalence is used to evaluate the extent to which the message and meaning of the source text can be conveyed well in the subtitles. In this area there are two types of errors that may occur, namely semantic errors and stylistic errors. Semantic errors occur when a translation cannot convey the true meaning of the source text. This can make it difficult for viewers to understand the content. Semantic errors have a penality score of 0.5 for minor errors, 1 for standard errors, and 2 for serious errors. Meanwhile, stylistic errors occur when a translation does not maintain the style or norms of the source language. This may include choosing words that do not match

the tone or style of the original language, thus changing the intended impression or feel. The penalty score is 0.25 for a minor error, 0.5 for a standard error, and 1 for a serious error. The table below shows the quality assessment of the functional equivalence aspect of the gossip function in the short film *Tilik*.

Quality Assessment			Total Data	Total Score	Final Score
Functional Equivalence	Semantic Error	Minor (0.5)	6	3	1.030 (Standard)
		Standard (1)	234	234	
		Serious (2)	20	40	
	Stylistic Error	Minor (0.25)	70	17.5	0.126 (Minor)
		Standard (0.5)	23	11.5	
		Serious (1)	5	5	

Table 7. Functional Equivalence Score Table

1. Semantic Error

From the table above, there are 6 data that are included in the minor error which are in the datum numbers 006, 192, 203, 237, 241, and 256. There are 234 data that are included in the standard error in the datum number 001, 002, 004, 005, 007, 008, 009, 010, 011, 012, 013, 014, 015, 016, 017, 018, 019, 020, 021, 022, 023, 024, 025, 026, 028, 029, 030, 031, 032, 033, 035, 036, 037, 039, 040, 041, 042, 044, 045, 046, 047, 048, 049, 050, 051, 053, 054, 055, 056, 057, 058, 059, 060, 061, 062, 063, 064, 065, 066, 068, 069, 070, 071, 072, 073, 074, 075, 076, 077, 078, 079,

080, 081, 082, 083, 088, 089, 090,, 092, 093, 094, 096, 097, 098, 100, 101, 102, 104, 105, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 119, 120, 121, 122, 123, 124, 125, 126,, 127, 129, 135, 136, 137, 138, 139, 140, 141, 142, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 193, 194, 195, 196,198, 199, 200, 201, 202, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 230, 231, 232, 233, 234, 235, 236, 238, 239, 240, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, and 269. There are 20 data that are included in the serious error in the datum number 027, 034, 038, 043, 067, 085, 086, 087, 091, 095, 099, 103, 106, 118, 130, 132, 133, 134, 190, and 229. Then, 9 data are no error. To determine the quality of subtitles in the semantic aspect, researchers calculated the total score. The total score results are added up and then divided by the amount of data, namely 269. So, the final score is obtained. In the table (Table 7), it can be seen that the final score on Semantic error is 1.030, which means it is included in standard error. This means that the subtitle translation in the short film *Tilik* in the semantic aspect is in the middle, or a standard which is neither good nor bad. Here is example data.

Datum number **006/PR/SCD**

ST: "*Tuh!*"

TT: "Her!"

Based on the rater's perspective, this datum (006) is classified as minor error in semantic error of functional equivalence because "Her!" has the same meaning and does not affect the plot of the film. However, there was an error in the translation.

Datum number **007/DT/CHT**

ST: "*Lha yo mau ki aku ditelfon karo Dian*"

TT: "Dian called me"

Based on the perspective from the rater, datum 007 is classified as standard error. This is because the sentence in TT changes its meaning slightly due to the deleted phrase, although the actual meaning is maintained and does not hinder the audience too much in understanding the meaning.

2. Stylistic Error

As seen in the table above, there are 70 data included in Minor error in data numbers 002, 005, 007, 009, 017, 018, 027, 028, 035, 037, 042, 043, 044, 045, 047, 049, 050, 051, 055, 057, 058, 061, 076, 077, 078, 079, 080, 081, 082, 093, 096, 099, 100, 109, 114, 118, 123, 124, 125, 1 49, 150, 160, 164, 165, 166, 167, 168, 169, 172, 174, 175, 176, 177, 178, 187, 188, 189, 190, 198, 199, 200, 201, 202, 209, 2 15, 221, 244, 251, 258, and 261. There

are 23 data included in the standard error which are in the datum numbers 034, 036, 038, 048, 073, 074, 075, 085, 087, 088, 089, 097, 098 , 103, 105, 106, 129, 130, 132, 134, 145, 153, and 158. There are 5 data that are considered serious errors in datum numbers 067, 091, 095, 133, and 229. Then there are 171 data that have no errors . To determine the quality of subtitles in the semantic aspect, researchers calculated the total score. The total score results are added up and then divided by the amount of data, namely 269. So the final score is obtained. In the table (Table 7) it can be seen that the final score for stylistic error is 0.126, which means it is included in minor error. This means that the subtitles in the short film *Tilik* on the stylistic aspect is good quality. Here is example data.

Datum number **038/PR/SCD**

ST: "*Loh, waton piye lho, Yu Ning ki?*"

TT: "Unreasonable?"

Based on the perspective from the rater, this data is classified within standard error in stylistic error of functional equivalence. This is because the translation or TT experiences a shift in the original tone or style in ST. However, this does not prevent the audience from understanding the meaning.

Datum number **095/PR/CHT**

ST: "*Ho'o ra?*"

TT: "It is very different."

Based on the perspective of the rater, this data is classified within serious error in stylistic error of functional equivalence. This is because the translation in TT experiences a significant shift in tone and style.

In the semantic and stylistic aspects, the total score is 0.57. Thus, the subtitle for the film *Tilik* on Functional Equality has a subtitle quality in the middle, namely not too good and not bad because the score is standard, which means it is in the standard to serious range.

b. Acceptability

Acceptability refers to the extent to which the subtitle translation is acceptable and conforms to the norms or standards of the target language. This involves 3 aspects, namely Grammar error, Spelling error, and Idiomaticity error. Grammar errors refer to grammatical and sentence structure errors in translation. This includes using inappropriate words, incorrect word order, or using inconsistent tenses. Spelling errors refer to spelling mistakes in translation. The idiomaticity error occurs when subtitle translations do not use idioms or phrases that are common in the target language, so the translated text sounds strange or unnatural. In these three aspects, each aspect has a penalty score of 0.25 for minor error, 0.5 for standard error, and 1 for serious error.

The table below shows the quality assessment of the acceptability aspect of the gossip function in the short film *Tilik*.

Quality Assessment			Total Data	Total Score	Final Score
Acceptability	Grammar Error	Minor (0.25)	10	2.5	0.467 (Minor)
		Standard (0.5)	242	121	
		Serious (1)	2	2	
	Spelling Error	Minor (0.25)	0	0	0.004 (Minor)
		Standard (0.5)	0	0	
		Serious (1)	1	1	
	Idiomaticity Error	Minor (0.25)	1	0.25	0.001 (Minor)
		Standard (0.5)	0	0	
		Serious (1)	0	0	

Table 8. Acceptability Score Table

1. Grammar Error

As seen in the table above, there are 10 data that are included in minor error in data numbers 006, 034, 056, 060, 067, 082, 110, 137, 140, and 223. There are 242 data included in the standard error which are the datum numbers 002, 005, 007, 008, 009, 010, 011, 012, 013, 014, 015, 016, 017, 018, 019, 020, 021, 022, 023, 024, 025, 026, 027, 028, 029, 030, 031, 032, 033, 035, 036, 037, 038, 039, 040, 041, 042, 043, 044, 045, 046, 047, 0 48, 049, 050, 051, 053, 054, 055, 057, 058, 059, 061, 062, 063, 064, 065, 066, 068, 069, 070, 071, 072, 073, 074, 075, 076, 0 77, 078, 079, 080, 081, 083, 085, 086, 087, 088, 089, 090, 091, 092, 093, 094, 095, 096, 097, 098, 099, 100, 101, 102, 103, 1 04, 105, 106, 107, 108, 109, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120,

121, 122, 123, 124, 125, 126, 127, 129, 130, 1 32, 133, 134, 135,

136, 138, 139, 141, 142, 144, 145, 146, 147, 148, 149, 150, 151,

152, 153, 154, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165,

166, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179,

180, 181, 182, 183, 184, 185, 186, 1 87, 188, 189, 191, 193, 194,

195, 196, 198, 199, 200, 201, 202, 204, 205, 206, 207, 208, 209,

210, 211, 212, 213, 214, 215, 2 16, 217, 218, , 219, 220, 221, 222,

224, 225, 226, 227, 228, 230, 231, 232, 233, 234, 235, 236, 238,

239, 240, 242, 243, 244, 245 , 246, 247, 248, 249, 250, 251, 252,

253, 254, 255, 256, 257, 258, 259, , 60, 261, 262, 263, , 264, 265,

266, 267, 268, and 269.

There are 2 data that include serious errors in datum numbers 131 and 229. Then there are 15 data that have no errors. In the table (Table 8) it can be seen that the final score for grammar errors is 0.467, which means it is a minor error. This means that the subtitles in the short film *Tilik* in terms of grammar, are generally of good quality because the errors are minor. Here is the example of data.

Datum number **131/DT/HTL**

ST: yo ojo tukaran ning kene.

TT: -

Based on the perspective of the rater, this data is classified as serious error in grammar error of acceptability. In datum 131, ST is not translated into the target language. This causes the ST

error to be unable to be measured, so it is considered a serious error.

2. Spelling Error

   As seen in the table above, there are 10 data that are included in Minor error in data numbers 006, 034, 056, 060, 067, 082, 110, 137, 140, and 223. There are 242 data included in the standard error which are the datum numbers 002, 005, 007, 008, 009, 010, 011, 012, 013, 014, 015, 016, 017, 018, 019, 020, 021, 022, 023, 024, 025, 026, 027, 028, 029, 030, 031, 032, 033, 035, 036, 037, 038, 039, 040, 041, 042, 043, 044, 045, 046, 047, 0 48, 049, 050, 051, 053, 054, 055, 057, 058, 059, 061, 062, 063, 064, 065, 066, 068, 069, 070, 071, 072, 073, 074, 075, 076, 0 77, 078, 079, 080, 081, 083, 085, 086, 087, 088, 089, 090, 091, 092, 093, 094, 095, 096, 097, 098, 099, 100, 101, 102, 103, 1 04, 105, 106, 107, 108, 109, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 129, 130, 1 32, 133, 134, 135, 136, 138, 139, 141, 142, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 1 87, 188, 189, 191, 193, 194, 195, 196, 198, 199, 200, 201, 202, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 2 16, 217, 218, , 219, 220, 221, 222, 224, 225, 226, 227, 228, 230, 231, 232, 233, 234, 235, 236, 238, 239, 240, 242, 243, 244, 245 , 246, 247, 248, 249, 250, 251, 252,

253, 254, 255, 256, 257, 258, 259, , 60, 261, 262, 263, , 264, 265, 266, 267, 268, and 269.

There are 2 data that are considered serious errors in datum numbers 131 and 229. Then, as seen in the table above, there are 0 data that are included in minor errors. There are 0 data included in the standard error. There is 1 data which is considered a serious error in datum number 131. Then there are 268 data which have no error. In the table (Table 8) it can be seen that the final score for spelling errors is 0.0037, which means it is included in minor errors. This means that the subtitles in the short film *Tilik* in terms of spelling has good quality. Below is an example of data that contains 15 data with no errors. This means that the subtitles in the short film *Tilik* in terms of spelling, are generally of good quality because the errors are minor. Here is the example of the data

Datum number **021/IM/SCD**

ST: "*Dian ki yo bocahe ki yo pancen*"

TT: "Dian is such a really"

Based on the perspective of the rater, this data (021) is classified as no error in spelling error of acceptability. This is because the spelling in TT is good so it is included in no error.

3. Idiomaticity Error

As seen in the table above, there are 1 data included in the Minor error in data number 001. There are 0 data included in the standard error. There are 0 data which is considered a serious

error. Then there are 268 data with no errors. In the table (Table 8) it can be seen that the final score for idiomaticity error is 0.001, which means it is included in minor error. This means that the subtitles in the short film *Tilik* in terms of idiomaticity, are of good quality because there are minor errors. Here is an example of data.

Datum number **124/PR/BTH**

ST: "*Yuh ojo, ojo banget, mit-amit mit- amit mit-amit.*"

TT: "- Plese don't let her.

- Knock on woods."

Based on the perspective of the rater, datum 124 is classified into no error in idiomaticity error of acceptability. This is because the TT uses idioms correctly so there are no errors.

In the aspects of Grammar, Spelling and Idiomaticity, the score was found to be 0.157. Thus, the subtitles for the film *Tilik* on Acceptability have good subtitle quality because the score is minor.

c. Readability

Readability refers to the ease with which the subtitle text can be read and understood by the audience. This involves considerations about font size, subtitle display duration, and sentence shrinkage. There are 3 aspects of readability, namely segmentation & spotting error, puctuation & graphics error, and reading speed & line length. Segmentation & spotting error refers to the division of text into smaller units such as paragraphs, sentences, or phrases and the

accurate placement of text within frames. Punctuation & graphic errors focus on the use of commas, periods, or exclamation marks as well as graphic elements such as images or tables in text to improve clarity and understanding. Reading speed & line length assesses the speed at which subtitles appear on the screen and the line length to ensure they are easy for viewers to read and follow. These aspects have the same penalty score, namely 0.25 for minor error, 0.5 for standard error, and 1 for serious error. The table below shows the quality assessment of the readability aspect of the gossip function in the short film *Tilik*.

Quality Assessment			Total Data	Total Score	Final Score
Readability	Segmentation & Spotting Error	Minor (0.25)	4	1	0.004 (Minor)
		Standard (0.5)	0	0	
		Serious (1)	0	0	
	Punctuation & Graphics Error	Minor (0.25)	2	0.5	0.002 (Minor)
		Standard (0.5)	0	0	
		Serious (1)	0	0	
	Reading Speed & Line Length	Minor (0.25)	263	65.75	0.25 (Minor)
		Standard (0.5)	6	3	
		Serious (1)	0	0	

Table 9. Readability Score Table

1. Segmentation and Spotting Error

As seen in the table above, there are 4 data that are included in the Minor error in data numbers 001, 012, 013, and 080. There

are 0 data that are included in the standard error. There are 0 data which is considered a serious error. Then there are 265 data with no errors. To determine the quality of subtitles in the segmentation and spotting aspects, researchers calculated the total score. After that, the total score is added up and then divided by the amount of data, namely 269. So we get the final score. In the table (Table 9) it can be seen that the final score for segmentation and spotting error is 0.004, which means it is included in minor error. This means that the subtitles in the short film *Tilik* in the aspect of segmentation and spotting are of good quality because there are minor errors. Here is example data

Datum number **010/DT/CHT**

ST: "*Mulane aku ki ndang-ndang ngabari ibu-ibu kabeh ning kene ki*"

TT: "That's why I told you all about it"

Based on the perspective of the rater, datum 010 is classified into no error in segmentation and spotting error of readability. This is because the subtitles or TT appear and disappear at the right time. This means neither faster nor slower.

Datum number **011/IM/CHT**

ST: "*soko WhatsApp kui hlo ning grup e adewe*"

TT: "through our WhatsApp group."

In datum, 011 is the same as 010, apart from the fact that it is still connected or the subtitles are still connected, the

appearance and disappearance of TT has no errors. This means it doesn't appear too quickly and doesn't disappear more slowly, so it falls into no error.

2. Punctuation and Graphics Error

As seen in the table above, there are 2 data included in the Minor error in data numbers 001 and 042. There are 0 data included in the standard error. There are 0 data which is considered a serious error. Then there were 267 data with no errors. To determine the quality of subtitles in terms of punctuation and graphics, researchers calculated the total data score. After that, the total data scores are added up and then divided by the total data, namely 269. So the final score is obtained. In the table (Table 9) it can be seen that the final score for punctuation and graphics error is 0.002, which means it is included in minor error. This means that the subtitles in the short film *Tilik* in terms of punctuation and graphics are of good quality because there are minor errors. Here is example data

Datum number **004/PR/SCD**

ST: "- *Tenane lho ah?*

- Iyo Bu!"

TT: "- Are you sure?

- Yes, I am."

Based on the perspective of the rater, datum 044 is classified into no error in punctuation & graphics error of reradability. This

is because the TT is correct, there are no errors in the use of punctuation.

3. Reading Speed and Line Length

As seen in the table above, there are 263 data included in Minor error in data numbers 001, 002, 003, 004, 005, 006, 007, 008, 009, 010, 011, 012, 013, 014, 015, 016, 017, 018, 019, 020, 021, 022, 023, 024, 025, 026, 027, 030, 031, 032, 033, 034, 035, 036, 037, 038, 039, 040, 041, 0 42, 043, 044, 045, 046, 047, 048, 049, 050, 051, 052, 053, 054, 055, 056, 057, 058, 059, 060, 061, 062, 063, 064, 065, 066, 0 67, 068, 069, 070, 071, 072, 073, 074, 075, 076, 077, 078, 079, 080, 081, 082,083, 084, 085, 086, 087, 088, 089, 090, 091, 09 2,093, 094, 095,096, 097, 098, 099, 100, 101, 102,103 104,105,106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 1 20, 121, 122, 123, 124 , 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149 , 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174 , 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199 , 200, 201, 202, 203, 204, 205, 206, 207, 208, 210, 211, 212, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226 , 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, , 244, 245, 246, 247, 248, 249, 250 , 251, 252, 253, 254, 255, 256, 257, 258, 259,

260, 261, 262, 263, 265, 266, 268, and 269. There are 6 data included in the standard error which is in datum number 028 , 029, 209, 213, 264, and 267. There are 0 data which are considered serious errors. Then there is 0 data with no error.

To determine the quality of subtitles in terms of reading speed and line length, researchers calculated the total score. After that, the total scores are added up and then divided by the total data, namely 269. So the final score is obtained. In the table (Table 9) it can be seen that the final score for reading speed and line length error is 0.25, which means it is included in minor error. This means that the subtitles in the short film *Tilik* in terms of reading speed and line length are of good quality because the error is minor. Here is example data.

Datum number **028/PR/SCD**

ST: "*Mangkane do ndue HP kui ora mung dinggo nggaya tok,*"

TT:　　　"You need to learn to use

　　　your phone not only to show off,"

Based on the perspective of the rater, datum 028 is classified into standard error in reading speed & line length error of readability. This is because the subtitle translation is too long and exceeds the permitted limit. Subtitles become less efficient and difficult to read because they are too long so they are included in the standard error.

In the aspects of Segmentation & Spotting, Punctuation & Graphics and Reading Speed & Line Length, the score was found to be 0.087. Thus, the subtitles for the film *Tilik* on Readability have good subtitle quality because the score is minor.

B. Discussion

To identify cultural themes in this research, as mentioned during data analysis, it is necessary to display all variables in a table called the component table. This table aims to describe the relationship between each variable. The componential table shows how the first research question influences the second research question and its impact on the third research question.

The componential table below shows how each variable is related to one another. The way to read the table is from left to right. For example, in the gossip function of the House-talk type there is 1 data which is translated using the Expansion strategy, in the semantic aspect the data is included in serious error, in the stylistic aspect it is included in the standard error, in the grammar aspect it is included in the standard error, in the spelling aspect it is included in the standard error, the idiomaticity aspect includes no errors, the segmentation and spotting aspect includes no errors, the punctuation and graphics includes no errors, also reading speed and line length. After that it will be found that the average quality of the translated subtitles is good quality.

Subtitling		Strategy	n	SME NE	SME Mn	SME St	SME So	STE NE	STE Mn	STE St	STE So	GRE NE	GRE Mn	GRE St	GRE So	SPE NE	SPE Mn	SPE St	SPE So	IDE NE	IDE Mn	IDE St	IDE So	SSE NE	SSE Mn	SSE St	SSE So	PGE NE	PGE Mn	PGE St	PGE So	RLE NE	RLE Mn	RLE St	RLE So	Total Data
Gossip Function	HTL	EX	1				1			1				1		1				1				1				1				1				8
		PR	1				1			1				1		1				1				1				1				1				
		TF	2	1		1		1		1		1		1		2				2				2				2				2				
		IM	3			2	1	2			1			3		3				3				3				3				3				
		TC	0																																	
		DL	0																																	
		CD	0																																	
		DC	0																																	
		DT	1	1				1							1				1	1				1				1				1				
		RG	0																																	
	SCD	EX	7			6	1	6	1			1	1	5		7				7				7				7				7				138
		PR	57		1	52	4	25	23	9		1	3	53		57				57				56	1			56	1			56	1			
		TF	39	3	1	33	2	26	11	2		4	2	33		39				39				38	1			39				37	2			
		IM	22	3	1	18		13	8	1		5		17		22				21	1			20	2			21	1			22				
		TC	0																																	
		DL	0																																	
		CD	5			4	1	2	3					5		5				5				5				5				5				
		DC	0																																	
		DT	8			8		5	1	2				8		8				8				8				8				8				
		RG	0																																	
	BTH	EX	4			4		3	1					4		4				4				4				4				4				36
		PR	14			14		11	3					14		14				14				14				14				13	1			
		TF	6		1	5		6				1		5		6				6				6				6				6				
		IM	8		1	7		7	1			1		7		8				8				8				8				8				
		TC	0																																	
		DL	0																																	
		CD	2			2		2						2		2				2				2				2				2				
		DC	0																																	
		DT	2			2			2					2		2				2				2				2				2				
		RG	0																																	
	CHT	EX	6			6		4	1	1		1		5		6				6				6				6				5	1			87
		PR	30			22	8	17	5	5	3		1	29		30				30				30				30				30				
		TF	17			17		14	3				2	15		17				17				17				17				17				
		IM	17	1	1	15		14	3			1		16		17				17				17				17				17				
		TC	0																																	
		DL	0																																	
		CD	3			3		2	1					3		3				3				3				3				3				
		DC	0																																	
		DT	14			13	1	10	3		1			13	1	14				14				14				14				13	1			
		RG	0																																	

Column groups: SME, STE = Functional Equivalence; GRE, SPE, IDE = Acceptability; SSE, PGE, RLE = Readability (all under "Subtitling Quality"). Each measure group has sub-columns NE, Mn, St, So.

Table 10. Componential Tabel

In this study, 269 data were found. The data was analyzed based on three aspects, namely the type of gossip function, subtitling strategy of the gossip function, and subtitling quality of the gossip function. For the gossip function type, researchers found 138 scandal data, 87 chatting data, 36 bitching data, and 8 house-talk data. Meanwhile for subtitling strategies, researchers found 102 data using the paraphrase strategy, 64 data using the transfer strategy, 50 data using the imitation strategy, 25 data using the deletion strategy, 18 data using the expansion strategy, and 10 data using the condensation strategy. Based on the componential table above, here is the explanation.

There were 57 of 138 scandal data that were translated using the paraphrase strategy in the short film *Tilik*. In the type of scandal that uses a paraphrase strategy in the semantic aspect, there are 52 data for standard error, 4 data for serious error and 1 data for minor error. In the stylistic aspect, 25 data are included with no errors, 23 data are for minor errors, and 9 data are for standard errors. In the grammar aspect, 53 data is standard error, 3 data is for minor error, and 1 data is for no error. In spelling aspect 57 data or all the data including no error. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, 56 data are included in the no error, and 1 data includes a minor error. In punctuation and graphics, 56 data have no error, and only 1 data includes a minor error. Then, reading speed and line length contain 56 data, including minor errors and 1 standard error data.

There are 39 of 138 scandal data translated using the transfer strategy in the short film *Tilik*. In the type of scandal that uses a transfer strategy, it is found that the semantic aspect contains 33 data for standard error, 3 data for no error, 2 data for serious error, and 1 data for minor error. In the stylistic aspect, there are 26 data with no errors, 11 data for minor errors, and 2 data for standard errors. In grammar aspects, 33 data are standard errors, 4 data are for no errors, and 2 data are for minor errors. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, there are 38 data included in the no errors, and 1 data has a minor error. In punctuation and graphics, all data includes no errors. Then, reading speed and line length, there are 37 data including minor errors, and 2 standard error data.

There are 22 of 138 scandal data translated using the imitation strategy in the short film *Tilik*. In the type of scandal that uses the imitation strategy, it is found in the semantic aspect there are 18 data for standard error, 3 data for no error, and 1 data for minor error. In the stylistic aspect there are 13 data including no error, 8 data for minor error and 1 data for standard error. In grammar aspect, 17 data include standard error and 5 data are for no error. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, there is only 1 data error, namely minor error, 21 data including no error. In the segmentation and spotting aspect, there are 20 data were included in the no errors and 2 data include minor error. In punctuation and graphics there are 21 data including no error, and 1 data include minor error. Then reading speed and line length are all data with no error.

There are 8 data of 138 scandal data translated using the deletion strategy in the short film *Tilik*. In the type of scandal that uses a deletion strategy, it is found in the semantic aspect of the data there all data including the standard error. In the stylistic aspect there are 5 data including no error, 2 data for standard error, and 1 data for minor error. In the grammatical aspect, all data includes standard errors. In the spelling aspect, all data includes no error. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data is included in the no errors. In punctuation and graphics all data includes no errors. Then the reading speed and line length contain all the data including minor errors.

There are 7 data of 138 scandal data translated using an expansion strategy in the short film *Tilik*. In the type of scandal that uses an expansion strategy, it is found in the semantic aspect there are 6 data for standard error and 1 data for serious error. In the stylistic aspect there are 6 data including no error and 1 data for minor error. In grammar aspect, 5 data are standard errors, 1 data is for no error, and 1 data is for minor error. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data is included in the no errors. In punctuation and graphics all data includes no errors. Then the reading speed and line length data are all included in the minor error.

There are 5 data of 138 scandal data translated using the condensation strategy in the short film *Tilik*. In the type of scandal that uses the condensation strategy, the semantic aspect there are 4 data for standard

error and 1 data for serious error. In the stylistic aspect there are 3 data for minor errors and 2 data including no errors. In the grammatical aspect, all data includes standard errors. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data is included in the no errors. In punctuation and graphics all data includes no errors. Then the reading speed and line length data are all included in the minor error.

There are 30 of 87 chatting data translated using a paraphrase strategy in the short film *Tilik*. In the type of chatting that uses a paraphrase strategy, in the semantic aspect there are 22 data for standard error and 8 data for serious error. In the stylistic aspect there are 17 data including no errors, 5 data for minor errors, 5 data for standard errors, and 3 data for serious errors. In grammar aspect 29 data includes standard errors and 1 data is for minor errors. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics all data includes no errors. Then the reading speed and line length data are all included in the minor error.

There are 17 of 87 chatting data translated using the transfer strategy in the short film *Tilik*. In the type of chatting that uses a transfer strategy in the semantic aspect, it is found that all data is included in the standard error. In the stylistic aspect there are 14 data including no errors and 3 data for minor errors. In grammar aspect, 15 data include standard errors and 2 data are for minor errors. In the spelling aspect, all data includes no errors. In the

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idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics all data includes no errors. Then the reading speed and line length data are all included in the minor error.

There are 17 of 87 chatting data translated using a transfer strategy. In the type of chatting that uses a transfer strategy in the semantic aspect, there are 15 data include standard errors, 2 data include minor errors, and 1 data included in no error. In the stylistic aspect there are 14 data including no errors and 3 data for minor errors. In grammar aspect 16 data includes standard error and 1 data includes no error. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics all data includes no errors. Then the reading speed and line length data are all included in the minor error.

There are 14 of 87 chatting data translated using a deletion strategy. In the chatting type that uses a deletion strategy in the semantic aspect, there are 13 data including standard errors and 1 data including serious errors. In the stylistic aspect there are 10 data including no errors and 3 data for minor errors, and 1 data for serious errors. In the grammar aspect, 13 data include standard errors and 1 data includes serious errors. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics all data includes no errors. Then reading speed

and line length 13 data are included in the minor error and 1 data is included in the standard error.

There are 6 of 87 chatting data translated using an expansion strategy. In the chatting type that uses an expansion strategy in the semantic aspect, all data includes standard errors. In the stylistic aspect, there are 4 data with no errors, 1 data with minor errors, and 1 data with standard errors. In the grammar aspect, there are 5 data containing standard errors and 1 data with minor errors. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics, all data includes no errors. Then, reading speed and line length 5 data are included in the minor error, and 1 data is included in the standard error.

There are 3 of 87 chatting data that translated using a condensation strategy. In the type of chat that uses a condensation strategy on the semantic aspect, all data includes standard errors. In the stylistic aspect, there are 2 data including no errors and 1 minor error data. In the grammar aspect, all data includes standard errors. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data has no errors. In punctuation and graphics all data includes no errors. Then the data of reading speed and line length are all included in the minor error.

There are 14 of the 36 bitching data that were translated using a paraphrase strategy. In the bitching type that uses a paraphrase strategy in the semantic aspect, all data includes standard error. In the stylistic aspect, there are 11 data with no errors and 3 data with minor errors. In aspect grammar, there are 14 data including standard errors. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics, all data includes no errors. Then, reading speed and line length 13 data is included in no error and 1 data is included in minor error.

There are 8 of 36 bitching data that were translated using an imitation strategy. In the bitching type that uses the imitation strategy in the semantic aspect, there are 7 data with standard error and 1 data with minor error. In the stylistic aspect, there are 13 data for minor errors and 7 data including no errors. In aspect grammar, there is 1 data including no errors and 7 data for standard errors. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics, all data includes no errors. Then, the reading speed and line length of all data with minor errors.

There are 6 of 36 bitching data that were translated using a transfer strategy. In the bitching type that uses a transfer strategy in the semantic aspect, there are 5 data with standard error and 1 data with minor. In the stylistic aspect, all data is included with no error. In the grammar aspect,

there are 5 data with the standard error and 1 data with the no error. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics, all data includes no errors. Then, reading speed and line length, all data with minor errors.

There are 4 of 36 bitching data that were translated using an expansion strategy. In the bitching type that uses an expansion strategy in semantic aspects, all data includes standard error. In the stylistic aspect, 3 data are included in no error, and 1 data is included in minor error. In the grammar aspect, all data includes standard errors. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics, all data includes no errors. Then, reading speed and line length, all data with minor errors.

There are 2 of 36 bitching data that were translated using a condensation strategy. In the bitching type that uses a condensation strategy in the semantic aspect, all data includes standard error. In the stylistic aspect, all data is included with no errors. In the grammatical aspect, all data includes standard errors. In the spelling aspect, all data includes error numbers. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics, all data includes no errors. Then, reading speed and line length, all data with minor errors.

There are 2 of 36 bitching data that were translated using a deletion strategy. In the bitching type that uses a deletion strategy in the semantic aspect, all data includes standard error. In the stylistic aspect, all data includes minor errors. In the grammatical aspect, all data includes standard errors. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics, all data includes no errors. Then, reading speed and line length, all data with minor errors.

There are 3 of 8 house-talk data that are translated using an imitation strategy. The type of house-talk that uses an imitation strategy in the semantic aspect has 2 data that fall within the standard error and 1 data that is considered a serious error. In the stylistic aspect, there are 2 data, which are included with no error and 1 data which is a serious error. In the grammatical aspect, all data includes standard errors. The spelling aspect includes no errors. The idiomaticity aspect includes no errors. Segmentation and spotting aspects are included in the no errors. The punctuation and graphics with no errors. In reading speed and line length, all data includes minor errors.

There are 2 of 8 house-talk data that were translated using a transfer strategy. In the house-talk type that uses a transfer strategy in the semantic aspect, there is 1 data including no error and 1 data including standard error. In the stylistic aspect, there is 1 data included in the no error and 1 data included in the standard error. In aspect grammar, there is 1 data for no error and 1 data including standard error. In the spelling aspect, all data includes

no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics, all data includes no errors. Then, reading speed and line length, all data with minor errors.

There is 1 data house-talk type of gossip function, which is translated using an expansion strategy. The kind of house-talk that uses an expansion strategy in semantic aspect 1 of the data is a serious error. In the stylistic aspect, all data is included in the standard error. In the grammatical aspect, all data includes standard errors. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics, all data includes no errors. Then, reading speed and line length, all data including minor errors.

There is 1 of 8 house-talk data that were translated using a paraphrase strategy. The type of house-talk that uses a paraphrase strategy in semantic aspect 1 of the data is a serious error. In the stylistic aspect, all data is included in the standard error. In the grammatical aspect, all data includes standard errors. In the spelling aspect, all data includes no errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics, all data includes no errors. Then, reading speed and line length, all data including minor errors.

There is 1 of 8 house-talk data that translated using a deletion strategy. In the house-talk type that uses a deletion strategy in the semantic aspect, there is 1 data including no error. In the stylistic aspect, all data is included with no error. In the grammatical aspect, all data includes serious errors. In the spelling aspect, all data includes serious errors. In the idiomaticity aspect, all data includes no errors. In the segmentation and spotting aspect, all data includes no errors. In punctuation and graphics, all data includes no errors. Then, the reading speed and line length of all data with minor errors.

Based on the explanation above, the cultural theme is present. In the short film *Tilik*, the most dominant data that used the gossip function is Scandal, translated using a paraphrase strategy and has good subtitling quality. In gossip scandal, according to Jones (1980), is the function associated with sharing news or information that is considered conrtoversial, embarrassing, or shocking about others. According to Jones (1980) Gossip scandal is often considered a malicious slander. It contributes to a deeper comprehension of why individuals dislike gossip, because gossiping can provide valuable insights into individual goals, group dynamics, and collective behavior (Giardini & Wittek, 2019) in (Rosida et al., 2023).

Then, to maintain the meaning, the translator uses Paraphrase strategy in translating. According to Gottlieb (1992), paraphrase is a strategy used when the ST sentence cannot be rearranged in the same order in the TT. The use of the paraphrase strategy is closely related to the scandal gossip function in the short film *Tilik*. Paraphrase is a strategy that forms a

new sentence to maintain the meaning. To convey the meaning of the film, which is the malicious gossip about Dian, the translator must be smart in word choice and understand the context of the film so that the meaning is conveyed well. This is because there are differences in conveying gossip or different ways of gossiping in Javanese and English.

In Javanese, especially in the short film *Tilik*, gossip is always initiated with "*Ngerti ra? Aku ki tau to diceritani karo Panjul*" or "*Eh Yu Sam, kiro-kiro menurutmu ki...*". Javanese gossip is always delivered with wordy language and also softened language so as not to hurt the people who hear it too much. Sometimes the meaning is well implied. This is also the same as in (Lestari, et al., (2021) "*Anak ro mbokne padha dene tekone, utange pirang-pirang, kabeh uwong ditembungi utang. Urip kakehan utang merga gaya hidupe ora ngugak kahanan*" and "*Anake Pak Eko pancen pinter, nyatane bocahe entuk juara terus merga pancen sregep sinau saben dinane*". Whereas in English, it is different. In english, gossiping start with "Have you heard?", "You'll never guess what I heard.", "I have juicy information", "Let's have a chit-chat", etc (Cortez, 2020). American gossip is presented bluntly or to the point without beating around the bush. Due to the difference in conveying gossip, the translator chooses to maintain the content and intention, which is to spread gossip about Dian using the paraphrase strategy because it cannot formulated in the same way.

Furthermore, the most commonly found data is the chatting gossip function, translated using a paraphrase strategy and with good quality. In this case, a translator needs the ability to overcome the differences in

sentence structure between Javanese and English. Subtitles using the paraphrase strategy have good quality because the translator succeeds in choosing the right words to maintain the existing nuances and preserve the essence of the information conveyed. In other words, the paraphrase strategy enhances its quality by involving the selection of precise words and phrases, ensuring that the message remains intact even though the sentence structure changes. Good subtitles are those that can maintain the message of the source language.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the result that has been obtained and analyzed, several conclusions can be derived as follows:

From the analyzed results, various conclusions can be drawn as follows. The use of the gossip function in the short film *Tilik* varies. This is proven by the emergence of all types of gossip functions proposed by Jones (1980). The researcher found 25 conversation or dialogue data that contained gossip function. From the first objective, which classifies the gossip function, the results are 1 (4%) House-talk conversation data, 11 (44%) Scandal conversation data, 5 (20%) Bitching conversation data and 8 (32%) Chatting conversation data.

The second objective of this research is to classify the subtitling strategies used in the short film *Tilik*. In this case, researchers use the theory of 10 subtitling strategies proposed by Gottlieb (1997). The subtitle strategies used to translate the function of gossip in the short film *Tilik* are quite diverse. This can be seen in the results of this research, namely that there are 6 strategies used, namely Expansion, Paraphrase, Transfer, Imitation, Condensation and Deletion.

The third objective of this research is to investigate the quality of subtitling in the short film *Tilik*. In this case, researchers use the FAR Model

theory proposed by Jan Pedersen (2017). The results are (1) For functional equivalence, the semantic error score is 1.03, and for stylistic error, it is 0.13. Thus, the final score for functional equivalence is 0.57, which means the standard error. (2) For acceptability, the grammar error score is 0.467, for spelling error is 0.004, and for idiomaticity error is 0.001. Thus, the final score for acceptability is 0.157, which means a minor error. (3) For readability, the score for segmentation & spotting error is 0.004, for punctuation & graphics, 0.002, and for reading speed & line length is 0.25. Thus, the final score for readability is 0.087, which means a minor error.

It can be concluded that in this research, the most dominant data is the gossip function in the scandal category, which uses a paraphrasing strategy. The delivery of gossip in Javanese and English is different, so the paraphrasing strategy is the most compatible strategy for conveying the message in the short film *Tilik*. The quality results are quite good because the final score shows close to a minor error, which means the translation of the short film has quite good quality.

B. Suggestions

Based on the result of the research, the researcher would like to suggest:

1. For the other researcher

   Researchers hope that the results of this research can become a source of reference and motivation for further research. The hope is that future researchers can involve a variety of data from various sources, years and theories in their research. In this way, research on translation

quality in the gossip function can become more diverse and contribute to the development of the translation field.

Researcher also provide advice to other researchers who are interested in analyzing topics surrounding gossip, to choose films with Javanese backgrounds. This is because the use of gossip in Javanese culture films tends to be more diverse and interesting to research. Therefore, the results of subtitle translation strategies from Javanese films also have the potential to be interesting for analysis.

2. For the translator

The translator has good skills in translating the gossip in this film. Researcher hope that translators will maintain and improve their skills in translating film subtitle texts, not only in terms of content, but also other aspects of film texts, not only paying attention to the words used, but also to capture the nuances and intensity of gossip that can influence viewers. Translators need to understand the context and meaning of the gossip in the original text to convey the message accurately and provide a similar experience to viewers who speak the target language

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APPENDICES

VALIDATION SHEET

The data of this thesis entitled **SUBTITLING STRATEGIES AND QUALITY OF GOSSIP FUNCTION IN** *"TILIK"* has been checked and validated by M. Romdhoni Prakoso, M.Pd., on:

Day   : Friday

Date   : October 20th, 2023

The statement made thruthfully in accordance with the theory and applicable rules without coercion.

Surakarta, 20th October 2023

Validator

M. Romdhoni Prakoso, M.Pd.

RATER SHEET

The thesis data entitled **SUBTITLING STRATEGIES AND QUALITY OF GOSSIP FUNCTION IN *"TILIK"*** has been assessed for the quality of the translation by Fatkhuna'imah Rhina Zulkarnain, M.Hum. on:

Day   : Monday

Date   : November 27th, 2023

The statement made thruthfully in accordance with the theory and applicable rules without coercion.

Surakarta, 27th November 2023

Rater

Fatkhuna'imah Rhina Zulkarnain, M.Hum.

Table Data of Gossip Function

Abbreviations

ST : Source Text   HTL : House-talk

TT : Target Text   SCD : Scandal

                          BTH : Bitching

                          CHT : Chatting

Data	ST	TT	Gossip Function				Explanation	Comment
			HTL	SCD	BTH	CHT		
1	Yu Sam:Fikri ki karo Dian ki opo bener sesambungan to,Bu? Bu Tejo: Hah? Yu Sam: Aku ki yo, krungu krungu Fikri ki mau mangkat ning rumah sakit ngeterke Bu Lurah iku karo Dian. Bu Tejo: Oo ho'o yo? Yu Sam: Iyo! Bu Tri: Tenane lho ah? Yu Sam: Iyo Bu! Bu Tri: Yu Sam ngerti kabare soko sopo lho? Yu Sam: Tuh! Yu Ning: Lha yo mau ki aku ki ditelfon karo Dian, ngabarke yen Bu Lurah kui ambruk, lha njur digowo ning rumah sakit to, Bu. Mulane aku ki ndang-ndang ngabari ibu-ibu	Yu Sam: Is it true that Fikri and Dian are in a relationship? I heard that he brought Mrs. Mayoress to the hospital with her. Mrs. Tejo: - Really? Yu Sam: - Yes! Mrs. Tri: - Are you sure? Yu Sam: - Yes, I am. Mrs. Tri: Who said that? Yu Sam: Her! Yu Ning: Dian called me, saying that our Mayoress (Bu Lurah) passed out. That's why they bring her to the hospital immidiately. That's why I told you all about it through our WhatsApp group.		v		v	This subtitle is included in the Scandal and Chatting category. Yu Sam said "Is it true that Fikri and Dian are in a relationship? I heard that he brought Mrs. Mayoress to the hospital with her.". This statement is in the Scandal category because it involves sharing provocative information or rumors about Fikri and Dian. Then, Yu Ning said "Dian called me, saying that our Mayoress (Bu Lurah) passed out. That's why they brought her to the hospital immidiately. That's why I told you all about it through our	True

	kabeh ning kene ki, soko WhatsApp kui hlo ning grup e adewe.						WhatsApp group." falls into the Chatting category because it reflects sharing/telling experiences about current events.	
2	Bu Tejo: Dian ki gaweane opo yo? Kok jare ono sing tau ngomong yen gaweane ki ra genah ngnu kui lho. Kan mesake Bu Lurah to yen nganti ndue mantu gaweane ra nggenah ngunu kui lho yo. Ono sing tau ngomong yen gaweane Dian ki mlebu metu hotel ngono kui lho, terus ning mall karo wong lanang barang ki, gawean opo yo? Yu Sam: Mosok sih? Yu Ning: Lha yo sopo ngerti ngeterne tamu wisata to, Bu? Yu Sam: Ooo, pantesan. Dian ki yo bocahe ki yo pancen semanak tur grapyak, Bu. Bu Tejo: Kui lak ning deso kene. Nyo, nyo sak iki cobo delok. Gae. Yu Sam: Heh, iyo i. Bu delok Bu. Bu Tejo: Gae delok ge. Yu Sam: Mosok koyo ngene to potone, deloken ki? Ibu-ibu: Ya Allah Yu Sam: Hih... dempel-dempelan koyo ngunu, Astaghfirullahaladzim. Bu Tejo: Mangkane do ndue hp kui ora mung dinggo nggaya tok, ning nggo golek informasi ngunu lho, yo? Ibu-ibu: Aku kok weruh potone Dian kok merinding kabeh awakku.	Mrs. Tejo: I wonder what Dian does for living. I heard that she does inappropriate job. Poor our Mayoress if she's going to have that kind of in law. Someone said that she often rents a room and going to the mall with different guys. What kind of job is that? Yu Sam: Really? Yu Ning: Maybe she is accompanying tourists, who knows? Yu Sam: Hmmm, no wonder. Dian is such a really friendly and bubbly girl. Mrs. Tejo: That's what she does here, though. Try take a look at this now. Yu Sam: What is that? Guys come here, look at this. She poses like that? Yu Sam: (disgusted) May God forgive her. (Everybody's gossiping) Mrs. Tejo: You need to learn to use your phone not only to show off, but to find some information, okay?		v			The entire subtitle reflects the Scandal category because it involves sharing sensational or controversial information about Dian. Bu Tejo who said "I wonder what Dian does for living. I heard that she does inappropriate job. Poor our Mayoress if she's going to have that kind of in law. Someone said that she often rents a room and goes to the mall with different guys. What kind of job is that?" is a provocative conversation that causes controversy.	True

		Ibu-ibu: My body is shivering just by looking at her picture.							
3	Bu Tejo: Nyambine akeh hoo pora? Yo ra mungkin gaweane mung siji. Tur yo mbuh nyambine karo opo. Yo cah wedok, nyambut gawe tur kok duite langsung akeh barang kui lho, kan yo pertanyaan to nik ngunu kui. Ho'o ra? Yu Ning: Bu Tejo, jenengan ki kok yo mbuk yo ra waton nik ngendikan. Bu Tejo: Lho, waton piye lho, Yu Ning ki? Lha sak deso ki ngomongke dian kabeh je. Ning facebook wae yo do rame ngunu kui lho. Delok wae to mau komene ki doan.	Bu Tejo: I'm sure she has plenty of side jobs, right? It's impossible she just got one job. But what's the other we don't know. A girl... just got a job, suddenly got that much money. Of course people asking around. Yu Ning: Bu (Mrs.) Tejo, can you please not say something unreasonable? Bu Tejo: Unreasonable? Everybody's talking about her on Facebook already. Just look at those comments.		v				The entire subtitle reflects the Scandal category because it involves sharing sensational or controversial information about Dian. Bu Tejo who said "I'm sure she has plenty of side jobs, right? It's impossible she just got one job. But what's the other we don't know. A girl... just got a job, suddenly got that much money. Of course people asking around." is a provocative conversation that causes controversy.	True
4	Yu Sam: Eh, lha yo mesti ki dian dadi omongan to bu. BuTejo: Lho lha iyo. Ning sak iki cobo do mikir. Aku ki bukane nyilikne bandane keluargane Dian lho ya. Cetho kat cilik Dian ki ditinggal minggat karo bapakne yo. Ibune ndue sawah yo ra sepiro o. Mulakno rampung SMA dew-eke ora kuliah, nembe nyambut gawe, handphone anyar, motor anyar, hoo ra? Yu Sam: Yo Bu Tejo: Gik kui duit ko ngendi cobo? Gik larang-larang kabeh lho kui. Koyo aku ra ngerti merk wae. Bu Tri: Bu Tejo, Yu Sam. Yen menurutku to,	Yu Sam: Of course everyone talks about her. Mrs. Tejo: Just think about it. I'm not saying anything about their family. Her father left her when she was a child, her mother just has a little plot of rice field. That's why she didn't go to college. She just started working, suddenly, her phone is new, so does her motorcycle. Where does that money come from? Those are very expensive. I know branded things. Mrs. Tri: Bu (Mrs.) Tejo, Yu (Mrs.) Sam, in my opinion, if she had		v				The entire subtitle is included in the Scandal category because it tells the story of someone who is considered controversial. In this case, it is Dian who seems to earn money very quickly, even though she has just graduated and can buy things that are considered expensive or branded.	True

	nek Dian ki gaweane genah, kui ra mungkin ndue bondo koyo ngnu kui, hoo pora? Yu Sam: Eh iyo yo. Bu Tejo: Lho lha iyoo, mangkane kui!	appropriate job, it would be impossible to own those things. Right? Yu Sam: Of course. Mrs. Tejo: That's right.						
5	Bu Tejo: Mulakne Yu Ning, sregepo moco berita soko internet, yo ra? Bu Tri: Lha yo to Yu Ning. Bu Tejo: Dadine nek arek dijak ngomong nyambung ngunu lho, ho'o to? Yu Ning: Lha ning kabeh kui rung karuan bener lho Bu Tejo, berita soko internet ki yo kudu dicek sik, ora mung waton dilek wae. Kelingan ora warga ndeso gone awakdewe ki mbiyen ki nate kapusan obat herbal sing di iklanke ning internet lho. Tenan kui.	Mrs. Tejo: That's why, it's time for you to upgrade your reading skill through internet. Okay? Mrs. Tri: True that, Sister. Mrs. Tejo: So you know what we are talking about. Yu Ning: But not all of them are true. We have to double check them first, don't take it so blatantly. Remember when one of us being tricked by herbal medicine ad from the internet. It happened.				v	This subtitle is included in the chat category because it reflects sharing topics about events that have occurred, namely being deceived by herbal medicine advertisements.	True
6	Bu Tejo: Aku ki dadi kelingan to. Aku ki pernah nyonangi dian muntah muntah pas kui wayah mbengi. Bu Tri: Tenan ora e Bu Tejo? Bu Tejo: Weh, tenan. Pas kui, aku ki bali seko pengajian hoo to? ning cedak omahe mbah dar kae lho, enggok-enggokkan kae, hoo, kae lak petengan to, ho'o to? Nah ono uwong muntah-muntah soko nduwur motor. Barang tak cedak i, lha kok Dian. Bukane aruh aruh weruh aku, malah nginggati coba. Kui nek ra mergo muntah meteng, ngopo kok ndadak nginggati aku coba? Ho'o ra kui? Wes konangan kui jawane.	Mrs. Tejo: I just remember something, I once caught Dian throwing up at night. Mrs.Tri: Really? Mrs.Tejo: Yes. That night I was on my way home from Qur'an recitation. Near Mbah Dar's house, in the dark junction. There was someone throwing up, when I went closer, turns out it was Dian. Instead of saying hello, she just ran away. If it was not morning sickness, why would she ran away from me? True that. I got her right	v			v	This conversation falls into the Scandal and Chatting categories. Bu Tejo said "I just remember something, I once caught Dian throwing up at night." is a Scandal category because it reflects the sharing of information that is considered controversial about Dian. In ".... There was someone throwing up, when I went closer, turned out it was Dian. Instead of saying hello, she just ran away. If it wasn't morning sickness,	True

	Yu Sam: Bu Tejo. Bu Tejo: Opo? Yu Sam: Emange nggene muntah muntah ki o mergo meteng opo piye hah?Llha iki buktine yu nah, muntah muntah to mau. Gene yo ra meteng. Bu Tejo: Walah Yu Sam, Yu Sam. Koyo aku ki ra tau meteng wae Bu Tri: Ho'o lho Yu Sam i. Bu Tejo: Yo jelas bedo to yo wong muntah mergo meteng karo wong muntah mergo meteng ki, bedo banget kui. Ho'o ra? Bu Tri: Yo iyo lah, ceto bedo to Yu Sam. piye to, aku mbiyen yo meteng je. Aku mbiyen kae to bu tejo, meteng anakku ki rasane muntahku ki koyo kepiye yo? Bu Tejo: Koyo ra ono isine ngunu to? Bu Tri: Ho'o lho. Bu Tejo: Lha yo kui mangkane aku dadi kelingan begitu ndelok dian kui.	there. Yu Sam: Bu Tejo Mrs.Tejo: What? Yu Sam: Are you sure pregnant is the only reason for someone throw up? Look at her, she was throwing up hard and not pregnant. Mrs.Tejo: Come on now, Yu Sam. I've been pregnant too. Of course it's different. Morning sickness and throwing up are completely different cases. It is very different. Mrs.Tri: Yes, that's right. I've been pregnant too. During my first pregnancy, I want to throw up, but it felt like... Mrs.Tejo: Like there's nothing to throw up? Mrs.Tri: Yes that's right. Mrs.Tejo: That's why I remember when I saw Dian that night.					why would she run away from me? .. .." contains a provocative story, so it can give rise to bad prejudices about Dian. Then, "Bu Tri: ... I've been pregnant too. During my first pregnancy, I wanted to throw up, but it felt like... Bu Tejo: Like there's nothing to throw up?" reflects the Chatting category, namely when gossip turns into sharing calm stories of experiences that the speaker has experienced.	
7	Bu Tejo: Tur sak iki mbuk yo do mikir, mbok yo do mikir, Bu Lurah kui lho, Bu Lurah kui lak wes gerah bola bali to. Mesake lho bu lurah ki Yu Sam: Kui do ngomongne opo to bu? Bu Tejo: Wes ngnu ki uripe ki dewe. Ndue anak siji wae yo imbas imbis ngnu kae, anak lanange kae, ho'o to? Dadine ws wayahe bu lurah kui leren. Mesake lho bu lurah ki, ho'o to? Yu Ning: Padune ben Pak Tejo sing dadi lurah yo ra?	Mrs.Tejo: Anyway, let's think a second about our Mayoress, she is getting sick often. Give her a break. Yu Sam: What are you guys talking about? Mrs.Tejo: On top of that, she's living by herself. Her only son couldn't be counted on. Don't you agree? It is the time for her to get some rest. I feel sorry for her. Yu Ning: That's you wanting your husband to replace her, isn't it?	v	v	v	v	These conversations fall into the House-talk, Scandal, Bitching, and Chatting categories. Mbak Yatik said "My husband is so flirty, he always glancing at that filthy woman. Do you want more?". This sentence is included in the House-talk category.This sentence includes House-talk because it reflects the sharing of information about her household, in this case her	True

Bu Tejo: Heh yo ora. Mung mesakke wae. Tenan hoo to. Tur yo wis wayahe desane dewe ki butuh lurah sing cak-cek sat-set ngunu kae lho, ho'o to? Tur ora single! Nik single kui gowo uripe dewe wae abot, ho'o ora coba tak takon? Gotrek: Sak iki ngene wae, Bu. Bu Tejo: Opo opo? Gotrek: Nik sing dadi lurah Dian wae piye? Bu Tejo: Ya Allah yo ojo! Ya ampun ya ampun ya ampun Gotrek: Bapak-bapak mesti milih kabeh engko Bu Tejo: Astaghfirullah ya Allah rasah reko reko. Yuh ojo ojo banget, mit amit mit amit mit amit. Ya Allah desane adewe iso ambyar koyo ngnu Mbak Yatik: Iyo, aku setuju karo Bu Tejo. Ojo Dian. Bu Tejo: Yo to Mbak Yatik: Bojoku iki lho senengane gatheli. Senengane lirak lirik. Bu Tejo: Yo ojo tukaran ning kene. Mbak Yatik: Jewer meneh po piye? Bu Tejo: piye to Trek koe kui Trek?	Mrs.Tejo: No, it's not. I just feel sorry about her. Beside, it's the time, our village to have a handy mayor. But not the single one, because they can't even get their lives together. Gotrek: Okay, let's settle this, how if we elect Dian to be the Mayor? Mrs.Tejo: Ew, no way in hell! Gotrek: All men would pick her for sure. Mrs.Tejo: Don't you dare to think about that. Plese don't let her. Knock on woods. Our village would come to an end. Ms Yatik: Yes, I agree with you, Bu Tejo. Don't pick Dian. Mrs.Tejo: Yes. Ms Yatik: My husband is so flirty, he always glancing at that filthy woman. Do you want more? Mrs.Tejo: Don't you dare, Trek.				husband's behavior. This is done to stay connected with others. Mrs. Tejo, who said about the personal life of the Head of the Village which was considered controversial, such as the broken family of the Head of the Village, was included in the Scandal category. Then Bu Tejo said "Don't you dare to think about that. Please don't let her. Knock on woods. Our village would come to an end." which was validated by Mbak Yatik who agreed with Mrs. Tejo, reflecting that this was in the Bitching category, namely expressing frustration towards someone. Finally, there is a statement from Bu Tejo that ".... I just feel sorry about her. Beside, it's the time, our village to have a handy mayor. But not the single one, because they can't even get their lives together. " reflects the Chatting category because it talks about current events regarding the Village which needs a new Village Head.	

| 8 | Bu Tri: Eh tapi, tenan lho, Bu Tejo, Mbak Yatik. Aku tau ngonangi bojoku ngobrol karo Dian i nyanyik banget.
Bu Tejo: Ih ya Allah ya allah
Bu Tri: Nganti tak mutungi telung dino. Sengit o aku
Yu Sam: Nik aku yo ra wedi bojoku meh seneng karo dian
Bu Tri: Lha kenapa?
Yu Sam: Lha wong bojoku wes raiso attahiyat.
Bu Tejo: Heh… ya Allah mbuk ditambakne kono | Mrs.Tri: But it's true, Ladies, I once caught my husband talking to Dian so intimately.
Mrs.Tejo: Oh My God, really?
Mrs.Tri: I don't say a word to him for three days. I was furious.
Yu Sam: I'm not worried my husband would get on Dian.
Mrs.Tri: Why is that?
Yu Sam: Because he can't even get it on.
Mrs.Tejo: Oh God, go see a doctor! | | v | | v | This subtitle is included in the Scandal and Chatting category. In the words of Mrs. Tri, "But it's true, Ladies, I once caught my husband talking to Dian so intimately." can fall into two categories, namely Scandal because it talks about information about Dian which is considered controversial, and the Chatting category because it reflects the sharing of experiences. Then the expression from Yu Sam that she is not worried that his husband will be tempted by Dian is included in the Chatting category because it reflects sharing stories or personal anecdotes. | True |

| 9 | Bu Tejo: Yu Ning, adewe ki ngopo to ora nganggo bis wae malah reko reko wae nganggo trek barang.
Yu Ning: Bis sing biasane kae ki lagi do metu kabeh. Tur ora iso yen dadakan ki bu. Iki ki yo alhamdulillah ono trek e si gorek iki iso dadakan.
Bu Tejo: Yo ngerti ngnu kan aku iso nelponke kancane bapakne bocah bocah sing ndue bis ngnu lho. Dadine ra rekoso ngne ki
Yu Ning: Jenenge wae yo darurat kok yo Bu. Nek jenengan ora kerso numpak trek iki yo rapopo kok. Sing penting ki adewe ki ndang tekan kono, tekan rumah sakit, terus ngerti kahanane Bu Lurah. Mesake je Bu Lurah kae, njjur sing jogo ning rumah sakit sopo coba? ora ndue sopo-sopo, ora ndue bojo, anak siji wae yo ngunu kae. | Mrs.Tejo: Yu Ning, why didn't we take the bus instead of this truck.
Yu Ning: The bus we are usually take was occupied. Besides, we can't take it so suddenly. Thank God, Gotrek can take us with his truck.
Mrs.Tejo: If it were the case, I could talk to my husband. He has a friend who got a bus. So we don't have to struggle like this.
Yu Ning: It was an emergency. If you don't want to go with this truck, it's no biggie. The important thing is we get there to the hospital and make sure if our Mayoress is okay. Poor her, nobody is taking care of her. She has no one, no husband, and unreliable son. | | v | | | This subtitle is included in the Scandal category because it shares information that is considered controversial about someone, in this case the Village Head. This can be seen from Yu Ning's statement "The important thing is we get there to the hospital and make sure if our Mayoress is okay. Poor her, nobody is taking care of her. She has no one, no husband, and unreliable son ." | True |
| 10 | Bu Tejo: Ooo sak iki aku ngerti,
Yu Sam: Ngerti opo e Bu?
Bu Tejo: Kenopo Bu Lurah ki nganti geblak meneh
Yu Sam: Lha ngopo Bu?
Bu Tejo: Mesti goro-goro mikirne anak e yen ndue hubungan karo dian, yo ra?
Yu Sam: Iso wae kui Bu
Yu Ning: Bu Tejo ki lho, ngomongke Dian meneh, kok yo ra ono bosen bosen e to yo
Bu Tejo: Lha yo Dian i yo aneh-aneh wae kok. Wong wes seumurane kok yo ra ndang rabi. Wong konco-koncone wes do rabi coba.
Yu Ning: Lha nik sak iki dewek e ki pengen | Mrs.Tejo: Now I get it.
Yu Sam: What?
Mrs.Tejo: Why Bu Lurah passed out again.
Yu Sam: Why?
Mrs.Tejo: It musts be about she knows her son is dating Dian. Right?
Yu Sam: I agree.
Yu Ning: Bu Tejo, why are you always talking about Dian? Aren't you bored with that?
Mrs.Tejo: It's her fault. She should've get married in her age. | | v | v | v | This conversation falls into the category of Scandal, Bitching and Chatting.
Bu Tejo who expressed his prejudice about Dian and Fikri's relationship which caused the village head to become ill again is in the Scandal category because it reflects the sharing of sensational information. Then Bitching can be seen through what Bu Tejo said ".... Dian is actually not a noble woman. She loves to flirt with | True |

fokus karo karir e piye? Wong yo adewe ki ra ngerti to sak jane kondisine dee ki koyo ngopo sak tenane. Bu Tejo: Koyo urip e ndue karir wae. Yu Ning: Mbuk yo uwes, ora sah nyebar fitnah Bu. Yu Sam: Ho'o, bener kui jarene Yu Ning. Yu Sam: Eh Bu Tejo, fitnah kui yo luih kejem timbangane pembunuhan. Bu Tejo: Aku ki yo ora fitnah, aku iki yo mung pengen jogo jogo wae ngnu lho. Yu Sam: Jogo jogo soko opo? Bu Tejo: Yo jogo-jogo yen Dian kui sakjane wong wedok ra nggenah. Godan-godani bojo-bojone dewe. Bu Tri: Yen ngnu kui yo iso dadi bener lho Bu Bu Tejo: Ho'o to?	All of her friends already married. Yu Ning: What if she wants to focus on her career first? We don't know what is her real deal. Mrs.Tejo: Like she has one. Yu Ning: Enough, no need to slander about her. Yu Sam: I agree with Yu Ning. Yu Sam: Bu Tejo, slandering kills a thousand times. Mrs.Tejo: I am not slandering about anything, I just want to take a precaution. Yu Sam: From what? Mrs.Tejo: From the fact that Dian is actually not a noble woman. She loves to flirt with our husbands. Mrs.Tri: That could be happening.				our husbands." This was an outlet for Mrs. Tejo's frustration with Dian, causing her to give a negative comment, namely "Dian is not a noble woman." Chatting can be seen in the conversation between Yu Sam and Mrs. Tejo about slander. This includes chatting because the expression reflects sharing personal information even as self-defense and justification.	

| 11 | Bu Tri: Ngerti ra? Aku ki tau to dicritani karo Panjul.
Bu Tejo: Panjul kidul nggejlik kae omahe?
Bu Tri: Panjul kae?
Bu Tejo: Ho'o ngopo?
Bu Tri: Tau cerito karo aku, dee ki tau konangan Dian mlaku-mlaku ning mall coba.
Bu Tejo: Ning mall?
Bu Tri: Karo sopo? Karo om-om
Bu Tejo: Eeh.. Tenane?! Ya Allah
Bu Tri: Kui ki patute dadi bapake, malah dadi gandengane.
Bu Tejo: Aduh aduh aduh.
Yu Ning: BuTri, lha wong sak iki nek mung mlaku-mlaku ning mall ki salahe opo to?
Bu Tri: Loh? Wong mlaku-mlakune cetho karo om-om kok, ho'o to Bu Tejo? piye to Yu Ning ki.
Bu Tejo: Yo ra mungkin mung mlaku-mlaku tok, mesti karo nyambi yo ho'o.
Bu Tri: Nyambi yo mesti o Bu Tejo | Mrs.Tri: Guys, Panjul once told me that.
Mrs.Tejo: Panjul whose house in the south of floodgate?
Mrs.Tri: Panjul told me that he caught Dian hang out with someone at the mall.
Mrs.Tejo: At the mall?
Mrs.Tri: With whom? With a sugar daddy.
Mrs.Tejo: Seriously?!
Mrs.Tri: That man's old enough to be her father, but he was her date instead.
Yu Ning: Bu Tri, what is wrong with walking together at the mall?
Mrs.Tri: She was clearly going on a date with a daddy. Isn't it right, Bu Tejo?
Mrs.Tejo: It's no way that they were just walking together. They must have done something after all. | v | | | This conversation is included in the Scandal category because it involves sharing sensational or controversial information about Dian. Dapat dililihat dari Bu Tri yang menceritakan tentang Dian yang "going on a date with a daddy". | True |
| 12 | Bu Tejo: Eh Yu Sam, kiro kiro menurutmu ki, si Dian ki nganggo susuk ora? He? Nganggo susuk ora Yu?
Bu Tri: Ketok e ho'o yo, Bu?
Bu Tejo: Ketok e ho'o to? Ho'o ra?
Yu Sam: Yo iso mungkin, yo iso ora sih Bu. Lha ncen Dian kan bocahe kan wes ayu. Kan akeh wong sing seneng to.
Bu Tejo: Nik modal mung ayu ki yo ra | Mrs.Tejo: Yu Sam, do you think that Dian has a charm?
Mrs.Tri: I think so.
Mrs.Tejo: It could be yes, it could be no. She is pretty after all. Many eyes are on her.
Mrs.Tejo: If it were just about a pretty face, it's nonsense. All men are in love with her, it musts be because of her charm. | v | | | This conversation is included in the gossip scandal category because it contains provocative stories or rumors about Dian. In this conversation, Mrs. Tejo spread slander about Dian using implants because many people like her. | True |

	cukup, yo to? Wong lanang kabeh dadi seneng ki mesti yo nganggo susuk mbarang						
13	Yu Ning: Bu Tejo ki ngopo e, kok njur meneng wae? Wes mau ra gelem ngewaki nyurung trek, sak iki meneng wae. Ojo-ojo bener, mau ki duit sing dikek i Gotrek ki duit sing ra berkah, yo to? Bu Tejo: Astaghfirullah, ya Allah.. Yu Ning: Seng ngarani Dian nganggo susuk barang. Iki marake trek e Gotrek mau dadi mogok to.	Yu Ning: What's your problem? Why are you suddenly being so quite? You didn't even bother to help us pushed the truck and now you are being so quite. I wonder that was a bribe that you gave Gotrek. It is, isn't it? Mrs.Tejo: Astaghfirullah, may God forgive you. Yu Ning: You were saying that Dian has a charm. That was the reason the truck got stuck.			v		This conversation falls into the Bitching category, which is characterized by Yu Ning venting her anger or frustration at the situation and Bu Tejo constantly talking about the bad things Dian might do. It can be seen in Yu Ning's words "I wonder that was a bribe that you gave Gotrek." and "You were saying that Dian had a charm. That was the reason the truck got stuck." which was addressed to Mrs. Tejo. Yu Ning's words showed her anger by accusing Mrs. Tejo.	True

No									
14	Bu Tejo: Yu Sam, saiki aku arep takon, ket mau, aku takon-takon soal Dian, Yu Ning ki mesti maido ora? Yu Sam: Ho'oh Bu Tejo: Terus nek aku ki ngenei informasi soal Dian, opo aku ki kleru he? Bu Tri: Yo mboten Bu Tejo, njenengan niku leres kok. Yen menurutku lho Bu Tejo, informasi perkoro Dian ki migunani. Bu Tejo: Pinter berarti koe. Bu Tri: Saiki to Bu Tejo, yen uripe Dian ki ameh rusak-rusakan to, kui kan masalahe dewek e dewe. Sing penting ora ngrusak keluargane dewe. Yu Ning: Lha iyo Bu Tri, informasi kui yen bener, lha yen kleru? Bu Tri: Heh Yu Ning, piye e, jenenge internet ki gawenane wong pinter je, yo rabakal kleru to yo, ono-ono wae. Ho'o to Bu Tejo? Bu Tejo: Lha iyo, nek bodo yo ra mungkin iso gawe internet to yo.	Mrs.Tejo: Yu Sam, let me ask you this, when I ask around about Dian, was Yu Ning always make a big deal about it? Yu Sam: Yes, she was. Mrs.Tejo: So when I give info about Dian, was it wrong? Mrs.Tri: You are not wrong at all. In my opinion, any info about Dian are useful. Now, if her life is miserable, that's her problem. But doesn't she dare to ruin our households. Yu Ning: That's right. It's okay if the info is valid, what if it's not? Mrs.Tri: Yu Ning, what's your problem? Internet is created by smart people. It's impossible to be wrong. You are a fool. Is that right, Sis? Mrs.Tejo: Of course. Dumb people would not capable to do such thing.			v	v	This converssation falls into the Bitching and Chatting category. Mrs. Tri said, "Yu Ning, what's your problem? The internet is created by smart people. It's impossible to be wrong. You are a fool. Is that right, Sis?" is the Bitching category because Mrs. Tri called Yu Ning "a fool" because of a difference of opinion so that Mrs. Tri vented her anger by saying that. Then chatting can be found in the light conversation held by Mrs. Tejo, Yu Sam, and Mrs. Tri. This includes chatting because it reflects self-disclosure and light conversation between friends.	True
15	Bu Tejo: Aku ki ngerti Yu Ning, aku ki bukane opo opo, jenengan ki sak jane yo seh naksanak karo Dian. Mulakno ket mau kui mbelani Dian terus. Aku ki mung ngandani bu-ibu ki lho, ben do waspada, nek Dian kui wong wedok sing ra nggenah, ho'o to? Ho'o ra? Bu Tri: Ho'o Bu Tejo. Bu Tejo: Dian kui klebu meresahkan warga, iso dadi nganggu rumah tangga neng desane dewe lho. Bahaya kui, yo ra?	Mrs.Tejo: I don't mean to judge her or anything, and I know you are still related to her, right? That's why you are on her side all the time. I just want to tell them to take precautions that Dian is a threat. Right, ladies? Mrs.Tri: You are right, Bu Tejo. Mrs.Tejo: Dian is disturbing our people, she could be a home wrecker. That's so dangerous.			v		This conversation falls into the Bitching category because it reflects negative comments about Dian. This was marked by Bu Tejo saying that Dian was a "threat", "disturbing", and "a home wrecker" woman.	True

| 16 | Yu Ning: piye yan kahanane bu lurah piye?
Bu Tejo: piye piye piye?
Dian: Sak jane ibuk-ibuk niki mboten sah mriki riyen, Bu.
Yu Ning: Lho kok mboten sah mriki riyen ki piye to lha wong wis tekan kene je yan yan, piye?
Dian: Bu Lurah niku tasih ting ICU. Dados dereng saget di tuweni, Bu.
Yu Ning: Oalah, lha kok yo koe ki ra ngabari aku to yo yan yan.
Dian: Jenengan kulo kontak mawon angel banget kok.
Yu Ning: Lha wong handphone ku ki mati je.
Bu Tejo: Lha terus piye iki berarti? piye piye?
Fikri: Nyusun sewu ibu-ibu, waduh niki ibu-ibu malah sampun dugi mriki, matur nuwun.
Bu Tejo: Mas Fikri, Mas Fikri ibu ki kepiye? Kahanane ki kepiye?
Fikri: Nggih mpun ngapunten Bu niki sakjadosipun ibu kulo menika dereng saget dimpun tuweni e, Bu.
Bu Tejo: Owalah
Fikri: Nggih, ibu kulo ting ICU. Tapi nggih mungale dokter ibu kulo mboyen nopo-nopo kok, kantun di awat awat i dijagani mawon.
Bu Tejo: Tapi rapopo?
Fikri: Enggih.
Bu Tejo: Yowis rapopo yo?
Fikri: Inggih, nyuwun ngapunten buk niki. | Yu Ning: How's Bu Lurah condition, Yan?
Dian: Actually, you don't need to come here.
Yu Ning: What do you mean? We are already here, Yan. So how is her condition?
Dian: Bu Lurah is still in the ICU, she's not allowed to get visitors.
Yu Ning: Why didn't you tell me before?
Dian: I couldn't reach you at all.
Yu Ning: My phone is dead.
Fikri: Excuse me. You all are here already. Thank you.
Mrs.Tejo: How is it, Fikri? What's happening?
Fikri: I apologize, Mam. Actually my mom can't get visited yet. Mom is still in the ICU. But the doctor say that she is going to be good. No need to keeping eye on her, just need to accompany her.
Mrs.Tejo: Okay then, it's okay.
Fikri: Yes, I apologize, Mam. | | | | v | This conversation is included in the Chatting category because it discusses current events, namely the situation regarding the Village Head who is in the hospital. This can be seen from Dian and Fikri's answers to Yu Ning's question "How's the condition of the village head, Yan?" about the condition of the Head of the Village who was recently treated in hospital to which Dian and Fikri then answered that the Head of the Village was "still in the ICU". | True |
| | | Amount | 1 | 11 | 5 | 8 | | |

Table Data of Subtitling Strategies

Abbreviations

EX : Expansion   DL : Dislocation   HTL : House-talk

PR : Paraphrase   CD : Condensation   SCD : Scandal

TF : Transfer   DC : Decimation   BTH : Bitching

IM : Imitation   DT : Deletion   CHT : Chatting

TC : Transcription   RG : Resignation

No.	Code	Data	Subtitling Strategy										Explanation	Comment
			EX	PR	TF	IM	TC	DL	CD	DC	DT	RG		
1	001/IM/SCD	ST: Fikri ki karo Dian ki opo bener sesambungan to bu? TT: Is it true that Fikri and Dian are in a relationship?				v							In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case is "Fikri" and "Dian".	True
2	002/PR/SCD	ST: Aku ki yo, krungu-krungu Fikri ki mau mangkat ning rumah sakit ngeterke Bu Lurah iku karo Dian. TT: I heard that he brought Mrs. Mayoress to the hospital with her.		v									In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
3	003/TF/SCD	ST: - Oo ho'o to? - Iyo! TT: - Really? - Yes!			v								In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True

4	004/PR/SCD	ST: - Tenane lho ah?- Iyo Bu! TT: - Are you sure? - Yes, I am.		v												In this subtitle, the translator uses a paraphrase strategy to maintain the meaning in the ST so that readers or viewers can more easily understand the subtitle. "tenane lho ah" menjadi "are you sure?"	True
5	005/PR/SCD	ST: Yu Sam ngerti kabar e soko sopo lho? TT: Who said that?		v												In this subtitle the translator uses a paraphrase strategy because the translator uses different words to convey the meaning in ST.	True
6	006/PR/SCD	ST: Tuh! TT: Her!		v												In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
7	007/DT/CHT	ST: Lha yo mau ki aku ditelfon karo Dian TT: Dian called me											v			In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts.	True
8	008/TF/CHT	ST: ngabarke yen Bu Lurah kui ambruk. TT: saying that our Mayoress (Bu Lurah) passed out.				v										In this subtitle, the strategy is Transfer. the translator does not change the form by adding or subtracting words to convey the existing meaning.	True
9	009/EX/CHT	ST: Lha njur digowo ning rumah sakit to, Bu. TT: That's why they bring her to the hospital immidiately.	v													In this subtitle the translator uses the Expansion strategy, namely providing additional information in the translation. The additional words are "they", "her" and "immidiately".	True

No	Code	ST / TT											Analysis	
10	010/DT/CHT	ST: Mulane aku ki ndang-ndang ngabari ibu-ibu kabeh ning kene ki TT: That's why I told you all about it									v		In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts.	True
11	011/IM/CHT	ST: soko WhatsApp kui hlo ning grup e adewe TT: through our WhatsApp group.				v							In this subtitle, the translator uses an Imitation strategy which does not change the form of platform name "WhatsApp".	True
12	012/IM/SCD	ST: Dian ki gawean e opo yo? TT: I wonder what Dian does for living.				v							In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Dian".	True
13	013/PR/SCD	ST: Kok jare ono sing tau ngomong yen TT: I heard that		v									In this subtitle, the strategy used is Paraphrase, namely changing the form of the sentence to convey meaning so that it is easy to understand in the target language even though there is a slight shift.	True
14	014/EX/SCD	ST: gawean e ki ra genah ngunu kui lho. TT: she does inappropriate job.	v										In this subtitle, the translator provides additional information about "she" to clarify the meaning to be conveyed so that there is no ambiguity. So, the strategy is Expansion.	True
15	015/PR/SCD	ST: Kan mesake Bu Lurah to TT: Poor our Mayoress		v									In this subtitle, the strategy used is Paraphrase, namely changing the form of the sentence with a sentence that is easier to understand in English.	True
16	016/CD/SCD	ST: yen nganti ndue mantu gawean e ra nggenah ngunu kui lho yo							v				In this subtitle, the strategy used is Condensation. The	True

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No	Code	ST/TT												Analysis	
		TT: if she's going to have that kind of in law.													translator shortening or condensing the translation by removing content that can be removed without changing the form and meaning.	
17	017/TF/SCD	ST: Ono sing tau ngomong yen TT: Someone said that			v										In this subtitle, the strategy is Transfer. the translator does not change the form by adding or subtracting words to convey the existing meaning.	True
18	018/PR/SCD	ST: gawean e Dian ki mlebu metu hotel ngono kui lho, TT: she often rents a room		v											In this subtitle, the strategy used is Paraphrase, namely changing the form of the sentence with a sentence that is easier to understand in English.	True
19	019/EX/SCD	ST: terus ning mall karo wong lanang barang ki, TT: and going to the mall with different guys,	v												In this subtitle, the translator provides additional information in the translation to further clarify the meaning. the translator added the word "different".	True
20	020/TF/SCD	ST: Gawean opo yo? TT: What kind of job is that?			v										In this subtitle, the strategy is Transfer. the translator does not change the form by adding or subtracting words to convey the existing meaning.	True
21	021/IM/SCD	ST: Dian ki yo bocahe ki yo pancen TT: Dian is such a really				v									In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Dian".	True
22	022/TF/SCD	ST: semanak tur grapyak, Bu. TT: friendly and bubbly girl.			v										In this subtitle, the strategy is Transfer. the translator does not change the form by adding or subtracting words to convey the existing meaning.	True

					v										

23	023/TF/SCD	ST: Kui lak ning deso kene. TT: That's what she does here, though.			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
24	024/PR/SCD	ST: Nyo, sak iki cobo delok TT: Try take a look at this now.	v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language	True
25	025/PR/SCD	ST: - Gae, gae delok ge - Heh, iyo i. Bu delok, Bu. TT: - What is that? - Guys come here, look at this.	v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language	True
26	026/PR/SCD	ST: Mosok koyo ngene to potone? TT: She poses like that?	v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language	True
27	027/CD/SCD	ST: - Hih, dempel-dempel koyo ngunu. - Astaghfirullahaladzim TT: (disgusted) May God forgive her.								v					In this subtitle, the strategy used is Condensation. The translator shortening or condensing the translation by removing content that can be removed without changing the form and meaning.	True
28	028/PR/SCD	ST: Mangkane do ndue HP kui ora mung dinggo nggaya tok, TT: You need to learn to use your phone not only to show off,	v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language	True

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#	Code	ST/TT		v												Explanation	Result
																understand in the target language	
29	029/TF/SCD	ST: Ning nggo golek informasi ngunu lho, yo? TT: but to find some information, okay?			v												In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
30	030/PR/SCD	ST: Aku kok weruh fotone Dian kok merinding kabeh awakku TT: *My body is shivering just by looking at her picture.*		v													In this subtitle, The strategy used by translators is Paraphrase because it conveys meaning by changing the form of sentences into English which is more appropriate and can be understood by the audience, but maintains the core meaning of the message to be conveyed.	True
31	031/PR/SCD	ST: Nyambine akeh ho'o pora? TT: *I'm sure she has plenty of side jobs, right?*		v													In this subtitle, The strategy used by translators is Paraphrase because it conveys meaning by changing the form of sentences into English which is more appropriate and can be understood by the audience, but maintains the core meaning of the message to be conveyed.	True
32	032/PR/SCD	ST: Yo ra mungkin gaweane mung siji. TT: *It's impossible she just got one job.*		v													In this subtitle, The strategy used by translators is Paraphrase because it conveys meaning by changing the form of sentences into English which is more appropriate and can be understood by the audience, but maintains the core meaning of the message to be conveyed.	True

33	033/PR/SCD	ST: Tur yo mbuh nyambine karo opo. TT: *But what's the other we don't know.*		v										In this subtitle, The strategy used by translators is Paraphrase because it conveys meaning by changing the form of sentences into English which is more appropriate and can be understood by the audience, but maintains the core meaning of the message to be conveyed.	True
34	034/TF/SCD	ST: Yo cah wedok...TT: *A girl...*			v									In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
35	035/PR/SCD	ST: nyambut gawe tur kok duit e langsung akeh barang kui lho, TT: just got a job, suddenly got that much money.		v										In this subtitle, The strategy used by translators is Paraphrase because it conveys meaning by changing the form of sentences into English which is more appropriate and can be understood by the audience, but maintains the core meaning of the message to be conveyed.	True
36	036/PR/SCD	ST: Kan yo pertanyaan to nek ngunu kui. Ho'o ra? TT: Of course people asking around.		v										In this subtitle, The strategy used by translators is Paraphrase because it conveys meaning by changing the form of sentences into English which is more appropriate and can be understood by the audience, but maintains the core meaning of the message to be conveyed.	True
37	037/IM/SCD	ST: Bu Tejo, jenengan ki kok yo mbuk yo ra waton nek ngendikan.				v								In this subtitle, the translator uses an Imitation strategy	True

No	Code	ST/TT													Description	
		TT: Bu (Mrs.) Tejo, can you please not say something unreasonable?													which does not change the form of people's names.	
38	038/PR/SCD	ST: Loh, waton piye lho, Yu Ning ki? TT: Unreasonable?	v												In this subtitle, the strategy used is Paraphrase, namely changing the form of the sentence to convey meaning so that it is easy to understand in the target language even though there is a slight shift.	True
39	039/IM/SCD	ST: Lha sak deso ki ngomongke Dian kabeh je. Ning Facebook wae yo do rame ngunu kui lho. TT: Everybody's talking about her on *Facebook* already.			v										In this subtitle, the translator uses an Imitation strategy which does not change the form of platform name "Facebook".	True
40	040/TF/SCD	ST: Delok wae to mau komen e ki doan. TT: Just look at those comments.			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
41	041/PR/SCD	ST: Eh, lha yo mesti ki Dian dadi omongan to, Bu. TT: Of course everyone talks about her.	v												In this subtitle, The strategy used by translators is Paraphrase because it conveys meaning by changing the form of sentences into English which is more appropriate and can be understood by the audience, but maintains the core meaning of the message to be conveyed.	True
42	042/PR/SCD	ST: Loh lha iyo. Ning sak iki cobo do mikir TT: Just think about it.	v												In this subtitle, the translator conveys meaning by changing the sentence structure so that the audience or reader can easily understand the subtitle. The strategy is Paraphrase.	True
43	043/PR/SCD	ST: Aku ki bukane nyilikne bandane keluargane Dian lho ya.	v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator	True

		TT: I'm not saying anything about their family.												changes the form of the sentence to make it easier to understand in the target language	
44	044/PR/SCD	ST: Cetho kat cilik Dian ki ditinggal minggat karo bapakne yo. TT: Her father left her when she was a child,		v										In this subtitle, the translator conveys meaning by changing the sentence structure so that the audience or reader can easily understand the subtitle. The strategy is Paraphrase.	True
45	045/PR/SCD	ST: Ibune ndue sawah yo ra sepiro o.TT: her mother just has a little plot of rice field.		v										In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language	True
46	046/DT/SCD	ST: Mulakno rampung SMA dewek e ora kuliah. TT: That's why she didn't go to college.										v		In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts.	True
47	047/PR/SCD	ST: Nembe nyambut gawe. TT: She just started working, suddenly		v										In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language	True
48	048/PR/SCD	ST: handphone anyar, motor anyar, ho'o ora? TT: her phone is new, so does her motorcycle.		v										In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language	True

49	049/PR/SCD	ST: Gik kui duit soko ngendi cobo? TT: Where does that money come from?		v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language. In this case, word "soko ngendi" translated into "where".	True
50	050/PR/SCD	ST: Gik larang-larang kabeh lho kui. TT: Those are very expensive.		v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language	True
51	051/PR/SCD	ST: Koyo aku ra ngerti merk wae.TT: I know branded things.		v												In this subtitle, the strategy used is Paraphrase, namely changing the form of the sentence to convey meaning so that it is easy to understand in the target language even though there is a slight shift.	True
52	052/IM/SCD	ST: Bu Tejo, Yu Sam, TT: Bu (Mrs.) Tejo, Yu (Mrs.) Sam,				v										In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names.	True
53	053/TF/SCD	ST: yen menurutku to, TT: in my opinion,			v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
54	054/TF/SCD	ST: nek Dian ki gaweane genah, TT: if she had appropriate job,			v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True

No	Code	ST/TT													Explanation	
55	055/TF/SCD	ST: kui ra mungkin ndue bondo koyo ngunu kui, ho'o pora? TT: it would be impossible to own those things. Right?			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
56	056/PR/SCD	ST: Eh iyo yo. TT: Of course.	v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language	True
57	057/PR/SCD	ST: Lho lha iyoo, mangkane kui.TT: That's right.	v												In this subtitle, the translator conveys meaning by changing the sentence structure so that the audience or reader can easily understand the subtitle. The strategy is Paraphrase.	True
58	058/TF/CHT	ST: Mulakne, Yu Ning TT: That's why			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
59	059/PR/CHT	ST: sregepo moco berita soko internet. TT: it's time for you to upgrade your reading skill through internet.	v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language	True
60	060/TF/CHT	ST: - Yo ra? - Lha yo to Yu Ning. TT: - Okay? - True that, Sister.			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
61	061/PR/CHT	ST: Dadine nek arek dijak ngomong nyambung ngunu lho, ho'o to?	v												In this subtitle, the translator conveys meaning by changing	True

No	Code	ST / TT													Analysis	
		TT: So you know what we are talking about.													the sentence structure so that the audience or reader can easily understand the subtitle. The strategy is Paraphrase.	
62	062/TF/CHT	ST: Ning kabeh kui rung karuan bener lho, Bu Tejo. TT: *But not all of them are true.*		v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
63	063/PR/CHT	ST: Berita soko internet ki yo kudu dicek sik TT: *We have to double check them first*	v												In this subtitle, the translator conveys meaning by changing the sentence structure so that the audience or reader can easily understand the subtitle. The strategy is Paraphrase.	True
64	064/PR/CHT	ST: ora mung waton dilek wae. TT: *don't take it so blatantly.*	v												In this subtitle, the translator conveys meaning by changing the sentence structure so that the audience or reader can easily understand the subtitle. The strategy is Paraphrase.	True
65	065/CD/CHT	ST: Kelingan ora warga ndeso gone awak dewe ki mbiyen ki nate kapusan TT: *Remember when one of us being tricked*								v					In this subtitle, the strategy used is Condensation. The translator shortening or condensing the translation by removing content that can be removed without changing the form and meaning.	True
66	066/PR/CHT	ST: obat herbal sing di iklanke ning internet lho. TT: *by herbal medicine ad from the internet.*	v												In this subtitle, the translator conveys meaning by changing the sentence structure so that the audience or reader can easily understand the subtitle. The strategy is Paraphrase.	True
67	067/PR/CHT	ST: Tenan kui. TT: *It happened.*	v												In this subtitle, the translator conveys meaning by changing the sentence structure so that the audience or reader can	True

																easily understand the subtitle. The strategy is Paraphrase.	
68	068/EX/SCD	ST: Aku ki dadi kelingan to. TT: I just remember something.	v												In this subtitle the translator uses the Expansion strategy, namely providing additional information in the translation. The additional words are "something".	True
69	069/IM/SCD	ST: Aku ki pernah nyonangi Dian TT: I once caught Dian				v									In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Dian".	True
70	070/CD/SCD	ST: muntah-muntah pas kui wayah mbengi. TT: throwing up at night.								v					In this subtitle, the strategy used is Condensation. The translator shortening or condensing the translation by removing content that can be removed without changing the form and meaning.	True
71	071/PR/SCD	ST: Tenan ora e, Bu Tejo? TT: Really?		v											In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language	True
72	072/PR/SCD	ST: Weh, tenan. TT: Yes.		v											In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language	True
73	073/DT/SCD	ST: Pas kui, aku ki bali seko pengajian. Ho'o to? TT: That night I was on my way home from Qur'an recitation.										v			In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby	True

No.	Code	ST/TT		Analysis	Result
				eliminating several less important parts. In this case it is deleting question tags.	
74	074/IM/SCD	ST: Ning cedak omahe Mbah Dar kae lho, enggok-enggokkan kae, ho'o, kae lak petengan to, ho'o to, TT: Near Mbah Dar's house, in the dark junction,	v	In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Mbah Dar".	True
75	075/DT/SCD	ST: Nah ono uwong muntah-muntah soko nduwur motor,TT: There was someone throwing up	v	In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts.	True
76	076/TF/SCD	ST: barang tak cedak i, TT: when I went closer, turns out	v	In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
77	077/IM/SCD	ST: lha kok Dian. TT: it was Dian.	v	In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Dian".	True
78	078/TF/SCD	ST: Bukan e aruh-aruh weruh aku, TT: *Instead of saying hello,*	v	In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
79	079/PR/SCD	ST: malah nginggati cobo. TT: *she just ran away.*	v	In this subtitle, the translator uses a paraphrase strategy to maintain the meaning in the ST so that readers or viewers can more easily understand the subtitle.	True

No		ST/TT														Description	
80	080/TF/SCD	ST: Kui nek ra mergo muntah meteng, TT: If it was not morning sickness,			v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
81	081/TF/SCD	ST: ngopo kok ndadak nginggati aku cobo? TT: why would she ran away from me?			v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
82	082/PR/SCD	ST: Ho'o ra kui.TT: *True that*.		v												In this subtitle, the translator conveys meaning by changing the sentence structure so that the audience or reader can easily understand the subtitle. The strategy is Paraphrase.	True
83	083/PR/SCD	ST: Wes konangan kui jawane. TT: I got her right there.		v												In this subtitle, the translator conveys meaning by changing the sentence structure so that the audience or reader can easily understand the subtitle. The strategy is Paraphrase.	True
84	084/IM/CHT	ST: - Bu Tejo. - Opo? TT: - Bu Tejo - What?			v											In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Bu Tejo".	True
85	085/PR/CHT	ST: Emange nggene muntah-muntah ki o TT: Are you sure pregnant is		v												In this subtitle, the translator conveys meaning by changing the sentence structure so that the audience or reader can easily understand the subtitle. The strategy is Paraphrase.	True
86	086/PR/CHT	ST: mergo meteng opo piye hah? TT: the only reason for someone throw up?		v												In this subtitle, the translator conveys meaning by changing the sentence structure so that the audience or reader can	True

															easily understand the subtitle. The strategy is Paraphrase.	
87	087/PR/CHT	ST: Lha iki buktine Yu Nah, TT: Look at her		v											In this subtitle, the translator conveys meaning by changing the sentence structure so that the audience or reader can easily understand the subtitle. The strategy is Paraphrase.	True
88	088/EX/CHT	ST: muntah-muntah to mau? TT: she was throwing up hard	v												In this subtitle the translator uses the Expansion strategy, namely providing additional information in the translation. The additional words are "she" and "hard".	True
89	089/PR/CHT	ST: Gene yo ra meteng. TT: and not pregnant.		v											In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language. In this case the translator replaces "gene" with "and".	True
90	090/IM/CHT	ST: Owalah Yu Sam, Yu Sam. TT: Come on now, Yu Sam.				v									In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Yu Sam".	True
91	091/PR/CHT	ST: - Koyo aku ki ra tau meteng wae, - Ho'o lho Yu Sam i TT: I've been pregnant too,		v											In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language.	True
92	092/TF/CHT	ST: yo jelas bedo to yo TT: of course it's different.			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding	True

															or subtracting words to convey the existing meaning.
93	093/TF/CHT	ST: wong muntah mergo meteng karo wong muntah mergo masuk angin ki, TT: Morning sickness and throwing up			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
94	094/TF/CHT	ST: bedo banget kui.TT: are completely different cases.			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
95	095/PR/CHT	ST: Ho'o ra? TT: It is very different.		v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language.	True
96	096/CD/CHT	ST: Yo iyo lah, cetho bedo to, Yu Sam. TT: Yes, that's right.									v					In this subtitle, the strategy used is Condensation, namely the translator shortens or condenses the content, in this case "ceto bedo to Yu Sam".	True
97	097/PR/CHT	ST: piye to, aku mbiyen yo meteng je. TT: I've been pregnant too.		v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language.	True
98	098/PR/CHT	ST: Aku mbiyen kae to, Bu Tejo, meteng anakku ki, TT: During my first pregnancy,		v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language.	True

No	Code	ST/TT	1	2	3	4	5	6	7	8	9	10	11	Description	
99	099/PR/CHT	ST: rasane muntahku ki koyo kepiye yo... TT: I want to throw up, but it felt like...	v											In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language.	True
100	100/PR/CHT	ST: Koyo ra ono isine ngunu to?TT: Like there's nothing to throw up?	v											In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language.	True
101	101/TF/CHT	ST: - Ho'o lho. - Lha yo kui mangkane aku dadi kelingan TT: - Yes that's right. - That's why I remember		v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
102	102/IM/CHT	ST: begitu ndelok Dian kui. TT: when I saw Dian that night.			v									In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Dian".	True
103	103/PR/SCD	ST: Tur sak iki mbuk yo do mikir, TT: Anyway,	v											In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language.	True
104	104/PR/SCD	ST: mbok yo do mikir, Bu Lurah kui lho, TT: let's think a second about our Mayoress,	v											In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language.	True

105	105/PR/SCD	ST: Bu Lurah kui lak wes gerah bola-bali to. TT: she is getting sick often.		v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language.	True
106	106/PR/SCD	ST: Mesake lho Bu Lurah ki.TT: Give her a break.		v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language.	True
107	107/TF/SCD	ST: Kui do ngomongne opo to, Bu? TT: *What are you guys talking about?*			v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
108	108/TF/SCD	ST: Wes ngunu ki uripe ki dewe, TT: On top of that, she's living by herself.			v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
109	109/PR/SCD	ST: Ndue anak siji wae yo imbas-imbis ngnu kae, anak lanange kae, TT: Her only son couldn't be counted on.		v												In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language.	True
110	110/TF/SCD	ST: Ho'o to? TT: Don't you agree?			v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True

No	Code	ST / TT												Explanation	
111	111/TF/SCD	ST: Dadine wis wayahe Bu Lurah kui leren. TT: It is the time for her to get some rest.			v									In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
112	112/PR/SCD	ST: Mesake lho Bu Lurah ki, ho'o to?TT: I feel sorry for her.	v											In this subtitle, the translator uses a paraphrase strategy to maintain the meaning in the ST so that readers or viewers can more easily understand the subtitle.	True
113	113/PR/CHT	ST: Padune ben Pak Tejo sing dadi lurah, yo ra? TT: That's you wanting your husband to replace her, isn't it?	v											In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language.	True
114	114/DT/CHT	ST: Heh yo ora. Mung mesake wae. Tenan ho'o to. TT: No, it's not. I just feel sorry about her.										v		In this subtitle, the translator uses a Deletion strategy, namely completely deleting parts that are considered less important, in this case filler words.	True
115	115/TF/CHT	ST: Tur yo wis wayahe, TT: Beside, it's the time,			v									In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
116	116/CD/CHT	ST: desane dewe ki butuh Lurah sing cak-cek sat-set ngunu kae lho, ho'o to? TT: our village to have a handy mayor.								v				In this subtitle, the strategy used is Condensation. The translator shortening or condensing the translation by removing content that can be removed without changing the form and meaning.	True

No	Code	ST / TT														Description	
117	117/IM/CHT	ST: Tur ora single, TT: But not the single one,				v										In this subtitle, the translator uses an Imitation strategy which does not change the form of title name. In this case, the name of "single".	True
118	118/PR/CHT	ST: nik single kui gowo uripe dewe wae abot, ho'o ora cobo tak takon? TT: because they can't even get their lives together.	v													In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
119	119/PR/BTH	ST: Sak iki ngene wae, Bu, - Opo opo? TT: Okay, let's settle this,	v													In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language.	True
120	120/IM/BTH	ST: nik sing dadi lurah Dian wae piye? TT: how if we elect Dian to be the Mayor?				v										In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Dian".	True
121	121/PR/BTH	ST: Ya Allah yo ojo! Ya ampun ya ampun ya ampun. TT: Ew, no way in hell!	v													In this subtitle, the strategy is Paraphrase. To convey the meaning, the translator changes the form of the sentence to make it easier to understand in the target language.	True
122	122/TF/BTH	ST: Bapak-bapak mesti milih kabeh mengko. TT: All men would pick her for sure.			v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True

No	Code	ST / TT												Description	
123	123/PR/BTH	ST: - Astaghfirullah, Ya Allah, rasah neko-neko. TT: Don't you dare to think about that.	v											In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
124	124/PR/BTH	ST: Yuh ojo, ojo banget, mit-amit mit- amit mit-amit. TT: - Plese don't let her. - Knock on woods.	v											In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
125	125/DT/BTH	ST: Ya Allah desane adewe iso ambyar koyo ngunu. TT: Our village would come to an end.											v	In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts.	True
126	126/IM/HTL	ST: Iyo, aku setuju karo,Bu Tejo. TT: Yes, I agree with you, Bu Tejo.				v								In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Bu Tejo".	True
127	127/IM/HTL	ST: Ojo Dian. TT: Don't pick Dian.				v								In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Dian".	True
128	128/TF/HTL	ST: Yo TT: Yes.			v									In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
129	129/TF/HTL	ST: Bojoku iki lho senengane gatheli, TT: My husband is so flirty,			v									In this subtitle, the strategy is Transfer. The translator does not change the form by adding	True

No	Code	ST / TT	Strategy													Description	T/F
																or subtracting words to convey the existing meaning.	
130	130/EX/HTL	ST: senengane lirak-lirik. TT: he always glancing at that filthy woman.	v													This subtitle uses a Expansion, namely adding the information needed so that the meaning can be conveyed in English.	True
131	131/DT/HTL	ST: yo ojo tukaran ning kene. TT: [No translation]												v		In this subtitle, the translator uses a deletion strategy, namely deleting text that is considered unimportant because it is spoken at a fast tempo.	True
132	132/PR/HTL	ST: Jewer meneh opo piye? TT: Do you want more?		v												In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
133	133/IM/HTL	ST: Piye to, Trek kowe kui, Trek? TT: Don't you dare, Trek.				v										In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Trek", which comes from the word "Gotrek".	True
134	134/TF/SCD	ST: Eh tapi tenan lho, Bu Tejo, Mbak Yatik, TT: But it's true, Ladies,			v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
135	135/TF/SCD	ST: Aku tau ngonangi bojoku TT: I once caught my husband			v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True

		ST / TT															Explanation	
136	136/IM/SCD	ST: ngobrol karo Dian i nyanyik banget. TT: talking to Dian so intimately.				v											In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Dian".	True
137	137/EX/SCD	ST: Ih Ya Allah Ya Allah TT: Oh My God, really?	v														In this subtitle, the translator uses the Expansion strategy, namely providing additional information in the translation, namely "really" so that the reader understands the meaning.	True
138	138/PR/CHT	ST: Nganti tak mutungi telung dino. Sengit o aku. TT: I don't say a word to him for three days. I was furious.		v													In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
139	139/IM/CHT	ST: Nik aku yo ra wedi bojoku meh seneng karo Dian. TT: I'm not worried my husband would get on Dian.				v											In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Dian".	True
140	140/TF/CHT	ST: Lha kenopo? TT: Why is that?			v													In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
141	141/PR/CHT	ST: Lha wong bojoku wes ra iso attahiyat. TT: Because he can't even get it on.		v														In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True

142	142/PR/CHT	ST: Heh… Ya Allah mbuk ditambakne kono! TT: Oh god, go see a doctor!	v												In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
143	143/IM/SCD	ST: Yu Ning, TT: Yu Ning,			v										The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Yu Ning".	True
144	144/PR/SCD	ST: adewe ki ngopo to ora nganggo bis wae TT: why didn't we take the bus	v												In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
145	145/PR/SCD	ST: malah reko-reko wae nganggo trek barang. TT: instead of this truck.	v												In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
146	146/TF/SCD	ST: Bis sing biasane kae ki lagi do metu kabeh. TT: The bus we are usually take was occupied.		v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
147	147/TF/SCD	ST: Tur ora iso yen dadakan ki, Bu. TT: Besides, we can't take it so suddenly.		v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True

No	Code	ST / TT															Analysis	True/False
148	148/IM/SCD	ST: Iki ki yo Alhamdulillah ono trek e si Gotrek iki iso dadakan. TT: Thank god, Gotrek can take us with his truck.				v											In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Gotrek".	True
149	149/TF/SCD	ST: Yo ngerti ngunu kan TT: If it were the case,			v												In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
150	150/PR/SCD	ST: aku iso nelponke TT: I could talk to my husband.		v													In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
151	151/PR/SCD	ST: kancane bapakne bocah-bocah sing ndue bis ngunu lho. TT: He has a friend who got a bus.		v													In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
152	152/EX/SCD	ST: Dadine ra rekoso ngene ki. TT: So we don't have to struggle like this.	v														In this subtitle the translator uses the Expansion strategy, namely providing additional information in the translation. The additional words are "we" as the subject of sentence.	True
153	153/PR/SCD	ST: Jenenge wae yo darurat kok yo, Bu. TT: It was an emergency.		v													In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True

154	154/TF/SCD	ST: Nek jenengan ora kerso numpak trek iki yo ora opo-opo kok. TT: If you don't want to go with this truck, it's no biggie.		v									In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
155	155/TF/SCD	ST: Sing penting ki adewe ki ndang tekan kono, TT: The important thing is we get there		v									In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
156	156/TF/SCD	ST: tekan rumah sakit,TT: to the hospital		v									In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
157	157/PR/SCD	ST: terus ngerti kahanane Bu Lurah. TT: and make sure if our Mayoress is okay.	v										In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
158	158/PR/SCD	ST: Mesake je Bu Lurah kae, njjur sing jogo ning rumah sakit sopo coba? TT: Poor her, nobody is taking care of her.	v										In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
159	159/TF/SCD	ST: Ora ndue sopo-sopo, ora ndue bojo, TT: She has no one, no husband,		v									In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
160	160/PR/SCD	ST: anak siji wae yo ngunu kae TT: and unreliable son.	v										In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the	True

No	Code	ST/TT													Explanation	Valid
															sentence so that readers in the target language can understand it more easily.	
161	161/TF/SCD	ST: Ooo sak iki aku ngerti, TT: Now I get it.			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
162	162/DT/SCD	ST: Ngerti opo e, Bu? TT: What?											v		In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts. In this case it is deleting filler word.	True
163	163/IM/SCD	ST: Kenopo Bu Lurah ki nganti geblak meneh. TT: Why Bu Lurah passed out again.				v									In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, the name of "Bu Lurah".	True
164	164/TF/SCD	ST: Lha ngopo, Bu? TT: Why?			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
165	165/CD/SCD	ST: Mesti goro-goro mikirne TT: It musts be about she knows									v				In this subtitle, the strategy used is Condensation. The translator shortening or condensing the translation by removing content that can be removed without changing the form and meaning.	True
166	166/IM/SCD	ST: anak e yen ndue hubungan karo Dian. TT: her son is dating Dian.				v									The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Dian".	True

167	167/TF/SCD	ST: Yo ra? - Iso wae kui, Bu. TT: - Right? - I agree.			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
168	168/IM/SCD	ST: Bu Tejo ki lho, ngomongke Dian meneh, TT: Bu Tejo, why are you always talking about Dian?				v									The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Bu Tejo" and "Dian".	True
169	169/PR/SCD	ST: kok yo ra ono bosen-bosen e to yo. TT: Aren't you bored with that?		v											In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
170	170/PR/SCD	ST: Lha yo Dian i yo aneh-aneh wae kok. TT: It's her fault.		v											In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
171	171/PR/SCD	ST: Wong wes seumurane kok yo ora ndang rabi. TT: She should've get married in her age.		v											In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
172	172/TF/SCD	ST: Wong konco-koncone wes do rabi coba. TT: All of her friends already married.			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True

No.	Code	ST / TT													Explanation	
173	173/TF/SCD	ST: Lha nik sak iki dewek e ki pengen fokus karo karir e piye? TT: What if she wants to focus on her career first?		v												In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
174	174/CD/SCD	ST: Wong yo adewe ki ra ngerti to sak jane kondisine de'e ki koyo ngopo sak tenane. TT: We don't know what is her real deal.									v					In this subtitle, the strategy used is Condensation. The translator shortening or condensing the translation by removing content that can be removed without changing the form and meaning.	True
175	175/PR/BTH	ST: Koyo urip e ndue karir wae. TT: Like she has one.	v													In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
176	176/PR/CHT	ST: Mbuk yo uwes, ora sah nyebar fitnah, Bu. TT: Enough, no need to slander about her.	v													In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
177	177/IM/CHT	ST: Ho'o, bener kui jarene Yu Ning. TT: I agree with Yu Ning.			v											The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Yu Ning".	True
178	178/IM/CHT	ST: Eh Bu Tejo, fitnah kui yo TT: Bu Tejo, slandering			v											The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Bu Tejo".	True

No	Code	ST / TT	C1	C2	C3	C4	C5	C6	C7	C8	C9	C10	C11	C12	Explanation	
179	179/PR/CHT	ST: luwih kejem timbangane pembunuhan. TT: kills a thousand times.		v											In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
180	180/EX/CHT	ST: Aku ki yo ora fitnah, TT: I am not slandering about anything,	v												In this subtitle, the translator uses the Expansion strategy, namely providing additional information in the translation, namely "about anything" so that the reader understands the meaning.	True
181	181/DT/CHT	ST: Aku iki yo mung pengen jogo-jogo wae ngunu lho. TT: I just want to take a precaution.											v		In this subtitle, the translator uses a deletion strategy, namely deleting several parts that are less important but still maintain the meaning.	True
182	182/DT/CHT	ST: Jogo-jogo soko opo? TT: From what?											v		In this subtitle, the translator uses a deletion strategy, namely deleting several parts that are less important but still maintain the meaning. In this case, deleting word "jogo-jogo".	True
183	183/IM/BTH	ST: Yo jogo-jogo yen Dian kui TT: From the fact that Dian is					v								The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Dian".	True
184	184/PR/BTH	ST: sakjane wong wedok ora nggenah. TT: actually not a noble woman.		v											In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the	True

																target language can understand it more easily.	
185	185/EX/BTH	ST: Godan-godani bojo-bojone dewe. TT: She loves to flirt with our husbands.	v													In this subtitle, the translator uses the Expansion strategy, namely providing additional information in the translation, namely "she loves to" so that the reader understands the meaning.	True
186	186/PR/BTH	ST: - Yen ngunu kui yo iso dadi bener lho, Bu. - Ho'o to? TT: That could be happening.		v													In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
187	187/IM/SCD	ST: Ngerti ra? Aku ki tau to dicritani karo Panjul. TT: Guys, Panjul once told me that				v											The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Panjul".	True
188	188/IM/SCD	ST: Panjul kidul nggejlig kae omahe? TT: Panjul whose house in the south of floodgate?				v											The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Panjul".	True
189	189/IM/SCD	ST: Panjul kae, tau cerito karo aku de'e ki tau konangan Dian… TT: Panjul told me that he caught Dian				v											The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Panjul" and "Dian".	True
190	190/EX/SCD	ST: …mlaku-mlaku ning mall coba. TT: hang out with someone at the mall.	v														In this subtitle, the translator uses the Expansion strategy, namely providing additional information in the translation, namely "with someone" so	True

No	Code	ST/TT															Notes	
																	that the reader understands the meaning.	
191	191/TF/SCD	ST: Ning mall? TT: At the mall?			v												In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
192	192/TF/SCD	ST: Karo sopo? TT: With whom?			v												In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
193	193/TF/SCD	ST: Karo Om-om TT: With a sugar daddy.			v												In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
194	194/DT/SCD	ST: Eh... Tenane?! Ya Allah! TT: Seriously?!													v		In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts. In thi case, deleting word "Ya Allah!".	True
195	195/EX/SCD	ST: Kui ki patute dadi bapake, TT: That man's old enough to be her father,	v														In this subtitle, the translator uses the Expansion strategy, namely providing additional information in the translation, namely "old enough" so that the reader understands the meaning.	True
196	196/DT/SCD	ST: malah dadi gandengane - Aduh aduh aduh TT: but he was her date instead.														v		In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating unimportant text. In this case, deleting word "aduh aduh aduh".	True

No	Code	Text														Description	T/F
197	197/IM/SCD	ST: Bu Tri, TT: Bu Tri,				v										The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Bu Tri".	True
198	198/PR/SCD	ST: lha wong sak iki nik mung mlaku-mlaku ning mall ki salah e opo to? TT: what is wrong with walking together at the mall?	v													In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
199	199/PR/SCD	ST: Loh? Wong mlaku-mlakune ceto karo Om-om kok, TT: She was clearly going on a date with a daddy.	v													In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
200	200/IM/SCD	ST: Ho'o to, Bu Tejo? Piye to Yu Ning ki. TT: Isn't it right, Bu Tejo?				v										The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Bu Tejo".	True
201	201/DT/SCD	ST: Yo ra mungkin mung mlaku-mlaku tok, mesti karo nyambi yo ho,o. TT: It's no way that they were just walking together.												v		In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts.	True
202	202/PR/SCD	ST: Nyambi yo mesti o, Bu Tejo. TT: They must have done something after all.	v													In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the	True

No	Code	ST / TT												Explanation	T/F
														target language can understand it more easily.	
203	203/IM/SCD	ST: Eh Yu Sam, TT: Yu Sam,				v								The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Yu Sam".	True
204	204/IM/SCD	ST: kiro-kiro menurutmu ki, si Dian ki nganggo susuk ora? He? Nganggo susuk ora, Yu? TT: do you think that Dian has a charm?				v								The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Dian".	True
205	205/TF/SCD	ST: Ketok e ho'o yo? TT: I think so.			v									In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
206	206/TF/SCD	ST: Yo iso mungkin yo iso ora sih, Bu. TT: It could be yes, it could be no.			v									In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
207	207/DT/SCD	ST: Lha ncen Dian kan bocahe kan wes ayu. TT: She is pretty after all.										v		In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts. In this case, deleting word "lha ncen".	True
208	208/PR/SCD	ST: Kan akeh wong sing seneng to. TT: Many eyes are on her.		v										In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True

209	209/TF/SCD	ST: Nik modal mung ayu ki yo ra cukup yo to? TT: If it were just about a pretty face, it's nonsense.			v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
210	210/PR/SCD	ST: Wong lanang kabeh dadi seneng ki mesti yo nganggo susuk mbarang. TT: All men are in love with her, it musts be because of her charm.		v												In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
211	211/PR/BTH	ST: Bu Tejo ki ngopo e? TT: What's your problem?		v												In this subtitle, the translator uses a paraphrase strategy to maintain the meaning in the ST so that readers or viewers can more easily understand the subtitle.	True
212	212/EX/BTH	ST: Kok njur meneng wae? TT: Why are you suddenly being so quite?	v													In this subtitle the translator uses the Expansion strategy, namely providing additional information in the translation. The additional words are "are you" as the subject of the sentence.	True
213	213/PR/BTH	ST: Wes mau ra gelem ngewaki nyurung trek, TT: You didn't even bother to help us pushed the truck		v												In this subtitle, the translator uses a paraphrase strategy to maintain the meaning in the ST so that readers or viewers can more easily understand the subtitle.	True
214	214/EX/BTH	ST: sak iki meneng wae. TT: and now you are being so quite.	v													In this subtitle, the translator uses the Expansion strategy, namely providing additional information in the translation, namely "you" so that the reader understands the meaning.	True

No	Code	ST/TT												Description	True/False
215	215/IM/BTH	ST: Ojo-ojo bener, mau ki duet sing dikek i Gotrek ki duet sing ra berkah. TT: I wonder that was a bribe that you gave Gotrek.			v									The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Gotrek".	True
216	216/TF/BTH	ST: Yo to? TT: It is, isn't it?		v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
217	217/TF/BTH	ST: Astaghfirullah, Ya Allah. TT: *Astaghfirullah*, may God forgive you.		v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
218	218/IM/BTH	ST: Seng ngarani Dian nganggo susuk barang. TT: You were saying that Dian has a charm.			v									The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Dian".	True
219	219/CD/BTH	ST: Iki, marake trek e Gotrek mau dadi mogok to. TT: That was the reason the truck got stuck.						v						In this subtitle, the strategy used is Condensation. The translator shortening or condensing the translation by removing content that can be removed without changing the form and meaning.	True
220	220/IM/CHT	ST: Yu Sam, saiki aku arep takon, TT: Yu Sam, let me ask you this,			v									The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Yu Sam".	True
221	221/IM/CHT	ST: ket mau, aku takon-takon soal Dian, TT: when I ask around about Dian,			v									The translator uses an Imitation strategy in this subtitle which does not change	True

No	Code	ST / TT													Analysis	
															the form of people's names. In this case, the name of "Dian".	
222	222/IM/CHT	ST: Yu Ning ki mesti maido ora? TT: was Yu Ning always make a big deal about it?				v									The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Yu Ning".	True
223	223/EX/CHT	ST: Ho'oh TT: Yes, she was.	v												In this subtitle, the translator uses an expansion strategy, namely adding information so that readers and viewers can more easily understand the subtitle. In this case the translator added the word "she was".	True
224	224/IM/CHT	ST: Terus nek aku ki ngenei informasi soal Dian, TT: So when I give info about Dian,				v									The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In thi case, the name of "Dian".	True
225	225/PR/CHT	ST: opo aku ki kleru heh? TT: was it wrong?		v											In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
226	226/PR/CHT	ST: Yo mboten, Bu Tejo, njenengan niku leres kok. TT: You are not wrong at all.		v											In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
227	227/DT/CHT	ST: Yen menurutku lho, Bu Tejo, TT: In my opinion,										v			In this subtitle, the translator uses the Deletion strategy because the tempo of the	True

No	Code	ST / TT												Description	
														conversation is fast, thereby eliminating several less important parts. In this case, deleting word "Bu Tejo."	
228	228/IM/CHT	ST: Informasi perkoro Dian ki migunani TT: any info about Dian are useful.				v								The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case the name of "Dian".	True
229	229/DT/CHT	ST: Pinter berarti kowe TT: [No Translation]										v		In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts.	True
230	230/DT/CHT	ST: Saiki to, Bu Tejo, TT: Now,										v		In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts. In this case deleting word "Bu Tejo".	True
231	231/PR/CHT	ST: yen uripe Dian ki meh rusak-rusakan to, TT: if her life is miserable,	v												In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
232	232/TF/CHT	ST: kui kan masalahe dewek e dewe. TT: that's her problem.			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
233	233/PR/CHT	ST: Sing penting ora ngrusak keluargane dewe. TT: But doesn't she dare to ruin our households.	v												In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the	True

																sentence so that readers in the target language can understand it more easily.	
234	234/DT/CHT	ST: Lha iyo, Bu Tri, TT: That's right.													v	In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts. In this case deleting word "Bu Tri,"	True
235	235/TF/CHT	ST: informasi kui yen bener, TT: It's okay if the info is valid,		v												In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
236	236/TF/CHT	ST: lha yen kleru? TT: what if it's not?		v												In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
237	237/IM/BTH	ST: Heh, Yu Ning, TT: Yu Ning,			v											The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case the name of "Yu Ning".	True
238	238/PR/BTH	ST: piye? jenenge internet ki gawenane wong pinter je. TT: what's your problem? Internet is created by smart people.	v													In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
239	239/TF/BTH	ST: Yo ra bakal kleru to yo. TT: It's impossible to be wrong.		v												In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True

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240	240/PR/BTH	ST: Ono-ono wae. Ho'o to, Bu Tejo? TT: You are a fool. Is that right, Sis?		v										In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
241	241/TF/BTH	ST: Lha iyo. TT: Of course.			v									In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
242	242/PR/BTH	ST: Nek bodho yo ora mungkin iso gawe internet to yo. TT: Dumb people would not capable to do such thing.		v										In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
243	243/PR/BTH	ST: Aku ki ngerti, Yu Ning, Aku ki bukane opo opo, TT: I don't mean to judge her or anything,		v										In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
244	244/EX/BTH	ST: njenengan ki sakjane yo seh nak-sanak karo Dian, TT: and I know you are still related to her, right?	v											In this subtitle, the translator uses the Expansion strategy, namely providing additional information in the translation, namely "i know" and "right" so that the reader understands the meaning.	True
245	245/CD/BTH	ST: mulakno ket mau ki mbelani Dian terus. TT: That's why you are on her side all the time.								v				In this subtitle, the translator uses a Condensation strategy, namely shortening or condensing the subtitle by eliminating several less	True

No	Code	ST / TT	1	2	3	4	5	6	7	8	9	10	11	12	Explanation	
															important parts. In this subtitle the translator omitted the words "ket mau ki".	
246	246/TF/BTH	ST: Aku ki mung ngandani bu-ibu ki lho, ben do waspada TT: I just want to tell them to take precautions			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
247	247/IM/BTH	ST: nek Dian kui wong wedok sing ra nggenah, ho'o to? Ho'o ra? TT: that Dian is a threat. Right, ladies?				v									In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this case, it is the name og "Dian".	True
248	248/IM/BTH	ST: Ho'o, Bu Tejo. TT: You are right, Bu Tejo.				v									The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, it is te name of "Bu Tejo".	True
249	249/IM/BTH	ST: Dian kui klebu meresahkan warga, TT: Dian is disturbing our people,				v									In this subtitle, the translator uses an Imitation strategy which does not change the form of people's names. In this cae, it is the name of "Dian".	True
250	250/PR/BTH	ST: Iso dadi nganggu rumah tangga neng desane dewe lho. TT: she could be a home wrecker.		v											This subtitle uses a Paraphrase, namely changing the sentence structure with English sentences that are easier to understand. In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
251	251/DT/BTH	ST: Bahaya kui, yo ra? TT: That's so dangerous.											v		In this subtitle, the translator uses the Deletion strategy because the tempo of the	True

							v								conversation is fast, thereby eliminating several less important parts.	
252	252/IM/CHT	ST: Piye, Yan? Kahanane Bu Lurah piye? - Piye piye piye? TT: How's Bu Lurah condition, Yan?				v									The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, it is the name of "Bu Lurah".	True
253	253/TF/CHT	ST: Sak jane ibuk-ibuk niki mboten sah mriki riyen, Bu. TT: Actually, you don't need to come here.			v										In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
254	254/IM/CHT	ST: Lho kok mboten sah mriki riyen ki piye to? Lha wong wis tekan kene je Yan Yan. TT: What do you mean? We are already here, Yan.				v									The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, the name of "Yan" yaitu sebutan untuk nama Dian.	True
255	255/EX/CHT	ST: Piye? TT: So how is her condition?	v												In this subtitle, the translator uses the Expansion strategy, namely providing additional information in the translation, namely "her condition" so that the reader understands the meaning.	True
256	256/IM/CHT	ST: Bu Lurah niku tasih ting ICU, TT: Bu Lurah is still in the ICU,				v									The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In this case, it is name of "Bu Lurah".	True
257	257/PR/CHT	ST: dados dereng saget di tuweni, Bu. TT: she's not allowed to get visitors.		v											In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the	True

																sentence so that readers in the target language can understand it more easily.	
258	258/TF/CHT	ST: Oalah, lha kok yo kowe ki ra ngabari aku to yo Yan Yan? TT: Why didn't you tell me before?			v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
259	259/PR/CHT	ST: Jenengan kulo kontak mawon angel banget kok. TT: I couldn't reach you at all.		v												In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
260	260/DT/CHT	ST: - Lha wong handphone ku ki mati je.- Lha terus piye iki berarti? TT: My phone is dead.												v		In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts. In thia case, it is deleting "lha wong" and "ha trus piye iki berarti?". The translator only retains the core meaning.	True
261	261/DT/CHT	ST: Nyuwun sewu ibu-ibu, waduh. TT: Excuse me.												v		In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts. In this case, it is deleting "... ibu-ibu, waduh.".	True
262	262/TF/CHT	ST: Niki ibu-ibu malah sampun dugi mriki. Matur nuwun. TT: You all are here already. Thank you.			v											In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True

No.	Code	ST / TT											Explanation	
263	263/IM/CHT	ST: Mas Fikri, Mas Fikri, Ibu ki kepiye? kahanane ki kepiye? TT: How is it, Fikri? What's happening?				v							The translator uses an Imitation strategy in this subtitle which does not change the form of people's names. In thhis case, it is name of "Fikri"	True
264	264/DT/CHT	ST: Nggih mpun ngapunten, Bu. Niki sejadosipun Ibu kulo menika dereng saget dipun tuweni e, Bu. TT: I apologize, Mam. Actually my mom can't get visited yet.									v		In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts. In this case it is deleting filler word. In this case id "nggih mpun", "niki" and "menika".	True
265	265/DT/CHT	ST: Nggih, Ibu kulo ting ICU. TT: Mom is still in the ICU.									v		In this subtitle, the translator uses the Deletion strategy because the tempo of the conversation is fast, thereby eliminating several less important parts. In this case, it is deleting "Nggih" and "kulo".	True
266	266/PR/CHT	ST: Tapi nggih mungale dokter Ibu kulo mboten nopo-nopo kok. TT: But the doctor say that she is going to be good.		v									In this subtitle, the translator uses the Paraphrase strategy to convey the meaning by changing the form of the sentence so that readers in the target language can understand it more easily.	True
267	267/EX/CHT	ST: Kantun diawat-awat i dijagani mawon. TT: No need to keeping eye on her, just need to accompany her.	v										In this subtitle, the translator uses the Expansion strategy, namely providing additional information in the translation, namely "her" so that the reader understands the meaning.	True
268	268/DT/CHT	ST: Tapi rapopo? - Enggih.									v		In this subtitle, the translator uses the Deletion strategy	True

		- Yowis rapopo yo? TT: Okay then, it's okay.												because the tempo of the conversation is fast, thereby eliminating several less important parts. In this case, it is deleting the word "Tapi rapopo?".	
269	269/TF/CHT	ST: Inggih, nyuwun ngapunten Bu niki. TT: Yes, I apologize, Mam.			v									In this subtitle, the strategy is Transfer. The translator does not change the form by adding or subtracting words to convey the existing meaning.	True
		Amount	18	102	64	50	0	0	10	0	25	0		

Table Data of Subtitling Quality

Abbreviations

SME : Semantic Error	IDE : Idiomaticity Error	NE : No Error
STE : Stylistic Error	SSE : Segmentation and Spotting Error	Mn : Minor
GRE : Grammar Error	PGE : Punctuation and Graphics Error	St : Standart
SPE : Spelling Error	RLE : Reading Speed and Line Length Error	So : Serious

No.	Data	Subtitling Quality																															
		Functional Equivalence								Acceptability												Readability												
		SME				STE				GRE				SPE				IDE				SSE				PGE				RLE			
		NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So	NE	Mn	St	So
1	ST: Fikri ki karo Dian ki opo bener sesambungan to bu? TT: Is it true that Fikri and Dian are in a relationship?			v		v				v				v					v				v				v					v		
2	ST: Aku ki yo, krungu-krungu Fikri ki mau mangkat ning rumah sakit ngeterke Bu Lurah iku karo Dian. TT: I heard that he brought Mrs. Mayoress to the hospital with her.			v				v				v		v					v			v				v					v		

No	ST / TT																												
3	ST: - Oo ho'o to? - Iyo! TT: - Really? - Yes!	v			v			v			v		v		v		v		v		v			
4	ST: - Tenane lho ah? - Iyo Bu! TT: - Are you sure? - Yes, I am.		v	v			v			v		v		v		v		v		v			
5	ST: Yu Sam ngerti kabar e soko sopo lho? TT: Who said that?		v		v			v	v		v		v		v		v		v			
6	ST: Tuh! TT: Her!		v		v			v		v	v		v		v		v		v			
7	ST: Lha yo mau ki aku ditelfon karo Dian TT: Dian called me		v		v			v	v		v		v		v		v		v			
8	ST: ngabarke yen Bu Lurah kui ambruk. TT: saying that our Mayoress (Bu Lurah) passed out.		v	v			v	v		v		v		v		v		v			

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No	Text																							
9	ST: Lha njur digowo ning rumah sakit to, Bu. TT: That's why they bring her to the hospital immidiately.		v			v				v		v			v			v			v			v	
10	ST: Mulane aku ki ndang-ndang ngabari ibu-ibu kabeh ning kene ki TT: That's why I told you all about it		v		v					v		v			v			v			v			v	
11	ST: soko WhatsApp kui hlo ning grup e adewe TT: through our WhatsApp group.		v		v					v		v			v			v			v			v	
12	ST: Dian ki gawean e opo yo? TT: I wonder what Dian does for living.		v		v					v		v			v				v		v			v	
13	ST: Kok jare ono sing tau ngomong yen TT: I heard that		v		v					v		v			v				v		v			v	
14	ST: gawean e ki ra genah ngunu kui lho. TT: she does inappropriate job.		v		v					v		v			v			v			v			v	
15	ST: Kan mesake Bu Lurah to TT: Poor our Mayoress		v		v					v		v			v			v			v			v	

No	Text																														
16	ST: yen nganti ndue mantu gawean e ra nggenah ngunu kui lho yo TT: if she's going to have that kind of in law.		v		v						v		v				v			v			v			v		
17	ST: Ono sing tau ngomong yen TT: Someone said that		v			v					v		v				v			v			v			v		
18	ST: gawean e Dian ki mlebu metu hotel ngono kui lho, TT: she often rents a room		v			v					v		v				v			v			v			v		
19	ST: terus ning mall karo wong lanang barang ki, TT: and going to the mall with different guys,		v		v						v		v				v			v			v			v		
20	ST: Gawean opo yo? TT: What kind of job is that?		v		v						v		v				v			v			v			v		
21	ST: Dian ki yo bocahe ki yo pancen TT: Dian is such a really		v		v						v		v				v			v			v			v		
22	ST: semanak tur grapyak, Bu. TT: friendly and bubbly girl.		v		v						v		v				v			v			v			v		

23	ST: Kui lak ning deso kene. TT: That's what she does here, though.			v		v						v	v			v			v			v			v			v		
24	ST: Nyo, sak iki cobo delok TT: Try take a look at this now.			v		v						v	v			v			v			v			v			v		
25	ST: - Gae, gae delok ge - Heh, iyo i. Bu delok, Bu. TT: - What is that? - Guys come here, look at this.			v		v						v	v			v			v			v			v			v		
26	ST: Mosok koyo ngene to potone? TT: She poses like that?			v		v						v	v			v			v			v			v			v		
27	ST: - Hih, dempel-dempel koyo ngunu.-AstaghfirullahaladzimTT: *(disgusted)* May God forgive her.				v		v					v	v			v			v			v			v			v		
28	ST: Mangkane do ndue HP kui ora mung dinggo nggaya tok, TT: You need to learn to use your phone not only to show off,			v			v					v	v			v			v			v								v

No	ST / TT																													
29	ST: Ning nggo golek informasi ngunu lho, yo? TT: but to find some information, okay?		v		v					v		v				v				v				v						v	
30	ST: Aku kok weruh fotone Dian kok merinding kabeh awakku TT: *My body is shivering just by looking at her picture.*		v		v					v		v				v				v				v					v		
31	ST: Nyambine akeh ho'o pora? TT: *I'm sure she has plenty of side jobs, right?*		v		v					v		v				v				v				v					v		
32	ST: Yo ra mungkin gaweane mung siji. TT: *It's impossible she just got one job.*		v		v					v		v				v				v				v					v		
33	ST: Tur yo mbuh nyambine karo opo. TT: *But what's the other we don't know.*		v		v					v		v				v				v				v					v		
34	ST: Yo cah wedok... TT: *A girl...*			v			v		v			v				v				v				v					v		
35	ST: nyambut gawe tur kok duit e langsung akeh barang kui lho, TT: just got a job, suddenly got that much money.		v			v				v		v				v				v				v					v		

No	Text																														
36	ST: Kan yo pertanyaan to nek ngunu kui. Ho'o ra? TT: Of course people asking around.		v				v			v		v			v			v			v			v			v		
37	ST: Bu Tejo, jenengan ki kok yo mbuk yo ra waton nek ngendikan. TT: Bu (Mrs.) Tejo, can you please not say something unreasonable?		v			v	v			v		v			v			v			v			v			v		
38	ST: Loh, waton piye lho, Yu Ning ki? TT: Unreasonable?			v		v				v		v			v			v			v			v			v		
39	ST: Lha sak deso ki ngomongke Dian kabeh je. Ning Facebook wae yo do rame ngunu kui lho. TT: Everybody's talking about her on *Facebook* already.		v		v					v		v			v			v			v			v			v		
40	ST: Delok wae to mau komen e ki doan. TT: Just look at those comments.		v		v					v		v			v			v			v			v			v		
41	ST: Eh, lha yo mesti ki Dian dadi omongan to, Bu. TT: Of course everyone talks about her.		v		v					v		v			v			v			v			v			v		

No	ST / TT												
42	ST: Loh lha iyo. Ning sak iki cobo do mikir TT: Just think about it.	v			v		v	v	v	v		v	v
43	ST: Aku ki bukane nyilikne bandane keluargane Dian lho ya. TT: I'm not saying anything about their family.		v		v		v	v	v	v	v		v
44	ST: Cetho kat cilik Dian ki ditinggal minggat karo bapakne yo. TT: Her father left her when she was a child,	v			v		v	v	v	v	v		v
45	ST: Ibune ndue sawah yo ra sepiro o. TT: her mother just has a little plot of rice field.	v			v		v	v	v	v	v		v
46	ST: Mulakno rampung SMA dewek e ora kuliah. TT: That's why she didn't go to college.	v		v			v	v	v	v	v		v
47	ST: Nembe nyambut gawe.TT: She just started working, suddenly	v			v		v	v	v	v	v		v
48	ST: handphone anyar, motor anyar, ho'o ora? TT: her phone is new, so does her motorcycle.	v				v	v	v	v	v	v		v

No.	Text																															
49	ST: Gik kui duit soko ngendi cobo? TT: Where does that money come from?		v			v					v		v				v			v			v			v	
50	ST: Gik larang-larang kabeh lho kui. TT: Those are very expensive.		v			v					v		v				v			v			v			v	
51	ST: Koyo aku ra ngerti merk wae. TT: I know branded things.		v			v					v		v				v			v			v			v	
52	ST: Bu Tejo, Yu Sam, TT: Bu (Mrs.) Tejo, Yu (Mrs.) Sam,	v			v			v				v				v			v			v			v	
53	ST: yen menurutku to, TT: in my opinion,		v	v							v		v				v			v			v			v	
54	ST: nek Dian ki gaweane genah, TT: if she had appropriate job,		v	v							v		v				v			v			v			v	
55	ST: kui ra mungkin ndue bondo koyo ngunu kui, ho'o pora? TT: it would be impossible to own those things. Right?		v			v					v		v				v			v			v			v	

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No	Text																												
56	ST: Eh iyo yo. TT: Of course.		v		v				v		v			v			v			v			v			v	
57	ST: Lho lha iyoo, mangkane kui. TT: That's right.		v			v				v	v			v			v			v			v			v	
58	ST: Mulakne, Yu NingTT: That's why		v			v				v	v			v			v			v			v			v	
59	ST: sregepo moco berita soko internet. TT: it's time for you to upgrade your reading skill through internet.		v		v					v	v			v			v			v			v			v	
60	ST: - Yo ra? - Lha yo to Yu Ning. TT: - Okay? - True that, Sister.		v		v				v		v			v			v			v			v			v	
61	ST: Dadine nek arek dijak ngomong nyambung ngunu lho, ho'o to? TT: So you know what we are talking about.		v			v				v	v			v			v			v			v			v	

No	Source Text / Target Text																										
62	ST: Ning kabeh kui rung karuan bener lho, Bu Tejo. TT: *But not all of them are true.*		v		v						v		v				v				v		v				v
63	ST: Berita soko internet ki yo kudu dicek sik TT: *We have to double check them first*		v		v						v		v				v				v		v				v
64	ST: ora mung waton dilek wae. TT: *don't take it so blatantly.*		v		v						v		v				v				v		v				v
65	ST: Kelingan ora warga ndeso gone awak dewe ki mbiyen ki nate kapusan TT: *Remember when one of us being tricked*		v		v						v		v				v				v		v				v
66	ST: obat herbal sing di iklanke ning internet lho. TT: *by herbal medicine ad from the internet.*		v		v						v		v				v				v		v				v
67	ST: Tenan kui. TT: *It happened.*			v					v		v		v				v				v		v				v
68	ST: Aku ki dadi kelingan to. TT: I just remember something.		v		v						v		v				v				v		v				v
69	ST: Aku ki pernah nyonangi Dian TT: *I once caught Dian*		v		v						v		v				v				v		v				v

No	Text									
70	ST: muntah-muntah pas kui wayah mbengi. TT: throwing up at night.	v	v		v	v	v	v	v	v
71	ST: Tenan ora e, Bu Tejo? TT: Really?	v	v		v	v	v	v	v	v
72	ST: Weh, tenan. TT: Yes.	v	v		v	v	v	v	v	v
73	ST: Pas kui, aku ki bali seko pengajian. Ho'o to? TT: That night I was on my way home from Qur'an recitation.	v		v	v	v	v	v	v	v
74	ST: Ning cedak omahe Mbah Dar kae lho, enggok-enggokkan kae, ho'o, kae lak petengan to, ho'o to, TT: Near Mbah Dar's house, in the dark junction,	v		v	v	v	v	v	v	v
75	ST: Nah ono uwong muntah-muntah soko nduwur motor, TT: There was someone throwing up	v		v	v	v	v	v	v	v
76	ST: barang tak cedak i, TT: when I went closer, turns out	v		v	v	v	v	v	v	v

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No																												
77	ST: lha kok Dian. TT: it was Dian.		v			v					v	v			v			v			v			v		
78	ST: Bukan e aruh-aruh weruh aku, TT: *Instead of saying hello,*		v			v					v	v			v			v			v			v		
79	ST: malah nginggati cobo. TT: *she just ran away.*		v			v					v	v			v			v			v			v		
80	ST: Kui nek ra mergo muntah meteng, TT: If it was not morning sickness,		v			v					v	v			v				v		v			v		
81	ST: ngopo kok ndadak nginggati aku cobo? TT: why would she ran away from me?		v			v					v	v			v			v			v			v		
82	ST: Ho'o ra kui. TT: *True that.*		v			v			v			v			v			v			v			v		
83	ST: Wes konangan kui jawane. TT: I got her right there.		v	v							v	v			v			v			v			v		

No	ST/TT																															
84	ST: - Bu Tejo. - Opo? TT: - Bu Tejo - What?	v			v			v		v			v			v			v			v			v	
85	ST: Emange nggene muntah-muntah ki o TT: Are you sure pregnant is			v		v			v	v			v			v			v			v			v	
86	ST: mergo meteng opo piye hah? TT: the only reason for someone throw up?			v	v				v	v			v			v			v			v			v	
87	ST: Lha iki buktine Yu Nah, TT: Look at her			v		v			v	v			v			v			v			v			v	
88	ST: muntah-muntah to mau? TT: she was throwing up hard		v			v			v	v			v			v			v			v			v	
89	ST: Gene yo ra meteng. TT: and not pregnant.		v			v			v	v			v			v			v			v			v	
90	ST: Owalah Yu Sam, Yu Sam. TT: Come on now, Yu Sam.		v		v				v	v			v			v			v			v			v	

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No	Text																						
91	ST: - Koyo aku ki ra tau meteng wae, - Ho'o lho Yu Sam i TT: I've been pregnant too,			v			v		v	v		v		v		v		v		v		
92	ST: yo jelas bedo to yoTT: of course it's different.		v		v				v	v		v		v		v		v		
93	ST: wong muntah mergo meteng karo wong muntah mergo masuk angin ki, TT: Morning sickness and throwing up		v			v			v	v		v		v		v		v		
94	ST: bedo banget kui. TT: are completely different cases.		v		v				v	v		v		v		v		v		
95	ST: Ho'o ra? TT: It is very different.			v			v		v	v		v		v		v		v		
96	ST: Yo iyo lah, cetho bedo to, Yu Sam. TT: Yes, that's right.		v			v			v	v		v		v		v		v		
97	ST: piye to, aku mbiyen yo meteng je. TT: I've been pregnant too.		v				v		v	v		v		v		v		v		

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No	ST / TT																			
98	ST: Aku mbiyen kae to, Bu Tejo, meteng anakku ki, TT: During my first pregnancy,	v			v		v	v		v		v		v		v				
99	ST: rasane muntahku ki koyo kepiye yo... TT: I want to throw up, but it felt like...		v	v			v	v		v		v		v		v				
100	ST: Koyo ra ono isine ngunu to? TT: Like there's nothing to throw up?	v		v			v	v		v		v		v		v				
101	ST: - Ho'o lho. - Lha yo kui mangkane aku dadi kelingan TT: - Yes that's right. - That's why I remember	v	v				v	v		v		v		v		v				
102	ST: begitu ndelok Dian kui. TT: when I saw Dian that night.	v	v				v	v		v		v		v		v				
103	ST: Tur sak iki mbuk yo do mikir,TT: Anyway,		v	v			v	v		v		v		v		v				
104	ST: mbok yo do mikir, Bu Lurah kui lho, TT: let's think a second about our Mayoress,	v	v				v	v		v		v		v		v				

No	ST/TT																										
105	ST: Bu Lurah kui lak wes gerah bola-bali to. TT: she is getting sick often.		v				v			v	v			v			v			v			v			v	
106	ST: Mesake lho Bu Lurah ki. TT: Give her a break.			v			v			v	v			v			v			v			v			v	
107	ST: Kui do ngomongne opo to, Bu? TT: *What are you guys talking about?*		v		v					v	v			v			v			v			v			v	
108	ST: Wes ngunu ki uripe ki dewe, TT: On top of that, she's living by herself.		v		v					v	v			v			v			v			v			v	
109	ST: Ndue anak siji wae yo imbas-imbis ngnu kae, anak lanange kae, TT: Her only son couldn't be counted on.		v			v				v	v			v			v			v			v			v	
110	ST: Ho'o to? TT: Don't you agree?		v		v				v		v			v			v			v			v			v	
111	ST: Dadine wis wayahe Bu Lurah kui leren. TT: It is the time for her to get some rest.		v		v					v	v			v			v			v			v			v	

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No	Text																											
112	ST: Mesake lho Bu Lurah ki, ho'o to? TT: I feel sorry for her.		v		v					v		v				v			v			v			v		
113	ST: Padune ben Pak Tejo sing dadi lurah, yo ra? TT: That's you wanting your husband to replace her, isn't it?		v		v					v		v				v			v			v			v		
114	ST: Heh yo ora. Mung mesake wae. Tenan ho'o to.TT: No, it's not. I just feel sorry about her.		v			v				v		v				v			v			v			v		
115	ST: Tur yo wis wayahe, TT: Beside, it's the time,		v		v					v		v				v			v			v			v		
116	ST: desane dewe ki butuh Lurah sing cak-cek sat-set ngunu kae lho, ho'o to? TT: our village to have a handy mayor.		v		v					v		v				v			v			v			v		
117	ST: Tur ora single, TT: But not the single one,		v		v					v		v				v			v			v			v		
118	ST: nik single kui gowo uripe dewe wae abot, ho'o ora cobo tak takon? TT: because they can't even get their lives together.			v		v				v		v				v			v			v			v		

No																											
119	ST: Sak iki ngene wae, Bu, - Opo opo? TT: Okay, let's settle this,		v		v					v		v			v			v			v			v			v
120	ST: nik sing dadi lurah Dian wae piye? TT: how if we elect Dian to be the Mayor?		v		v					v		v			v			v			v			v			v
121	ST: Ya Allah yo ojo! Ya ampun ya ampun ya ampun. TT: Ew, no way in hell!		v		v					v		v			v			v			v			v			v
122	ST: Bapak-bapak mesti milih kabeh mengko. TT: All men would pick her for sure.		v		v					v		v			v			v			v			v			v
123	ST: - Astaghfirullah, Ya Allah, rasah neko-neko. TT: Don't you dare to think about that.		v			v				v		v			v			v			v			v			v
124	ST: Yuh ojo, ojo banget, mit-amit mit- amit mit-amit. TT: - Plese don't let her. - Knock on woods.		v			v				v		v			v			v			v			v			v
125	ST: Ya Allah desane adewe iso ambyar koyo ngunu. TT: Our village would come to an end.		v			v				v		v			v			v			v			v			v

No	ST / TT																														
126	ST: Iyo, aku setuju karo, Bu Tejo. TT: Yes, I agree with you, Bu Tejo.		v		v					v		v				v				v				v				v			
127	ST: Ojo Dian. TT: Don't pick Dian.		v		v					v		v				v				v				v				v			
128	ST: Yo TT: Yes.	v			v			v				v				v				v				v				v			
129	ST: Bojoku iki lho senengane gatheli, TT: My husband is so flirty,		v			v				v		v				v				v				v				v			
130	ST: senengane lirak-lirik. TT: he always glancing at that filthy woman.			v		v				v		v				v				v				v				v			
131	ST: yo ojo tukaran ning kene. TT: [No translation]	v			v						v			v	v				v				v				v				
132	ST: Jewer meneh opo piye? TT: Do you want more?			v		v				v		v				v				v				v				v			
133	ST: Piye to, Trek kowe kui, Trek? TT: Don't you dare, Trek.			v			v			v		v				v				v				v				v			

No	ST / TT																		
134	ST: Eh tapi tenan lho, Bu Tejo, Mbak Yatik, TT: But it's true, Ladies,			v		v			v	v			v		v		v		v
135	ST: Aku tau ngonangi bojoku TT: I once caught my husband		v		v				v	v			v		v		v		v
136	ST: ngobrol karo Dian i nyanyik banget. TT: talking to Dian so intimately.		v		v				v	v			v		v		v		v
137	ST: Ih Ya Allah Ya AllahTT: Oh My God, really?		v		v			v		v			v		v		v		v
138	ST: Nganti tak mutungi telung dino. Sengit o aku. TT: I don't say a word to him for three days. I was furious.		v		v				v	v			v		v		v		v
139	ST: Nik aku yo ra wedi bojoku meh seneng karo Dian. TT: I'm not worried my husband would get on Dian.		v		v				v	v			v		v		v		v
140	ST: Lha kenopo? TT: Why is that?		v		v			v		v			v		v		v		v

No.	ST / TT																							
141	ST: Lha wong bojoku wes ra iso attahiyat. TT: Because he can't even get it on.			v		v					v		v			v			v			v			v
142	ST: Heh… Ya Allah mbuk ditambakne kono! TT: Oh god, go see a doctor!			v		v					v		v			v			v			v			v
143	ST: Yu Ning, TT: Yu Ning,	v				v			v			v				v			v			v			v
144	ST: adewe ki ngopo to ora nganggo bis wae TT: why didn't we take the bus			v		v					v		v			v			v			v			v
145	ST: malah reko-reko wae nganggo trek barang. TT: instead of this truck.			v				v			v		v			v			v			v			v
146	ST: Bis sing biasane kae ki lagi do metu kabeh. TT: The bus we are usually take was occupied.			v		v					v		v			v			v			v			v
147	ST: Tur ora iso yen dadakan ki, Bu. TT: Besides, we can't take it so suddenly.			v		v					v		v			v			v			v			v

No.	ST / TT																												
148	ST: Iki ki yo Alhamdulillah ono trek e si Gotrek iki iso dadakan. TT: Thank god, Gotrek can take us with his truck.		v		v					v		v			v			v			v			v			v		
149	ST: Yo ngerti ngunu kan TT: If it were the case,		v				v			v		v			v			v			v			v			v		
150	ST: aku iso nelponke TT: I could talk to my husband.		v				v			v		v			v			v			v			v			v		
151	ST: kancane bapakne bocah-bocah sing ndue bis ngunu lho. TT: He has a friend who got a bus.		v		v					v		v			v			v			v			v			v		
152	ST: Dadine ra rekoso ngene ki. TT: So we don't have to struggle like this.		v		v					v		v			v			v			v			v			v		
153	ST: Jenenge wae yo darurat kok yo, Bu. TT: It was an emergency.		v				v			v		v			v			v			v			v			v		

No	ST / TT																															
154	ST: Nek jenengan ora kerso numpak trek iki yo ora opo-opo kok. TT: If you don't want to go with this truck, it's no biggie.			v		v						v		v			v			v			v			v				
155	ST: Sing penting ki adewe ki ndang tekan kono, TT: The important thing is we get there			v		v				v				v			v			v			v			v				
156	ST: tekan rumah sakit, TT: to the hospital	v				v						v		v			v			v			v			v				
157	ST: terus ngerti kahanane Bu Lurah. TT: and make sure if our Mayoress is okay.			v		v						v		v			v			v			v			v				
158	ST: Mesake je Bu Lurah kae, njjur sing jogo ning rumah sakit sopo coba? TT: Poor her, nobody is taking care of her.			v				v				v		v			v			v			v			v				
159	ST: Ora ndue sopo-sopo, ora ndue bojo, TT: She has no one, no husband,			v		v						v		v			v			v			v			v				
160	ST: anak siji wae yo ngunu kae TT: and unreliable son.			v				v				v		v			v			v			v			v				

No	ST / TT																							
161	ST: Ooo sak iki aku ngerti, TT: Now I get it.		v		v					v		v			v			v			v			v
162	ST: Ngerti opo e, Bu? TT: What?		v		v					v		v			v			v			v			v
163	ST: Kenopo Bu Lurah ki nganti geblak meneh. TT: Why Bu Lurah passed out again.		v		v					v		v			v			v			v			v
164	ST: Lha ngopo, Bu? TT: Why?		v			v				v		v			v			v			v			v
165	ST: Mesti goro-goro mikirne TT: It musts be about she knows		v			v				v		v			v			v			v			v
166	ST: anak e yen ndue hubungan karo Dian. TT: her son is dating Dian.		v			v				v		v			v			v			v			v
167	ST: Yo ra? - Iso wae kui, Bu. TT: - Right? - I agree.		v			v		v			v		v			v			v			v			v

No.	ST / TT																									
168	ST: Bu Tejo ki lho, ngomongke Dian meneh, TT: Bu Tejo, why are you always talking about Dian?		v			v				v		v			v			v			v			v		
169	ST: kok yo ra ono bosen-bosen e to yo. TT: Aren't you bored with that?		v			v				v		v			v			v			v			v		
170	ST: Lha yo Dian i yo aneh-aneh wae kok. TT: It's her fault.		v		v					v		v			v			v			v			v		
171	ST: Wong wes seumurane kok yo ora ndang rabi. TT: She should've get married in her age.		v		v					v		v			v			v			v			v		
172	ST: Wong konco-koncone wes do rabi coba. TT: All of her friends already married.		v			v				v		v			v			v			v			v		
173	ST: Lha nik sak iki dewek e ki pengen fokus karo karir e piye? TT: What if she wants to focus on her career first?		v		v					v		v			v			v			v			v		
174	ST: Wong yo adewe ki ra ngerti to sak jane kondisine de'e ki koyo ngopo sak tenane. TT: We don't know what is her real deal.		v			v				v		v			v			v			v			v		

No	Data																													
175	ST: Koyo urip e ndue karir wae. TT: Like she has one.		v		v			v	v		v		v		v		v	
176	ST: Mbuk yo uwes, ora sah nyebar fitnah, Bu. TT: Enough, no need to slander about her.		v		v			v	v		v		v		v		v	
177	ST: Ho'o, bener kui jarene Yu Ning. TT: I agree with Yu Ning.		v		v			v	v		v		v		v		v	
178	ST: Eh Bu Tejo, fitnah kui yo TT: Bu Tejo, slandering		v		v			v	v		v		v		v		v	
179	ST: luwih kejem timbangane pembunuhan. TT: kills a thousand times.		v	v				v	v		v		v		v		v	
180	ST: Aku ki yo ora fitnah,TT: I am not slandering about anything,		v	v				v	v		v		v		v		v	
181	ST: Aku iki yo mung pengen jogo-jogo wae ngunu lho. TT: I just want to take a precaution.		v	v				v	v		v		v		v		v	

No	Text																											
182	ST: Jogo-jogo soko opo? TT: From what?			v		v						v		v				v				v			v			v	
183	ST: Yo jogo-jogo yen Dian kui TT: From the fact that Dian is			v		v						v		v				v				v			v			v	
184	ST: sakjane wong wedok ora nggenah. TT: actually not a noble woman.			v		v						v		v				v				v			v			v	
185	ST: Godan-godani bojo-bojone dewe. TT: She loves to flirt with our husbands.			v		v						v		v				v				v			v			v	
186	ST: - Yen ngunu kui yo iso dadi bener lho, Bu. - Ho'o to? TT: That could be happening.			v		v						v		v				v				v			v			v	
187	ST: Ngerti ra? Aku ki tau to dicritani karo Panjul. TT: Guys, Panjul once told me that			v				v				v		v				v				v			v			v	
188	ST: Panjul kidul nggejlig kae omahe? TT: Panjul whose house in the south of floodgate?			v				v				v		v				v				v			v			v	

No	Text																										
189	ST: Panjul kae, tau cerito karo aku de'e ki tau konangan Dian… TT: Panjul told me that he caught Dian		v		v				v	v		v		v		v		v
190	ST: …mlaku-mlaku ning mall coba. TT: hang out with someone at the mall.			v	v		v		v		v		v		v		v
191	ST: Ning mall? TT: At the mall?	v			v				v	v		v		v		v		v
192	ST: Karo sopo? TT: With whom?		v		v		v		v		v		v		v		v
193	ST: Karo Om-om TT: With a sugar daddy.		v	v			v	v		v		v		v		v
194	ST: Eh... Tenane?! Ya Allah! TT: Seriously?!		v	v			v	v		v		v		v		v
195	ST: Kui ki patute dadi bapake, TT: That man's old enough to be her father,		v	v			v	v		v		v		v		v

No.	ST / TT																		
196	ST: malah dadi gandengane - Aduh aduh aduh TT: but he was her date instead.		v		v					v		v			v		v		v		v
197	ST: Bu Tri, TT: Bu Tri,	v			v			v		v		v		v		v		v		v
198	ST: lha wong sak iki nik mung mlaku-mlaku ning mall ki salah e opo to? TT: what is wrong with walking together at the mall?		v			v				v		v		v		v		v		v
199	ST: Loh? Wong mlaku-mlakune ceto karo Om-om kok, TT: She was clearly going on a date with a daddy.		v			v				v		v		v		v		v		v
200	ST: Ho'o to, Bu Tejo? Piye to Yu Ning ki. TT: Isn't it right, Bu Tejo?		v			v				v		v		v		v		v		v
201	ST: Yo ra mungkin mung mlaku-mlaku tok, mesti karo nyambi yo ho,o. TT: It's no way that they were just walking together.		v			v				v		v		v		v		v		v

No	Data												
202	ST: Nyambi yo mesti o, Bu Tejo. TT: They must have done something after all.		v		v			v	v		v		v		v		v
203	ST: Eh Yu Sam, TT: Yu Sam,	v		v		v			v		v		v		v		v
204	ST: kiro-kiro menurutmu ki, si Dian ki nganggo susuk ora? He? Nganggo susuk ora, Yu? TT: do you think that Dian has a charm?		v	v			v	v		v		v		v		v
205	ST: Ketok e ho'o yo? TT: I think so.		v	v			v	v		v		v		v		v
206	ST: Yo iso mungkin yo iso ora sih, Bu. TT: It could be yes, it could be no.		v	v			v	v		v		v		v		v
207	ST: Lha ncen Dian kan bocahe kan wes ayu. TT: She is pretty after all.		v	v			v	v		v		v		v		v
208	ST: Kan akeh wong sing seneng to. TT: Many eyes are on her.		v	v			v	v		v		v		v		v

No	Text																										
209	ST: Nik modal mung ayu ki yo ra cukup yo to? TT: If it were just about a pretty face, it's nonsense.		v			v			v		v			v			v			v					v		
210	ST: Wong lanang kabeh dadi seneng ki mesti yo nganggo susuk mbarang. TT: All men are in love with her, it musts be because of her charm.		v		v				v		v			v			v			v			v				
211	ST: Bu Tejo ki ngopo e? TT: What's your problem?		v		v				v		v			v			v			v			v				
212	ST: Kok njur meneng wae? TT: Why are you suddenly being so quite?		v		v				v		v			v			v			v			v				
213	ST: Wes mau ra gelem ngewaki nyurung trek, TT: You didn't even bother to help us pushed the truck		v		v				v		v			v			v			v					v		
214	ST: sak iki meneng wae. TT: and now you are being so quite.		v		v				v		v			v			v			v			v				

No	ST / TT																													
215	ST: Ojo-ojo bener, mau ki duet sing dikek i Gotrek ki duet sing ra berkah. TT: I wonder that was a bribe that you gave Gotrek.		v			v					v	v			v			v			v			v					v	
216	ST: Yo to? TT: It is, isn't it?		v	v							v	v			v			v			v			v					v	
217	ST: Astaghfirullah, Ya Allah. TT: *Astaghfirullah*, may God forgive you.		v	v							v	v			v			v			v			v					v	
218	ST: Seng ngarani Dian nganggo susuk barang. TT: You were saying that Dian has a charm.		v	v							v	v			v			v			v			v					v	
219	ST: Iki, marake trek e Gotrek mau dadi mogok to. TT: That was the reason the truck got stuck.		v	v							v	v			v			v			v			v					v	
220	ST: Yu Sam, saiki aku arep takon, TT: Yu Sam, let me ask you this,		v	v							v	v			v			v			v			v					v	
221	ST: ket mau, aku takon-takon soal Dian, TT: when I ask around about Dian,		v			v					v	v			v			v			v			v					v	

No	ST / TT	1	2	3	4	5	6	7	8	9	10	11	12
222	ST: Yu Ning ki mesti maido ora? TT: was Yu Ning always make a big deal about it?	v		v			v		v	v	v	v	v
223	ST: Ho'ohTT: Yes, she was.	v		v		v			v	v	v	v	v
224	ST: Terus nek aku ki ngenei informasi soal Dian, TT: So when I give info about Dian,	v		v			v		v	v	v	v	v
225	ST: opo aku ki kleru heh? TT: was it wrong?	v		v			v		v	v	v	v	v
226	ST: Yo mboten, Bu Tejo, njenengan niku leres kok. TT: You are not wrong at all.	v		v			v		v	v	v	v	v
227	ST: Yen menurutku lho, Bu Tejo, TT: In my opinion,	v		v			v		v	v	v	v	v
228	ST: Informasi perkoro Dian ki migunani TT: any info about Dian are useful.	v		v			v		v	v	v	v	v
229	ST: Pinter berarti kowe TT: [No Translation]		v		v			v	v	v	v	v	v

No.	ST / TT																													
230	ST: Saiki to, Bu Tejo, TT: Now,		v		v						v		v			v			v			v			v			v		
231	ST: yen uripe Dian ki meh rusak-rusakan to, TT: if her life is miserable,		v		v						v		v			v			v			v			v			v		
232	ST: kui kan masalahe dewek e dewe. TT: that's her problem.		v		v						v		v			v			v			v			v			v		
233	ST: Sing penting ora ngrusak keluargane dewe. TT: But doesn't she dare to ruin our households.		v		v						v		v			v			v			v			v			v		
234	ST: Lha iyo, Bu Tri, TT: That's right.		v		v						v		v			v			v			v			v			v		
235	ST: informasi kui yen bener, TT: It's okay if the info is valid,		v		v						v		v			v			v			v			v			v		
236	ST: lha yen kleru? TT: what if it's not?		v		v						v		v			v			v			v			v			v		
237	ST: Heh, Yu Ning, TT: Yu Ning,	v			v				v				v			v			v			v			v			v		

194

No.	Text																										
238	ST: piye? jenenge internet ki gawenane wong pinter je. TT: what's your problem? Internet is created by smart people.		v		v						v		v			v			v			v			v		
239	ST: Yo ra bakal kleru to yo. TT: It's impossible to be wrong.		v		v						v		v			v			v			v			v		
240	ST: Ono-ono wae. Ho'o to, Bu Tejo? TT: You are a fool. Is that right, Sis?		v		v						v		v			v			v			v			v		
241	ST: Lha iyo. TT: Of course.	v			v			v					v			v			v			v			v		
242	ST: Nek bodho yo ora mungkin iso gawe internet to yo. TT: Dumb people would not capable to do such thing.		v		v						v		v			v			v			v			v		
243	ST: Aku ki ngerti, Yu Ning, Aku ki bukane opo opo, TT: I don't mean to judge her or anything,		v		v						v		v			v			v			v			v		

No	Text																							
244	ST: njenengan ki sakjane yo seh nak-sanak karo Dian, TT: and I know you are still related to her, right?		v			v					v	v			v			v		v			v	
245	ST: mulakno ket mau ki mbelani Dian terus. TT: That's why you are on her side all the time.		v	v							v	v			v			v		v			v	
246	ST: Aku ki mung ngandani bu-ibu ki lho, ben do waspada TT: I just want to tell them to take precautions		v	v							v	v			v			v		v			v	
247	ST: nek Dian kui wong wedok sing ra nggenah, ho'o to? Ho'o ra? TT: that Dian is a threat. Right, ladies?		v	v							v	v			v			v		v			v	
248	ST: Ho'o, Bu Tejo. TT: You are right, Bu Tejo.		v	v							v	v			v			v		v			v	
249	ST: Dian kui klebu meresahkan warga, TT: Dian is disturbing our people,		v	v							v	v			v			v		v			v	

No	Text																				
250	ST: Iso dadi nganggu rumah tangga neng desane dewe lho. TT: she could be a home wrecker.		v		v				v		v		v		v		v		v		
251	ST: Bahaya kui, yo ra? TT: That's so dangerous.		v			v			v		v		v		v		v		v		
252	ST: Piye, Yan? Kahanane Bu Lurah piye? - Piye piye piye? TT: How's Bu Lurah condition, Yan?		v		v				v		v		v		v		v		v		
253	ST: Sak jane ibuk-ibuk niki mboten sah mriki riyen, Bu. TT: Actually, you don't need to come here.		v		v				v		v		v		v		v		v		
254	ST: Lho kok mboten sah mriki riyen ki piye to? Lha wong wis tekan kene je Yan Yan. TT: What do you mean? We are already here, Yan.		v		v				v		v		v		v		v		v		
255	ST: Piye? TT: So how is her condition?		v		v				v		v		v		v		v		v		

No	ST / TT																													
256	ST: Bu Lurah niku tasih ting ICU, TT: Bu Lurah is still in the ICU,		v		v						v	v			v		v			v			v				
257	ST: dados dereng saget di tuweni, Bu. TT: she's not allowed to get visitors.			v	v						v	v			v		v			v			v				
258	ST: Oalah, lha kok yo kowe ki ra ngabari aku to yo Yan Yan? TT: Why didn't you tell me before?			v		v					v	v			v		v			v			v				
259	ST: Jenengan kulo kontak mawon angel banget kok. TT: I couldn't reach you at all.			v	v						v	v			v		v			v			v				
260	ST: - Lha wong handphone ku ki mati je. - Lha terus piye iki berarti? TT: My phone is dead.			v	v						v	v			v		v			v			v				
261	ST: Nyuwun sewu ibu-ibu, waduh. TT: Excuse me.			v		v					v	v			v		v			v			v				
262	ST: Niki ibu-ibu malah sampun dugi mriki. Matur nuwun. TT: You all are here already. Thank you.			v	v						v	v			v		v			v			v				

No	Text																										
263	ST: Mas Fikri, Mas Fikri, Ibu ki kepiye? kahanane ki kepiye? TT: How is it, Fikri? What's happening?		v		v						v		v			v			v			v				v	
264	ST: Nggih mpun ngapunten, Bu. Niki sejadosipun Ibu kulo menika dereng saget dipun tuweni e, Bu. TT: I apologize, Mam. Actually my mom can't get visited yet.		v		v						v		v			v			v			v					v
265	ST: Nggih, Ibu kulo ting ICU. TT: Mom is still in the ICU.		v		v						v		v			v			v			v				v	
266	ST: Tapi nggih mungale dokter Ibu kulo mboten nopo-nopo kok. TT: But the doctor say that she is going to be good.		v		v						v		v			v			v			v				v	
267	ST: Kantun diawat-awat i dijagani mawon. TT: No need to keeping eye on her, just need to accompany her.		v		v						v		v			v			v			v					v
268	ST: Tapi rapopo? - Enggih. - Yowis rapopo yo? TT: Okay then, it's okay.		v		v						v		v			v			v			v				v	

No																																	
269	ST: Inggih, nyuwun ngapunten Bu niki. TT: Yes, I apologize, Mam.		v		v						v		v				v				v				v					v		
	Amount	9	6	234	20	171	70	23	5	15	10	242	2	268	0	0	1	268	1	0	0	265	4	0	0	267	2	0	0	0	263	6	0
	Total Score	0	3	234	40	0	17.5	12	5	0	2.5	121	2	0	0	0	1	0	0.3	0	0	0	1	0	0	0	0.5	0	0	0	66	3	0
	Final Score	1.030				0.126				0.47				0.004				0.0009				0.004				0.002				0.25		
	Final Score per Element	0.57								0.157												0.087											
	FAR Model Final Score	0.27																															