**SYNTAGMA, SUBTITLING STRATEGIES AND SUBTITLE QUALITY**

**IN *TURNING RED* AND *LUCA* MOVIE TRAILERS**

**THESIS**

**Submitted in Partial Fulfillment of the Requirements for the Degree of**

**Sarjana Humaniora**

UNIVERSITAS ISLAM NEGERI
**RADEN MAS SAID**
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**FACULTY OF CULTURES AND LANGUAGES**

**UIN RADEN MAS SAID**

**2023**

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After reading thoroughly and giving necessary advices, herewith, as the advisor, I state that the thesis of:
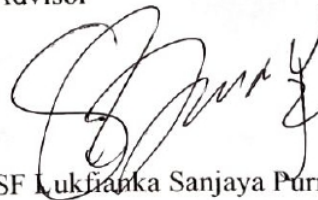
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Wassalamu'alaikum wa rahmatullahi wa barakaatuh

Sukoharjo, December 4th 2023,

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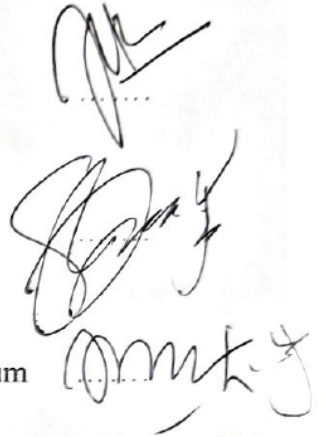
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2

# RATIFICATION

This is to certify that the *Sarjana* thesis entitled *Syntagma, Subtitling Strategies and Subtitle Quality in Turning Red and Luca Movie Trailers* by Mar'atus Salma Fitriana has been approved by the Board of Thesis Examiners as the requirement for the degree of *Sarjana Humaniora* in English Letters.

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iii

# DEDICATION

This thesis is dedicated to:

1. My beloved parents

2. My beloved brother

3. My beloved family

4. My beloved besties

5. English Letters Department

6. My Almamater UIN Raden Mas Said Surakarta

# MOTTO

*A day may come when we lose*
*But it is not today*
*Today we fight!*

*(BTS-Not Today)*

# PRONOUNCEMENT

Name: Mar'atus Salma Fitriana

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I hereby sincerely state that the thesis entitled "Syntagma, Subtitling Strategies and Subtitle Quality in *Turning Red* and *Luca* Movie Trailers" is my own 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 21st 2023

Stated by,

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The Researcher,

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# TABLE OF CONTENTS

# ABSTRACT

Mar'atus Salma Fitriana. 2023. *Syntagma, Subtitling Strategies and Subtitle Quality in Turning Red and Luca Movie Trailers.* Thesis. English Letters Study Program, Cultures and Language Faculty, UIN Raden Mas Said Surakarta. Surakarta.

Advisor : SF Lukfianka Sanjaya Purnama, M. Hum.

Keyword : Syntagma, Subtitling Strategy, Subtitle Quality, Movie Trailers.

There is always an interesting film trailer before the film is released. Movie trailers are not always sequential and in chronological order, therefore there are many shot combinations codes. This study aims to reveal the types of syntagma, subtitling strategies and subtitling quality in *Turning Red* and *Luca* film trailers.

This research uses a descriptive qualitative method. The data in this research is in the form of words, phrases, and sentences in the subtitles and pictures. The data source is from the film trailer of *Turning Red* and *Luca*. The researcher uses films as documentation to collect data. The researcher asked for a validator to ensure that the data obtained was valid.

The result of this research showed that the syntagma types proposed by Metz (1991) with the most dominant types is autonomous shot 15 data (46.87%), episodic sequence 7 data (21.87%), alternate syntagma 2 data (6.25%), scene 2 data (6.25%), ordinary syntagma 2 data (6.25%), parallel syntagma 1 data (3.12%), bracket syntagma 1 data (3.12%), descriptive syntagma 1 data (3.12%). It means that an autonomous shot is used to show a section of the action, it consists of several frames, and then the subtitles are applied to show the action they're trying to show. From the 86 data points analyzed using Gottlieb's (1992) subtitle strategy theory, the most common subtitle strategy was transfer strategy is which is 38 data (6.97%), paraphrase 21 data (24.41%), condensation 10 data (11.62%), transcription 7 data (8.13%), expansion 6 data (6.97%), and imitation 4 data (4.65%). In the assessment of movie trailer subtitles using Pedersen (2017) theory, the research shows that semantic and stylistic errors are categorized as minor errors in the aspect of Functional Equivalency. For the aspect of acceptability, there are grammatical and spelling errors, which are included in minor errors, and idiomatic errors, which are included in no errors. In terms of readability, there are segmentation and spotting, punctuation and graphics, reading speed, and line length. These are classified as minor errors. The use of transfer strategy has an impact on the evaluation of the quality of the subtitle. The subtitles can be completely translated into the target language, so the subtitles have good quality.

# LIST OF FIGURES

# LIST OF TABLES

# LIST OF ABBREVIATIONS

SL: Source Language

TL: Target Language

AS: Autonomous Shot

PS: Parallel Syntagma

BS: Bracket Syntagma

DS: Descriptive Syntagma

ALS: Alternate Sequence

SC: Scene

ES: Episodic Sequence

OS: Ordinary Sequence

EXP: Expansion

PAR: Paraphrase

TSF: Transfer

IMI: Imitation

TRC: Transcription

CON: Condensation

F: Functional equivalence

A: Acceptability

R: Readability

SE: Semantic Error

STE: Stylistic Error

GE: Grammar Error

SPE: Spelling Error

ESS: Error pf Segmentation and Spotting

PG: Punctuation and Graphic

RSL: Read Speed and Line Length

TR: Turning Red

LC: Luca

# CHAPTER I

# INTRODUCTION

## A. Background of the Study

Movies are a popular form of entertainment all over the world. There are numerous types of movies, including serial, documentary, and animated films. The film industry has emerged as a popular medium for attracting larger audiences in the modern era. Film is a form of entertainment that has evolved into a communication tool for conveying ideas and information to an audience. Interestingly, people of all ages enjoy animation as a form of entertainment. Shamus (1990) defines full animation as the process of creating high-quality traditionally animated films with detailed drawings and plausible movement (p.17).

There will always be a trailer for a film before it is released. Movie trailer is one of the important parts in the movie. A trailer is a one to two-minute video clip or snippet that depicts the main plot of an upcoming film. In general, the main character is frequently shown in a movie trailer, which begins with the character's introduction, the story line involving the main character, and other supporting characters. The shots that are presented in the movie trailer are not always in sequence and in chronological order, as in the film. Therefore, there are many shot combination codes in the trailer. To find out the relationship in the film, a deeper analysis is needed. In this study, the researcher will use the

semiotic theory of Christian Metz. Film semiotics examines the structure of film language, aesthetics, and the phenomenology of audio-visual images as film expressions that include relationships between signs incorporated in a film, the large syntagmatic process. Metz (1991) divides the film's language structure into eight groupings listed in 'The Large Syntagmatic category', there are autonomous shot, parallel syntagma, bracket syntagma, descriptive syntagma, alternate syntagma, scene, episodic sequence, and ordinary sequence.

Trailers are frequently interpreted in the film industry as a form of promotion for a forthcoming film. Trailer has characteristics that distinguish it from teaser. According to Rifaldi (2012) in his article entitled "Perbedaan *Trailer, Teaser, Clip, Featurette, TV Spot, dan Behind the Scenes*", trailer has a long video duration of about 2-3 minutes. Trailers typically include the main plot of a film's story, as well as the cast, director, producer, distributor, and screening time. Trailer will outline the beginning, middle, and end of the film. Movie trailers are persuasive texts that describe the interesting parts of a film in order to get an audience excited about seeing it in a theater.

Almost every year, animation studios like Disney and Pixar release more than one animated film. Disney and Pixar, both American companies, produce and distribute English-animation films worldwide. Disney and Pixar always release an intriguing trailer before releasing a film. *Turning Red* and *Luca* is one of Disney's famous films. Both have a

story about a child who transforms into an animal. *Turning Red* tells the story of a girl who transforms into a red panda, whereas *Luca* tells the story of a child who transforms into a sea monster.

Movies are produced in a variety of languages. There are numerous utterances in the film that have different meanings and language from one another. To avoid misunderstandings, translation is necessary to understand the meaning of the conversation. As a result, many more people will be able to watch and understand the movies. The term subtitle refers to the text dialogue that is typically displayed on the bottom screen. Subtitles are typically displayed in the form of written dialogue, the current language spoken on the scene, or a foreign language, and may also include additional information. O'Connell (2007) defines subtitling as "supplementing the original vocal soundtrack by inserting written text on screen" (p.169). The audience of a foreign film may enjoy the film by reading the translated text at the bottom of the screen with no confused ideas thanks to subtitling. To maintain how the story plot is presented in the same form but in a different language, a translation strategy is required.

There are several methods for translating a message or meaning from one language into another. Using subtitling strategies, translators can choose to translate a language into the target language with a strategy that matches the translated text. According to Gottlieb's theory, subtitling strategies include expansion, paraphrase, transfer, imitation, transcription,

dislocation, condensation, decimation, deletion and resignation. After analyzing the subtitling strategy, the researcher examines the quality of the subtitle. To define the quality of the subtitle, the researcher employs Jan Pedersen's (2017) theory known as the FAR model, which is a tool for analyzing subtitle errors and has three components: functional equivalence, acceptability, and readability. This aspect is used to determine whether the subtitle is good or not for the viewer or reader.

Subtitling strategies has become trend studies with various focus of study. The first is thesis from Bernadeta Ineke Kusuma Dewi (2019) entitled "Swear Words Translation of Indonesian Subtitle in *Spy* Movie: A Study of Subtitle Strategies and Readability". This study is aimed at subtitle strategies and readability in unauthorized Indonesian subtitle translation, with a focus on swear words translation. The second, is thesis entitled "Subtitling Strategies and Qualities of Flirting Styles in *Shakespeare's in Love* Movie" from Nafira Ayu Ningtias (2020). The study attempts to examine the subtitling strategy and quality translation of flirting style in the film *Shakespeare's in Love*. Then, is journal from Simanjutak and Basari (2016) with the title "Subtitling Strategies in *Real Steel* Movie". The purpose of this research is to discover the strategies used to translate English subtitles into Indonesian subtitles, as well as to identify the strategy used the most in the translated subtitles. The next one is journal entitled "The Analysis of Subtitling Strategies Used in Zootopia Movie" from Wigraha and Puspani (2022). The study's goals were to

identify the different types of subtitling strategies, as well as the most common and least common subtitling strategies found in the Zootopia movie's subtitles. Last, is journal from Abdelaal (2021) with the title "Subtitling Strategies of Swear Words and Taboo Expressions in the Movie "*Training Day*". This study investigates the strategies used in translating such words and expressions from English into Arabic in the film "*Training Day"*, as well as the quality of subtitling these expressions.

Subtitling strategies have been widely studied before in those studies, but no one has studied subtitle strategies in film trailers. Movie trailers are not the same as movies, as movie trailers only show snippets of the entire story of a film. There are also subtitles in the film trailer that contain important dialogue or narration that spans the entire story. The subtitles strategy in movie trailers is necessary because it ensures that the plot of the film is presented in the same form in both the source and target languages.

The researcher wants to give some examples of subtitling strategies in movie trailer scene. Example:

**Turning Red**
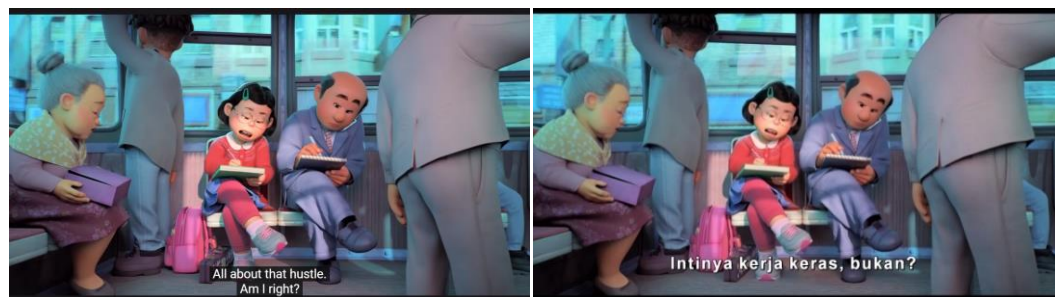


*Figure 1. Turning Red*

**SL:** All about that hustle. Am I right?

**TL:** *Intinya kerja keras, bukan?*

The subtitling strategies that employed in the dialogue is 'paraphrase'. The message in the source language is reduced in the dialogue, but the meaning is still conveyed.

Based on the previous research, the researcher discovered that there are many researchers who use subtitling strategies in many forms of the subject such as movie. In this study, the researcher discovered a gap in which no one of them used a movie trailer as the object. The researcher fills that gap by investigating **"Syntagma, Subtitling Strategies and Translation Quality in *Turning Red* and *Luca* Movie Trailer".**

## B. Limitation of the Study

To narrow the focus and enable a more targeted investigation, the researcher has limited the scope of the study. In the field of translation studies, various aspects of films can be analyzed and questioned. Examining every aspect of the film will make discussing the issue more difficult and lower the research's quality. In this case, the researcher focused on three specific subjects. There are the types of syntagma, subtitling strategies, and their qualities found in the Turning Red and Luca film trailers. To identify the types of syntagma in *Turning Red* and *Luca* movie trailers using theory by Christian Metz (1991). Then, the researcher using subtitling strategies by Gottlieb's (1992) theory, and the last is to assess the subtitle quality, the researcher using Pedersen's (2017) theory.

### C. Formulation of the Problems

1. What types of syntagma found in *Turning Red* and *Luca* movie trailers?

2. What subtitling strategies are found from *Turning Red* and *Luca* movie trailers?

3. How is the subtitle quality of *Turning Red* and *Luca* movie trailers?

### D. Objectives of the Study

1. To examine types of syntagma found in *Turning Red* and *Luca* movie trailers.

2. To describe the subtitling strategies found in *Turning Red* and *Luca* movie trailers.

3. To assess how is the subtitle quality of *Turning Red* and *Luca* movie trailers.

### E. Benefits of the Study

The study's findings were expected to be useful and to provide theoretical and practical contributions.

Theoretical significance:

a. Students at universities, were expected to improve their understanding of translation and to find it simple to translate the text.

b. This research can be referenced as one of the references used in English teaching materials relating to translation, specifically subtitling strategies.

c. This research can be used as a reference point for further subtitling strategies research.

This research was expected to be valuable for giving information regarding subtitling method and subtitle quality.

Practical significance:

Translator or subtitler, it was expected that it would aid in problem solving while translating a text, novel, or other literary work, and that it would aid them in their job.

**F. Definition of Key Terms**

a. Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen. (Cintas, 2007).

b. Subtitling strategy has ten strategies of subtitling, there are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation (Gottlieb's, 1992).

c. The FAR model (functional equivalence, acceptability, and readability) is a translation assessment model that focuses on quality translation in subtitles (Jan Pederson, 2017).

d. Movie trailer is a preview of the upcoming film that will be aired (Moriarty, 2011).

e. Turning Red and Luca a Walt Disney and Pixar Animation Studios fantasy animated film. Both have a similar plot, involving a child who transforms into an animal. (Disney 2022, and Disney 2021)

**CHAPTER II**

**LITERATURE REVIEW**

**A. Theoretical Background**

**1. Syntagma**

Semiotics is a method of analysis used to reveal the meaning contained in a sign. Christian Metz is a figure in the field of cinematic semiotics who has raised a number of thoughts about shot patterns in film and the meanings hidden in them. According to Metz, a shot in film can be interpreted as a sentence, not just a word, because there are various elements in a shot, such as montage, camera movement, optical effects, interaction between visual and audio elements, and many other elements. Film semiotics focuses on the structure of film language, the aesthetics, and the phenomenology of audiovisual images as a form of expression in film. Film semiotics involves the relationship between different signs in the large syntagmatic process. Metz (1991) divides the film's language structure into eight groupings listed in 'The Large Syntagmatic category'.

a. Autonomous shot

Autonomous shot: is a single shot augmented by four different types of inserts. Displays the plot episodes, with the four types of inserts referred to as non-diegetic inserts, subjective inserts, replacement inserts, and explanatory inserts.

b. Parallel syntagma

Parallel syntagma is a non-chronological syntagma composed of several shots with contrasting images. Having two or more motives intertwined with symbolic intent.

c. Bracket syntagma

Bracket syntagma is part of a non-chronological syntagma that combines pictures with a matching theme. Although not in chronological order, the film attempts to show snippets of events.

d. Descriptive syntagma

Descriptive syntagma is a part of the chronological syntagma, which directly sorts events in one screen or setting. Explain the message that is directly attached in detail.

e. Alternate syntagma

Alternate syntagma is a chronological event that occurred in two shots alternately and is related to uniting different images that have one thing in common and are presented simultaneously.

f. Scene

It shows specific or particular scenes that can shape the character's personality chronologically and continuously.

g. Episodic sequence

Episodic sequence is a presentation shot that is not continuous or has jumps, but is consistent and still talks about the same thing/purpose.

h. Ordinary sequences

Ordinary sequences are a shot with irregular jumps do not have the same theme/goal. However, it is set to the same setting the break/break reflects the opposite and is unexpected.

## 2. Subtitling

Subtitling is one method of translating a foreign film or television program. Subtitling is the process of translating one language as the source language into another language as the target language. Subtitles are texts that display on the screen in either the same language as the audio-visual production or in a different target language. Audiovisual translations (AVT) are products of electronic media or multimedia, such as international news broadcasts, imported movies, and foreign TV series. Subtitling according to Gottlieb (2004) is the technological transfer of an SL movie or audiovisual content to a TL movie or audiovisual media that is synced with the original spoken message. The spoken word, the image, and the subtitles are the three major components of all subtitled programs.

Subtitling has some characteristics that set it apart from other types of translations. One of these characteristics is the economy of subtitling due to the limited screen space, which should not interfere with viewing the screen clearly. According to Gottlieb, subtitles are displayed at the bottom and in the middle of the screen, one line is 40 characters long, and the second line is shorter than the first, including space and punctuation. For

one line, the minimum is 3 seconds and the maximum are 5 seconds. The duration for two lines is 7 seconds and the maximum are 8 seconds.

## a. Types of Subtitle

According to Cintas (2012), there are several types of subtitles:

1) According to time

  a) Pre-prepared subtitles (Offline): it is an entire job that is completed prior to conducting the show or broadcast.

  b) Live subtitles (Online): it can be done by a professional interpreter, who interprets the message in a condensed manner and in front of a microphone linked to the headphones of a velotypist or stenographer, is generally part of a team of specialists.

2) According technical parameters

  a) Open subtitles: subtitles are stacked on top of the image and cannot be deleted or disabled.

  b) Closed subtitles: the translation can be added to the program at the option of the viewer.

3) According to linguistic

  a) Intralingual subtitles: subtitles that necessitate the translation of the original program's spoken or written message into another language. Intralingual subtitles are also known as subtitling for the deaf and hard-of-hearing (SDH) and are primarily intended for audiences who are deaf or hard of hearing. They can be viewed as a social integration tool in the sense that they help to ensure greater

access to audiovisual programming for people with sensory disabilities.

b) Bilingual subtitle: subtitles that fall into the latter category and are typically produced in geographical areas where two or more languages are spoken, they are also widely used in international film festivals to reach a larger audience.

## b. Subtitling Process

According to Luyken (1991:49), subtitling plays a technical role in the spotting of the subtitles. There are the following steps in the subtitling process:

1) Spotting: localization of the synchronized subtitles entrance and exit times, calculation of the minimum and maximum duration times, and adherence to shot and scene changes.

2) Translation/adaptation: the process of translating from the original and adapting it to characters permitted by the translated subtitles.

3) Simulation: The representation of the translated subtitles with image and audio to ensure that they meet all criteria and can be read naturally.

## 3. Subtitling Strategies

There are several methods for translating a message or meaning from one language into another. Using subtitling strategies, translators can choose to translate a language into the target language with a strategy that

matches the translated text. Each translator has his or her own style, which he or she selects. Gottlieb (1992) offered ten techniques:

a. Expansion

Expansions are used when dialogue in the source language requires explanation in order for the target language to be understood. Example:

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

**TL:** *Kau bisa mengalami 2 kali pernikahan.* ***Yang*** *satu awet**, satu<u>nya</u>* <u>***lagi hanya***</u> *sebentar.*

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

b. Paraphrase

The translation into the target language differs in syntax, but the meaning is retained so that the audience can understand it. Example:

**SL:** Boy, that's the spirit.

**TL:** *Itu baru semangat.*

(Wigraha & Puspani, 2022)

c. Transfer

Nothing is added or deleted from the ST cultural words. There is no attempt to convey meaning or direct the TL audience in any manner. Example:

**SL:** I need a drink.

**TL:** *Aku butuh minum.*

(Aveline, 2015)

d. Imitation

Imitation refers to maintaining the same order of words in the target language as in the original language, such as names of people and places.

Example:

**SL:** Are you Louis McLarence?

**TL:** *Apakah kamu Louis McLarence?*

(Aveline, 2015)

e. Transcription

When there is an unfamiliar term, a third language, or nonsense, transcription is used.

Example:

**SL:** Bon voyage-e, flat foot!

**TL:** *Selamat tinggal, Kaki Datar!*

(Wigraha & Puspani, 2022)

f. Dislocation

When the source language employs some kind of special effect, such as a silly song in a cartoon, the translation of the effects is more important than the content.

Example:

**SL:** Spider-pig, spider-pig, can he swing from a web? No, he can't he's a pig!

**TL:** *Babi laba-laba, babi laba-laba, dapatkah dia berayun dari jaringnya? Tidak bisa, dia seekor babi!*

(Aveline, 2015)

g. Condensation

Condensation is a strategy that reduces the message of the source language while maintaining meaning. It should be subtle while shortening text.

Example:

**SL:** You however grew up on the north shore, huh?

**TL:** *Tapi, kau dibesarkan di pantai utara, kan?*

(Ningtias & Muttaqien, 2020)

h. Decimation

Decimation is an extreme form of condensation in which an important element is potentially removed.

Example:

**SL:** What the fuck did you say to me, trainer?

**TL:** *Apa kau bilang, bocah?*

(Ningtias & Muttaqien, 2020)

i. Deletion

This strategy involves the complete removal of texts.

Example:

**SL:** Alright. That is enough.

**TL:** *Ok. Cukup.*

(Aveline, 2015)

j.  Resignation

When a translator cannot find a solution in translating in the source language, the meaning must be lost.

Example:

**SL:** Well, lah-di-fuckin'-da

**TL:** (no translation)

(Ningtias & Muttaqien, 2020)

4.  **Subtitle Quality**

Jan Pedersen (2017) provides a model to define subtitle errors called FAR, which is a tool for analyzing subtitle errors. There are three aspects that used in the FAR model:

a.  Function equivalence

Function equivalence is determining whether or not the subtitle accurately conveys the speaker's meaning. There are two parts focused in function equivalence. First are semantic errors that concentrates on the meaning of the word, phrase, utterance, or expression and whether or not the meaning conveys well. Pedersen assigns 0.5 to minor, 1 to standard, and 2 to serious. Second is stylistic errors that focus on incorrect terms of address, using the

incorrect register, or any other use of language that is out of sync with the original's style. For stylistic errors, Pedersen gives 0.25 to minor, 0.5 to standard, 1 to serious.

b. Acceptability

Acceptability is determined by how well the target text adheres to target language norms. This category includes errors that cause the subtitles to sound foreign or otherwise unnatural. There are three kinds of errors, first is grammar error that concentrate on the grammar in the target text. Second is spelling errors that concentrate on the spelling of the target subtitle or incorrect writing. Third is idiomatic errors is that the target text's emphasis on using an idiom is appropriate with the source text. These three kinds errors all have the same score, 0.25 to minor, 0.5 to standard, 1 to serious.

c. Readability

Readability focuses on how the text can be read by the reader. Readability issues include segmentation and spotting errors that is concentrating on the appearance synchronization between utterances and the subtitle, punctuation and graphics that concentrating on the text's punctuation, reading speed and line length focuses on how quickly the reader or viewer can read the text. Pedersen gives the three issues same score, 0.25 to minor, 0.5 to standard, 1 to serious.

## 5. Movie Trailer

Movie trailers are short segments (usually two to three minutes) of key scenes that include interesting linguistic input and action. According to Moriarty (2011), the movie trailer is a preview of the upcoming film that will be aired. Kernan (2004) defined movie trailers as a brief film text that typically displays images from a specific feature film while emphasizing appealing parts, and that is created for the purpose of screening in theaters to promote a film's theatrical release.

The plot of the film is summarized in the movie trailer. Movie trailers are persuasive texts that are intended to pique an audience's interest in seeing a movie in a theater. They essentially describe the film's most interesting parts, establishing genre, setting, character, and plot without giving away the ending. A movie trailer is typically made up of a series of selected scenes from a film being advertised in order to attract attention; the scenes chosen to show are typically the most interesting, funny, or important parts of the film. Trailers for movies are typically under two minutes and thirty seconds long.

The majority of trailers have something in common, some kind of introduction or conclusion the film to the audience, either through the film's title or narration, picked scenes from the film, montage of fast action scenes, and identification of key cast or characters. A single shot in a two-minute trailer is called upon to stand in for a variety of narrative elements,

including character personality and relationships, plot development, and suspense.

6. **Turning Red and Luca**

Walt Disney Pictures and Pixar Animation Studios produced the animated films *Turning Red* and *Luca*. Both films have having similar plots, involving a child who transforms into an animal. *Turning Red* tells the story of a teenage girl named Meilin "Mei" Lee, who thinks she is perfect because she has mastered a class in which she consistently receives high marks. Miriam, a cool-headed girl, Priya, a girl with an even expression, and Abby, a young girl who is passionate and cheerful, are her three closest friends. Since Mei is an only child, her mother is overprotective, and she does not feel free to express herself. Mei is approaching puberty and receiving a lot of restrictions from her parents, which causes her to frequently fight with her mother and makes her unable to control her emotions. Until one morning, when Mei awoke to find her body had transformed into a large red panda.

*Luca*, on the other hand, tells the story of a 13-year-old sea monster named Luca Paguro and his best friend Alberto Scorfano, a teenage sea monster who loves to try new things, but their enjoyment is threatened by a big secret that only the two of them are aware of. The secret is that they are sea monsters from another world beneath the sea. As long as they stay dry, both can shapeshift and interact with humans. If they are exposed to splashes of water that can turn them into fish, their secret will be revealed.

## B. Previous Studies

The first is thesis from Nindya Ayu Wijayanti (2022) entitled "An Appraisal Analysis of Attitude in *Turning Red* Animation Movie". The purpose of this study is to identify the different types of attitude devices and explain how they are realized in the dialogue transcription of the Turning Red animation movie, with a focus on the sub-system Appraisal, Attitude. The researcher applied Martin and White's attitude theory. The researcher discovered three types of attitudes in positive and negative forms. The study's similarity is that both of them discuss Turning Red films. The difference between this research and the previous one is that the previous researcher examined the entire film as the object of study, whereas the researcher examined the film trailer.

The second is thesis entitled "The Characterization and Curiosity Reflected on The Main Character in The *Luca* (2021) Disney Movie" from Icha Rahma Maulida (2022). The purpose of this study is to analyze the subtitling strategy and the quality translation of flirting style in the film *Shakespeare in Love*. The researcher employs Edward Jones' theory of characterization as well as Todd B. Khasdhan's concept of characteristics of curiosity. The results show that Luca's characterization can be found in five ways, and Luca also has five curiosity characteristics. The research's similarity is that both discuss Luca's film. The difference between this study and previous research is that the previous researcher chose the film

as a whole as the object of research, whereas the researcher chooses the movie trailer from Luca as the object of research.

Third, is article from Endang Dwi Hastuti (2015) with the title "An Analysis on Subtitling Strategies of Romeo And Juliet Movie". The purpose of this research is to determine the subtitling strategies used in the film Romeo and Juliet's subtitling. The similarities between these studies are that they both discuss subtitling strategies. In the meantime, the unit analysis takes the form of a sentence. The distinction is between the study's discussion of the subtitling strategy alone and the researcher's discussion of the subtitling strategy and subtitle quality. This study's object of research differs from previous research in that previous research chose film as an object, whereas this research chose film trailers.

The next one thesis entitled "The Equivalence and Subtitling Strategies in The English Subtitle of Culture-Related Terms in *Kisah Tanah Jawa: Merapi*" from Aurelia Nungki Wikandyani (2022). The research goals were to recognize the various types of equivalence used in the English subtitle of culture-related terms and subtitling strategies used in the English subtitle of culture-related terms in *Kisah Tanah Jawa: Merapi*. These studies are similar in that they both discuss subtitling strategies. The distinction is between the research's discussion of subtitling strategies in TV serials as an object and the researcher's discussion of subtitling strategies in movie trailers as an object.

The last is thesis from Marwah Abidin (2020) with the title "Taboo Word Translation in Scorsese's *Casino* Movie Subtitling". The purpose of this study was to determine the type of taboo words found in Scorsese's Casino Movie, the subtitling strategy used by the translator to translate the taboo words, and the impact of using the subtitling strategy on the level of offensiveness of taboo words. The similarities between these studies are that they both discuss subtitling strategies. The distinction in this study is found in the discussion and object studies. The researcher only discusses the subtitle strategy and does not go into detail about the subtitle quality. while the object of research differs because previous studies used film as an object and the researcher chose the film trailer as an object.

# CHAPTER III

# RESEARCH METHODOLOGY

## A. Research Design

This research carried out using qualitative research methods. According to Dorneyi (2012), qualitative data analysis entails describing data such as recorded interviews, various types of text (field notes, journal, diary entries, documents), and images (photo or video). The researcher wanted to examine subtitling strategies in the films *Turning Red* and *Luca* in this study. The researcher employs descriptive qualitative methods to collect data, classify it, analyze it, and draw conclusions. Qualitative research is research that uses analysis to describe data.

In this research, the researcher focused on types of syntagma and the subtitling strategies that found in the subtitles in the *Turning Red* and *Luca* movie trailers. Besides that, the researcher also focused on the subtitle quality for the subtitles.

## B. Data and Data Sources

Data is all information gathered by the researcher and used in the research. Imnon (2015: 493) defines data as a recording of facts, concepts, or instructions on a storage medium for communication, retrieval, and processing by automatic means and presentation as information that is understandable by human beings. In this research the data are pictures and the subtitle in *Turning Red* and *Luca* movie trailers from English into Indonesian.

Data source is the place from where data being used comes. Sources of data in qualitative research include textbooks, research reports, newspapers, magazines, journals, internet sites, TV, and radio stations that are thought to be related to the inquiry.

In this research, data in the form of text were taken from the internet such as YouTube. The researcher gathers data by watching the movie trailers from Walt Disney Studios Indonesia and DisneyPlusHotstar Indonesia official YouTube channel, there are:

1. Turning Red Official Trailer:

    https://youtu.be/ZcHmQptuDEw

2. Luca Official Trailer:

    https://youtu.be/8WgOqHohOkw

## C. Research Instruments

Some instruments are required to identify the data in this research. According to Yin (2016), research instruments are tools used to collect data. The main instrument in research is the researcher itself. The researcher collects, analyzes, and describes data on subtitling strategies and subtitle quality in *Turning Red* and *Luca* movie trailers. In this research, data were collected through the use of Walt Disney Studios Indonesia and DisneyPlusHotstar Indonesia official YouTube channel.

The next instrument is a tool or facility that the researcher uses to gather data, such as a laptop linked to the internet, which makes it simpler

for the researcher to discover data and search for information relating to this research.

## D. Data Collection Technique

In collecting data, the researcher uses documentation. The first thing to do is to look for the movie trailers with Indonesian subtitle in YouTube. Then, the researcher searched for English subtitle script from the movie trailers in internet. After watching the video over and over again and screenshot it, then the researcher starts to collecting data.

The procedures of collecting data were:

1) The researcher watched the movie trailers on YouTube, both with English and Indonesian subtitle.

2) The researcher looking for and downloaded the English script from the movie trailers.

3) The researcher collecting and identify the data of subtitle on movie trailers Turning Red and Luca in English – Indonesia.

4) Giving code to each data.

## E. Data Validation Technique

One aspect of qualitative research is data validation. It is the end result of data searching and object analysis. A validation process is required when analyzing data on an object to ensure that the data is accurate and in accordance with the theory used. According to Creswell (2007), validity refers to examining whether the findings are correct from the perspective of the researcher, the participants, or the readers of an

account. The primary goal of data validation is to determine whether or not the data is valid.

In this research, the researcher requests assistance from the validator in validating the data. The validator of this research is M. Romdhoni Prakoso, M. Pd. In addition, the researcher also uses a rater to validate the measure of translation quality. The rater of this research is Fatkhuna'imah Rhina Zulkarnain, M. Hum. The validity of data findings is checked by the validator and rater who are fluent in English and Indonesian and are familiar with linguistics to ensure that the data is correct by reading the researcher's theory and data findings.

## F. Data Analysis Techniques

The data in the study is described using descriptive analysis. First, provide data by reading the subtitle in English and Indonesian in YouTube. Then, the researcher collecting the data which is the kind of sentences. The researcher next classifies and analyzes the data using Gottlieb's theory.

According to Spradley (1980), data analysis is a complex sequential process that begins with an overview of the cultural domain-categories of meaning, which frequently contain subcategories. Spradley states there are four major stages of data analysis in qualitative research;

1. Domain Analysis

Domain analysis was gained in order to identify general and comprehensive social concerns and social difficulties of the research object's context. The researchers gathered and reads data

from the subtitle of *Turning Red* and *Luca* movie trailers in purpose to get domain data based on the problem statements.

| No. | Data | Non-Data |
|---|---|---|
|  |  |  |

*Table 3.1: Example of Domain Analysis Table*

2. Taxonomy Analysis

Taxonomy is depicting the connections between all of the words in a domain. A taxonomy exposes subgroup and their relationships to the whole. The researcher analyzed the types of syntagma, subtitle strategies and its quality in *Turning Red* and *Luca* movie trailers.

| No. | Data | Types of Syntagma | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
|  |  | AS | PS | BS | DS | ALS | SC | ES | OS |
| 1. |  |  |  |  |  |  |  |  |  |

*Table 3.2: Taxonomy Analysis of Types of Syntagma Table*

| No | SL | TL | Subtitling Strategies | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
|  |  |  | Exp | Par | Tsf | Imi | Trc | Dis | Con | Dec | Del | Res |

| No. | SL | TL | | | | | | | | | |
|-----|----|----|--|--|--|--|--|--|--|--|--|
| 1. | | | | | | | | | | | |

*Table 3.3: Taxonomy Analysis of Subtitling Strategies Table*

| No. | SL | TL | Subtitle Quality | | | | | | | | |
|-----|----|----|------------------|--|--|--|--|--|--|--|--|
| | | | F | | | A | | | R | | |
| | | | minor | standard | Serious | minor | standard | Serious | minor | standard | Serious |
| 1. | | | | | | | | | | | |

*Table 3.4: Taxonomy Analysis of Subtitling Quality Table*

3. Componential Analysis

A componential analysis encompasses the complete process of looking for differences, classifying them, and grouping them. The researcher creates data analysis tables to make it easier for readers to understand. These data are searched by reading and watching to the source of the data, and then the researcher categorizes it as documentation.

| Syntagma | Strategies | Quality | | | | | | | | |
|----------|-----------|---------|--|--|--|--|--|--|--|--|
| | | F | | | A | | | R | | |
| | | M | ST | S | M | ST | S | M | ST | S |
| | Exp | | | | | | | | | |
| | Par | | | | | | | | | |
| AS | Tsf | | | | | | | | | |
| | Imi | | | | | | | | | |

| | Trc | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Dis | | | | | | | | | |
| | Con | | | | | | | | | |
| | Dec | | | | | | | | | |
| | Del | | | | | | | | | |
| | Res | | | | | | | | | |

*Table 3.5: Example of Componential Table*

4. Cultural Theme

The purpose of cultural theme analysis is to determine the "line" that connects the domains. The researcher will identify dominant forms of subtitling strategies and its quality in *Turning Red* and *Luca* movie trailers.

**CHAPTER IV**

**RESEARCH FINDINGS AND DISCUSSION**

**A. Research Findings**

The researcher concentrates on identifying and analyzing syntagma kinds, subtitling tactics, and subtitle quality in the *Turning Red* and *Luca* movie trailers in this chapter. These three problem formulations are part of the data findings. The research's first focus is on the various syntagma kinds according to Christian Metz's (1991) classification. The second focus of this study is Gottlieb's (1992) theory's subtitling procedures as spotted in movie trailers. According to Jan Pedersen's theory, the research's third main focus is on the movie trailers' subtitle quality.

All subtitles from the *Turning Red* and *Luca* movie trailers were used to compile the data. The research contains 86 data. Based on each problem statement, these data will be examined.

**1. Types of Syntagma in *Turning Red* and *Luca* Movie Trailers**

The researcher analyzes the types of syntagma in the first objective. Using Metz's theory, the researcher found 6 types of syntagma in *Turning Red* and 5 types *Luca* movie trailers. The table below shows the various syntagma types used in the trailers for the films *Turning Red* and *Luca*:

| No. | Types of Syntagma | Turning Red | Luca | Percentage |
|-----|-------------------|-------------|------|------------|
| 1. | Autonomous Shot | 8 | 7 | 46.87% |
| 2. | Parallel Syntagma | 1 | - | 3.12% |

| | | | | |
|---|---|---|---|---|
| 3. | Bracket Syntagma | 1 | - | 3.12% |
| 4. | Descriptive Syntagma | 1 | - | 3.12% |
| 5. | Alternate Syntagma | - | 2 | 6.25% |
| 6. | Scene | - | 2 | 6.25% |
| 7. | Episodic Sequence | 2 | 5 | 21.87% |
| 8. | Ordinary Sequence | 1 | 1 | 6.25% |
| | Total | 14 | 17 | |

*Table 4.1: The Types of Syntagma*

The table reveals that, with autonomous shot is the most common finding of the types of syntagma in the trailers for the films *Turning Red* and *Luca*. The analysis is as follows:

**a. Autonomous Shot**

An autonomous shot is a single shot that depicts a plot segment with four different types of inserts. The researcher discovered 8 data in *Turning Red* and 7 data in *Luca* movie trailer. The examples below:



*Figure 2. Turning Red-Autonomous Shot*

The picture classified into autonomous shot. This shot was taken from single shot.

*Figure 3. Luca-Autonomous Shot*

The picture was taken from one shot. The shot started from a close distance by shooting Luca, then the second shot by highlighting Luca's friend behind. This data classified as an autonomous shot.

**b. Parallel Syntagma**

Parallel syntagma is a type of syntagma that is not chronological in nature, where multiple shots are combined to create contrasting images. It has an interweaving of two or more motifs, with symbolic intent. There are 1 data in *Turning Red*.
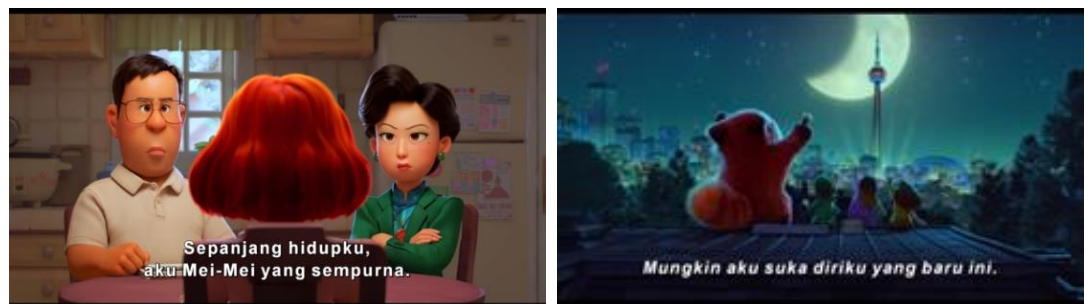
The examples:


*Figure 4. Turning Red-Parallel Syntagma*

The two images are unrelated, but they are in contrast atmospheres. The first image shows the main character at the dinner table with her parents, while the second shows her as a panda with his friends on the roof of a building.

## c. Bracket Syntagma

Bracket syntagma is part of a non-chronological syntagma that combines pictures with a matching theme. Although not in chronological order, the film attempts to show snippets of events. This syntagma is found in *Turning Red* movie trailer.
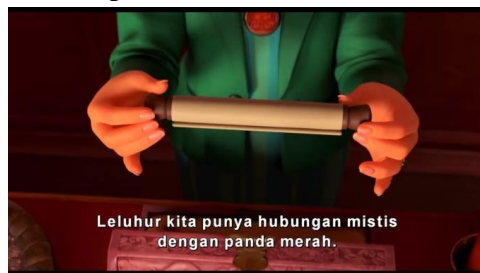
The examples:

*Figure 4. Turning Red-Bracket Syntagma*

This shot combines several matching images, namely when the parents of Meilin reveal their ancestral history of the red panda, but is presented in a non-sequential way because there are parts that have jumps. The part is when the image of Meilin's mother hugging the red panda then paused with several shots when Meilin's friends feel anxious about Meilin as a red panda in the room, then continues again with a shot of Meilin's mother talking to Meilin.

**d. Descriptive Syntagma**

Descriptive syntagma is a part of the chronological syntagma, which directly sorts events in one screen or setting. Explain the message that is directly attached in detail. This syntagma is found in *Turning Red* movie trailer. The examples:

*Figure 5. Turning Red-Descriptive Syntagma*

The pictures occur in one series and contains the character description of the main character.

e. **Alternate Syntagma**

Alternate syntagma is a chronological event that occurred in two shots alternately and is related to uniting different images that have one thing in common and are presented simultaneously. This syntagma is found in *Luca* movie trailer.

The examples:



*Figure 6. Luca-Alternate Syntagma*

The image on the side is a chronological event shot in two alternating takes, starting with the shocked scene of Luca and Alberto, then the shot switches to the scene of the scooter, then back to the scene of Luca and Alberto, then to the scene of the scooter falling.

**f. Scene**

Scene is a series of events that happen one after the other continuously and without interruption. An example of a scene would be a conversation scene. This syntagma is found in *Luca* movie trailer.

The example:



*Figure 7. Scene-Luca*

The pictures consist of several pictures that are chronological and consecutive which is show the moment when a character cuts a fish.

**g. Episodic Sequence**

Episodic sequence is a presentation shot that is not continuous or has jumps, but is consistent and still talks about the same thing or purpose.

The researcher discovered 2 data in *Turning Red* and 5 data with episodic

sequence in the *Luca* movie trailer.

The example:



*Figure 8. Turning Red-Episodic Sequence*

The images have a jump in presentation but are still talking about

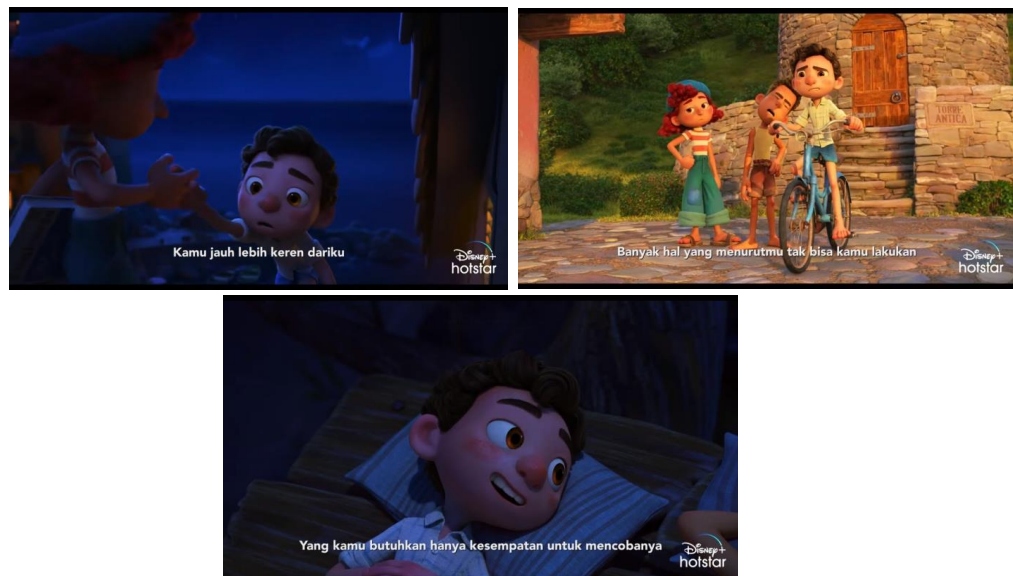the same thing, which is how people react to seeing pandas around them.



*Figure 9. Luca- Episodic Sequence*

Same as the previous data, this images have a jump in presentation but are still talking about the same thing.

**h. Ordinary Sequence**

Ordinary sequences are shots with irregular jumps do not have the same theme/goal. However, it is set to the same setting. The break/break reflects the opposite and is unexpected. In every movie trailer, there are 2 data that have ordinary sequence. The example:



*Figure 10. Turning Red-Ordinary Sequence*

The images do not share a common theme or purpose, but they are all set in the same setting, which is the school.
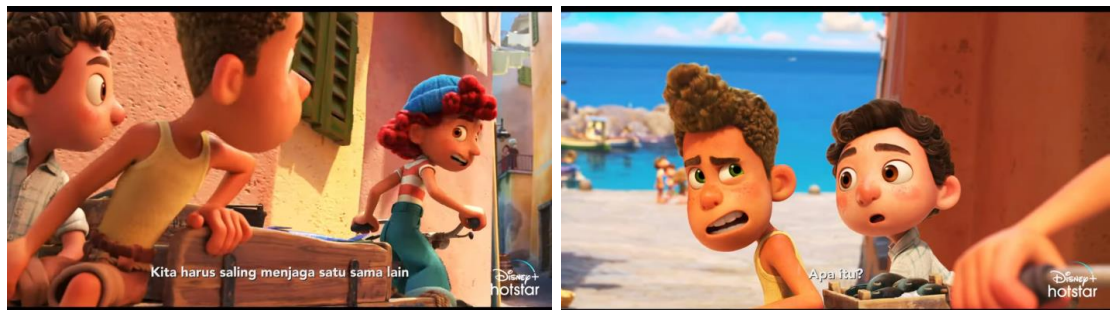


*Figure 11. Luca-Ordinary Sequence*

The images do not share a common theme or purpose, but they are all set in the same setting, which is on a cart.

**2. Types of Subtitling Strategies in *Turning Red* and *Luca* Movie Trailers**

Using Gottlieb's (1992) theory, the researcher examines the subtitling strategies used in this study. There are ten strategies: paraphrasing, imitation, transfer, transcription, dislocation, condensation, decimation, deletion, and resignation. However not all of the strategies employed in this research was used. The *Turning Red* and *Luca* movie trailers' subtitle strategies are displayed in the table below.

| No | Types of Subtitling Strategies | Turning Red | Luca | Percentage |
|----|-------------------------------|-------------|------|------------|
| 1. | Expansion | 3 | 3 | 6.97% |
| 2. | Paraphrase | 11 | 10 | 24.41% |
| 3. | Transfer | 18 | 20 | 32.55% |
| 4. | Imitation | 2 | 2 | 4.65% |
| 5. | Transcription | 1 | 6 | 8.13% |
| 6. | Condensation | 5 | 5 | 11.62% |
| **Total** | | **40** | **46** | |

*Table 4.2 The Types of Subtitling Strategies*

The table reveals that, with 23 data out of 86, transfer is the most common finding of the subtitling strategies applied in the trailers for the films Turning Red and Luca. The analysis is as follows:

**a. Expansion**

Expansion is a strategy when the target language urges description or explanation to ensure the audience's comprehension. This strategy is required because the target audience will accept the TL more if it has

additional meaning added to it because the two languages don't share the same cultural translation nuances. There are 6 data contains expansion strategy. The examples below:

**4/TR/EXP**

**SL:** 24/7, 365

**TL:** *Siang dan malam, setiap saat.*

The dialogue can be found in *Turning Red*'s movie trailers from the data number 4. The dialogue was translated using the Expansion strategy. The literal meaning of the utterance "24/7, 365" is 24 hours in a week full of a year. In this case, the translator translated into "Siang dan malam, setiap saat", which is more commonly used and more understood by TL audience, so that the meaning of SL is conveyed properly.

**81/LC/EXP**

**SL:** Nope! Just you!

**TL:** *Tidak, aku cuma dengar kamu*

As can be spotted, the translator translated SL into TL literally. The addition of "aku" and "dengar" in the second sentence, however, helps the TL audience to still comprehend the context of the conversation.

In addition to datums 4 and 81, the Expansion strategy is seen in datums 3, 29, 51, and 66.

**b. Paraphrase**

When the translator interprets certain terms from the original language in his own way, this is known as paraphrasing. This is employed

when the syntax of a sentence, word, or phrase in the SL differs from that of the TL. Therefore, the structure of the language will be changed slightly, but this change still retains the meaning in SL so that the audience in TL can still understand it. There are 21 data contains paraphrase strategy. The examples below:

**42/LC/PAR**

**SL:** That was hard to watch.

**TL:** *Memalukan sekali.*

The line can be found in the data number 42 of Luca's movie trailers. The paraphrase technique was used to translate the dialog. The translator in this case translated the previous utterance using the paraphrase technique. The phrase "That was hard to watch" literally translates to "Itu sulit untuk ditonton." When employed in the target language, the word in this situation is unusual. Therefore, to make it easier for the audience to understand, the translator prefers to translate the term as "Memalukan sekali."

**14/TR/PAR**

**SL:** Coming.

**TL:** *Sebentar.*

To make the sentences in the SL more acceptable to the TL audience, as was mentioned in the previous section, the sentences were rearranged in the TL. The utterance "Coming" literally translates into

"Datang", but in this case the translator translates to "Sebentar" to make the context of the conversation more understandable to the audience.

In addition to datums 42 and 14, the Paraphrase strategy is seen in datums 8, 14, 16, 17, 19, 21, 22, 24, 27, 35, 39, 42, 43, 44, 52, 57, 58, 61, 63, 64, and 68

c. **Transfer**

Transfer strategy refers to when SL is completely and accurately translated into TL as it is, with no additions or modifications. Therefore, approach retains the text's original structure. There are 38 data which contains transfer strategy. The examples below:

**5/TR/TSF**

**SL:** I know. It's a lot!

**TL:** *Aku tahu. Itu berlebihan.*

There are no new words added or removed from the original language by the translator. Data number 5 is translated literally by the translator.

**13/TR/TSF**

**SL:** Mei Mei. Breakfast is ready.

**TL:** *Mei-Mei! Sarapan sudah siap!*

The translator in this case translated "Mei Mei. Breakfast is ready." into "Mei-Mei! Sarapan sudah siap!" in the target language. This indicates that the translator translated the term literally using the transfer technique.

In addition to datums 5 and 13 the Transfer strategy is seen in datums 1, 12, 15, 18, 20, 25, 26, 28, 30, 31, 32, 33, 34, 36, 37, 40, 45, 46, 47, 48, 49, 53, 54, 55, 59, 60, 65, 67, 69, 70, 71, 73, 74, 79, 82, and 86.

**d. Imitation**

Retaining the same word order in the target language as in the source language is known as imitation. There are 4 data which contains imitation strategy. The examples below:

**2/TR/IMI**

**SL:** I'm Meilin Lee.

**TL:** *Aku Meilin Lee.*

"Meilin Lee" is the name of the main character, and it was not translated by the translator. It can be inferred that the translator employed imitation strategy because the term "Meilin Lee" was kept in both the source and target languages.

**41/LC/IMI**

**SL:** Wow. Luca!

**TL:** *Wow, Luca.*

From the dialogue above can be inferred that the translator employed imitation strategy because the data number 41 was kept in both the source and target languages.

In addition to datums 2 and 41, the Imitation strategy is seen in datums 9 and 62.

**e. Transcription**

When there is a nonsense or unable to be translated term in the source language, such as when using a third language, transcription is the strategy that is employed. The examples below:

**7/TR/TRC**

**SL:** *J'aime le from age blanc.*

**TL:** *J'aime le from age blanc.*

The dialog above uses a third language, neither in the source language nor in the target language. In this case, the transcription strategy is applied.

**78/LC/TRC**

**SL:** Silenzio... Bruno.

**TL:** *Diam, Bruno!*

The utterance "Silenzio" has been translated into the target language "Diam". The term "Silenzio" is Italian, which is a third language, and means "shut up" in English. Therefore, the translation result is classified as a transcription.

**f. Condensation**

Condensation is a technique that keeps meaning while simplifying the original language's message. This tactic is usually implemented by summarizing the meaningless word in the original language. The examples below:

**6/TR/CON**

**SL:** But I don't got time to mess around.

**TL:** *Tak ada waktu untuk main-main.*

The translator translates the word into the target language in a short way by deleting the word "But I". This indicates that the translator applies the condensation strategy.

**72/LC/CON**

**SL:** This is too dangerous!

**TL:** *Ini berbahaya*

The translator translates SL into TL using the condensation technique in the dialog above. The translation of word "too" has been removed from the target language.

3. **Subtitling Quality of Subtitles in *Turning Red* and *Luca* Movie Trailers**

The researcher applied Jan Pedersen's theory called FAR (functional equivalence, acceptability, readability) model to examine the subtitling quality of addressing terms in the *Turning Red* and *Luca* movie trailers. This model analyzes subtitle errors using three aspects: (1) functional equivalence, (2) acceptability, and (3) readability. These characteristics are employed to determine whether or not the subtitle is good for the reader or viewer when they watch the film.

## a. Functional Equivalence

Functional equivalence determines whether or not the subtitles accurately convey the meaning of the speaker. There are two parts to functional equivalence. The first is semantic errors, which focuses on the meaning of the word, phrase, utterance or expression and whether or not the meaning is conveyed well. Pedersen assigns 0.5 to minor, 1 to standard and 2 to severe. The second are stylistic errors, which focus on incorrect address, use of the wrong register or any other use of language that does not match the style of the original. For stylistic errors, Pedersen gives 0.25 to minor, 0.5 to standard, 1 to serious.

The Functional Equivalency aspect of the subtitles in the *Turning Red* and *Luca* movie trailers are evaluated for quality, as shown in the table below. The following table presents the functional equivalency quality of the subtitles found by the rater in the *Turning Red* and *Luca* movie trailers:

| Movie titles | Rater | Functional Equivalence | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- |
| | | Semantic Error | | | Stylistic Error | | |
| | | Minor (0.5) | Standard (1) | Serious (2) | Minor (0.25) | Standard (0.5) | Serious (1) |
| **Turning Red** | Total data error | 2 | 1 | 0 | 2 | 0 | 0 |
| | Total score error | 1 | 1 | 0 | 0.5 | 0 | 0 |
| | Final score error | 0.05 (minor) | | | 0.012 (minor) | | |
| | Final score | 0.031 (minor) | | | | | |

| | | 3 | 0 | 0 | 3 | 0 | 0 |
|---|---|---|---|---|---|---|---|
| **Luca** | Total data error | 3 | 0 | 0 | 3 | 0 | 0 |
| | Total score error | 1.5 | 0 | 0 | 0.75 | 0 | 0 |
| | Final score error | 0.032 (minor) | | | 0.016 (minor) | | |
| | Final score | 0.024 (minor) | | | | | |

*Table 4.3 Functional equivalence*

1. Semantic Error

As seen in the table above, the data contain 6 data points with minor errors. There are in datum 6, 7, 9, 56, 58 and 61. There is only one data point in datum 7 with standard error, and there are no data points with serious error. For the data without errors there are 80 data. The total error scores were collected to determine the overall semantic quality of the subtitles. Then all the total scores were added up, and the total score was divided by the total data, which was 40 for *Turning Red* and 46 for *Luca*. The final score for *Turning Red* is 0.05, and for *Luca* it is 0.032, which includes minor errors.

The example:

**6/TR/PAR**

**SL:** But I don't got time to mess around.

**TL:** *Tak ada waktu untuk main-main.*

The datum (6SL) from the rater's perspective, the subtitling quality from a semantic perspective is less accurate. There is a slight difference in meaning as in the source language, the main character's words are more

subjective to herself, while when translated, the translator translates them into a more generalized form as if they were intended for everyone.

2. Stylistic Error

As the table above, there are 5 data points that contains minor error: 1, 4, 56, 58, and 61. There is no data points with standard and serious error. For the data without errors there are 80 data. The total error scores were collected to determine the overall stylistic quality of the subtitles. Then all the total scores were added up, and the total score was divided by the total data, which was 40 for *Turning Red* and 46 for *Luca*. The final score for *Turning Red* is 0.012, and for *Luca* it is 0.016, which includes minor errors.

The example:

**4/TR/EXP**

**SL:** 24/7, 365.

**TL:** *Siang dan malam, setiap saat.*

The words "24/7, 365" in the datum (4SL) above are translated as " Siang dan malam, setiap saat" in the target language. The use of the target language is out of sync with the style of the source language, so from the rater's point of view, the quality of the subtitles in terms of style is less accurate.

**b. Acceptability**

Acceptability is determined by how well the target text adheres to target language norms. This category includes errors that cause the

subtitles to sound foreign or otherwise unnatural. There are three kinds of errors, first is grammar error that concentrate on the grammar in the target text. Second is spelling errors that concentrate on the spelling of the target subtitle or incorrect writing. Third is idiomatic errors is that the target text's emphasis on using an idiom is appropriate with the source text. These three kinds errors all have the same score, 0.25 to minor, 0.5 to standard, 1 to serious.

The acceptability aspect of the subtitles in the *Turning Red* and *Luca* movie trailers are evaluated for quality, as shown in the table below. The following table presents the acceptability quality of the subtitles found by the rater in the *Turning Red* and *Luca* movie trailers:

| Movie titles | Rater | Acceptability | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | Grammar | | | Spelling | | | Idiomaticity | | |
| | | M (0.25) | ST (0.5) | S (1) | M (0.25) | ST (0.5) | S (1) | M (0.25) | ST (0.5) | S (1) |
| Turning Red | Total data error | 0 | 0 | 1 | 1 | 0 | 1 | 0 | 0 | 0 |
| | Total score error | 0 | 0 | 1 | 0.25 | 0 | 1 | 0 | 0 | 0 |
| | Final score error | 0.025 (minor) | | | 0.312 (minor) | | | 0 (no error) | | |
| | Final score | 0.112 (minor) | | | | | | | | |
| Luca | Total data error | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 |
| | Total score error | 0.25 | 0 | 0 | 0.25 | 0 | 0 | 0 | 0 | 0 |
| | Final score error | 0.005 (minor) | | | 0.005 (minor) | | | 0 (no error) | | |
| | Final score | 0.003 (minor) | | | | | | | | |

*Table 4.4 Acceptability*

1. Grammar Error

    As shown the table above, there is only 1 data with minor errors in datum 61. The data contain standard error is 0 and serious error is 1 in datum 7. The total error scores were collected to determine the overall grammar quality of the subtitles. Then all the total scores were added up, and the total score was divided by the total data, which was 40 for *Turning Red* and 46 for *Luca*. The final score for *Turning Red* is 0.025, and for *Luca* it is 0.005, which includes minor errors.

The example:

**07/TR/TRC**

**SL:** *J'aime le from age blanc.*

**TL:** *J'aime le from age blanc.*

    There was no translation of the above information into the target language. This means that it is impossible to figure out the grammar error in the target language. Thus, from the rater's point of view, this data had serious errors.

**61/LC/PAR**

**SL:** Go start a club... for losers!

**TL:** *Jangan hentikan, club ini para pecundang*

    In this data there is a slight shift in meaning in the target language. Based in the rater's perspective, the data is less accurate. As a result, these data contain minor grammatical errors.

2. Spelling Error

      Two data points have minor error in datum 9 and 58, 0 data points have standard error, and 1 data point has serious error in datum 7, as the table shows. The total error scores were collected to determine the overall spelling quality of the subtitles. Then all the total scores were added up, and the total score was divided by the total data, which was 40 for *Turning Red* and 46 for *Luca*. The final score for *Turning Red* is 0.312, and for *Luca* it is 0.005, which includes minor errors.

The example:

**58/LC/PAR**

**SL:** Someone got lucky today, hm?

**TL:** *Ini pasti hari keberuntunganmu*

      Based on the rater's perspective, datum 58 is less accurate. The source language text is written as a question, while the translation into the target language is a statement sentence, indicating a mistake in the format of writing. As a result, this counts as a minor spelling mistake.

**9/TR/IMI**

**SL:** Oooh. 4-Town.

**TL:** *4-Town!*

      There are differences in writing in the source language and target language. the word "Oooh" in the target language is not written. Therefore, based on the perspective of rater, this data included into minor error.

## c. Readability

Readability focuses on how the text can be read by the reader. Readability issues include segmentation and spotting errors that is concentrating on the appearance synchronization between utterances and the subtitle, punctuation and graphics that concentrating on the text's punctuation, reading speed and line length focuses on how quickly the reader or viewer can read the text. Pedersen gives the three issues same score, 0.25 to minor, 0.5 to standard, 1 to serious.

The readability aspect of the subtitles in the *Turning Red* and *Luca* movie trailers are evaluated for quality, as shown in the table below. The following table presents the acceptability quality of the subtitles found by the rater in the *Turning Red* and *Luca* movie trailers:

| Movie titles | Rater | Readability | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | **Segmentation and Spotting** | | | **Punctuation and Graphic** | | | **Reading Speed and Line Length** | | |
| | | **M (0.25)** | **ST (0.5)** | **S (1)** | **M (0.25)** | **ST (0.5)** | **S (1)** | **M (0.25)** | **ST (0.5)** | **S (1)** |
| **Turning Red** | Total data error | 0 | 1 | 0 | 4 | 0 | 0 | 0 | 0 | 0 |
| | Total score error | 0 | 0.5 | 0 | 1 | 0 | 0 | 0 | 0 | 0 |
| | Final score error | 0.012 (minor) | | | 0.025 (minor) | | | 0 (no error) | | |
| | Final score | 0.012 (minor) | | | | | | | | |
| **Luca** | Total data error | 0 | 0 | 0 | 11 | 0 | 0 | 2 | 0 | 0 |
| | Total score error | 0 | 0 | 0 | 2.75 | 0 | 0 | 0.5 | 0 | 0 |
| | Final score error | 0 (no error) | | | 0.059 (minor) | | | 0.010 (minor) | | |

| | | |
|---|---|---|
| | Final score | 0.023 (minor) |

*Table 4.5 Readability*

1. Segmentation and Spotting

   As shown the table above, there is only 1 data with standard errors in datum 7. The data contain minor error and serious error is 0. The total error scores were collected to determine the overall segmentation and spotting quality of the subtitles. Then all the total scores were added up, and the total score was divided by the total data, which was 40 for *Turning Red* and 46 for *Luca*. The final score for *Turning Red* is 0.012 which includes minor errors, and no error for *Luca*.

   the example:

   **07/TR/TRC**

   **SL:** *J'aime le from age blanc.*

   **TL:** *J'aime le from age blanc.*

   The datum 07 categorized as standard error in segmentation and spotting errors in readability based on the rater's perspective view. This is due to the fact that the TT or subtitles emerge on time but disappear a little bit more slowly.

2. Punctuation and Graphics

   As the table above, there are 15 data points that contains minor error: 5, 9, 13, 17, 58, 59, 60, 61, 72, 73, 79, 81, 83, 85, and 86. There is no data points with standard and serious error. The total error scores were collected to determine the overall punctuation and graphic quality of the

subtitles. Then all the total scores were added up, and the total score was divided by the total data, which was 40 for *Turning Red* and 46 for *Luca*. The final score for *Turning Red* is 0.025, and for *Luca* it is 0.059, which includes minor errors.

The example:

**13/TR/TSF**

**SL:** Mei Mei. Breakfast is ready.

**TL:** *Mei-Mei! Sarapan sudah siap!*

The datum 13 categorized as minor error in punctuation and graphic error based on the rater's perspective view. This is due to the lack of punctuation marks in the target language. Therefore, the data is classified as a minor error.

**59/LC/TSF**

**SL:** Hey! Leave them alone!

**TL:** *Hei, tinggalkan mereka sendiri*

According to the raters, the quality of the subtitles is less accurate in terms of punctuation and graphics. This is due to the lack of punctuation marks in the target language. Therefore, the data is classified as a minor error.

3. Read Speed and Line Length

As the table above, there are 2 data points that contains minor error which is datum 51 and 70. There is no data points with standard and serious error. The total error scores were collected to determine the overall

read speed and line length quality of the subtitles. Then all the total scores were added ump, and the total score was divided by the total data, which was 40 for *Turning Red* and 46 for *Luca*. The final score is no error for *Turning Red*, and for *Luca* it is 0.010, which includes minor errors.

The example:

**51/LC/EXP**

**SL:** Just kidding, definitely look at it.

**TL:** *Aku Cuma bercanda, tentu saja kamu harus melihatnya*

The datum 51TL based on the rater's perspective is classified into minor error in read speed and line length aspect. This is due to the TL that a little too long.

**70/LC/TSF**

**SL:** All you need is a chance to try.

**TL:** *Yang kamu butuhkan hanya kesempatan untuk mencobanya*

The datum 70TL based on the rater's perspective, which has more than 15 CPS, is too fast to read by the viewer but still can be read. This datum is classified into minor error.

To determine the overall quality of the subtitles in *Turning Red* and *Luca'*s film trailers, the average for each quality aspect can be summed, i.e. the average of functional equivalence plus acceptability, then added to readability, then divided by three. *Turning Red'*s final score for subtitling quality was 0.051, so this was included in minor error. For *Luca*'s final score was 0.016 and included in minor error.

## B. Discussion

As noted in the process of data analysis, all of the study's variables need to be shown in a table called a component table in order to identify the study's cultural theme. The relationships between each variable should be shown in this table. The componential table illustrates the relationship between research question 1 and research questions 2 and 3.

The component table that follows displays the relationships between each variable in this study. As for how to read the table, is done from left to right. As an example, the autonomous shot syntagma type discovered two data when translated using the imitation strategy. In the semantic aspect, spelling error and punctuation and grammar found 1 data in *Turning Red* which is included as minor error. Meanwhile, 1 data in the next table, *Luca*, is included as no error because there is no error in it, which means it has a proper subtitle quality.

| Types of Syntagma | Strategies | | SE M | SE ST | SE S | STE M | STE ST | STE S | GE M | GE ST | GE S | SPE M | SPE ST | SPE S | ESS M | ESS ST | ESS S | PG M | PG ST | PG S | RSL M | RSL ST | RSL S | No Error | SE M | SE ST | SE S | STE M | STE ST | STE S | GE M | GE ST | GE S | SPE M | SPE ST | SPE S | ESS M | ESS ST | ESS S | PG M | PG ST | PG S | RSL M | RSL ST | RSL S | No Error |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | TURNING RED — Subtitle Quality | | | | | | | | | | | | | | | | | | | | | | LUCA — Subtitle Quality | | | | | | | | | | | | | | | | | | | | | | |
| AS | EXP | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PAR | 3 | 1 | | | | | | | | | | | | | | | 1 | | | | | | 1 | | | | | | | | | | | | | | | | | | | | | | 1 |
| | TSF | 8 | | | | 1 | | | | | | | | | | | | 1 | | | | | | 3 | | | | | | | | | | | | | | | | | 2 | | | | | 2 |
| | IMI | 3 | 1 | | | | | | | | | 1 | | | | | | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | 2 |
| | TRC | 3 | | 1 | | | | | | 1 | | | | 1 | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 2 |
| | CON | 5 | | | | | | | | | | | | | | | | | | | | | | 3 | | | | | | | | | | | | | | | | | 2 | | | | | |
| PS | EXP | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PAR | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | TSF | 1 | | | | | | | | | | | | | | | | | | | | | | 1 | | | | | | | | | | | | | | | | | | | | | | |
| | IMI | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | TRC | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | CON | 1 | | | | | | | | | | | | | | | | | | | | | | 1 | | | | | | | | | | | | | | | | | | | | | | |
| BS | EXP | 1 | | | | | | | | | | | | | | | | | | | | | | 1 | | | | | | | | | | | | | | | | | | | | | | |
| | PAR | 4 | | | | | | | | | | | | | | | | | | | | | | 4 | | | | | | | | | | | | | | | | | | | | | | |

59

| Group | Code | Total | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | TSF | 8 | | 8 | | | | | | |
| | IMI | | | | | | | | | |
| | TRC | | | | | | | | | |
| | CON | 1 | | 1 | | | | | | |
| **DS** | EXP | 2 | 1 | 1 | | | | | | |
| | PAR | | | | | | | | | |
| | TSF | | | | | | | | | |
| | IMI | 1 | | 1 | | | | | | |
| | TRC | | | | | | | | | |
| | CON | | | | | | | | | |
| **ALS** | EXP | 1 | | | | | | | 1 | |
| | PAR | 2 | | | 1 | 1 | | 1 | 1 | 1 |
| | TSF | 2 | | | | | | | | 2 |
| | IMI | | | | | | | | | |
| | TRC | 4 | | | 1 | 1 | | | | 3 |
| | CON | 1 | | | | | | | | 1 |
| **SC** | EXP | 1 | | | | | | | | 1 |
| | PAR | 1 | | | 1 | 1 | 1 | | 1 | |
| | TSF | 4 | | | | | | | 2 | 2 |
| | IMI | | | | | | | | | |

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **ES** | TRC | | | | | | | | | | | | | | |
| | CON | | | | | | | | | | | | | | |
| | EXP | 1 | | | | | | | | | | | | 1 | |
| | PAR | 7 | | | | | | | 3 | | | | | | 4 |
| | TSF | 14 | | | | | 1 | | 3 | | | | | | 10 |
| | IMI | | | | | | | | | | | | | | |
| | TRC | | | | | | | | | | | | | | |
| | CON | 2 | | | | | | | | | | | 1 | | 1 |
| **OS** | EXP | | | | | | | | | | | | | | |
| | PAR | 3 | | | | | | | 1 | | | | | | 2 |
| | TSF | 1 | | | | | | | 1 | | | | | | |
| | IMI | | | | | | | | | | | | | | |
| | TRC | | | | | | | | | | | | | | |
| | CON | | | | | | | | | | | | | | |

*Table 4.6 Componential Table*

In this research there are 86 data points. They are analyzed according to three aspects. There are types of syntagma, subtitling strategies and subtitling quality found in *Turning Red* and *Luca* movie trailers.

There are 15 data of autonomous shot which is analyzed in the movie trailers. These syntagma shots are fundamental to the movie, thus when they are presented in a unit, the subtitles are not overly lengthy. Therefore, the transfer strategy is the most dominant strategy used to translate the subtitles in these syntagma. The use of transfer strategy means that source language and target language used in *Turning Red* and *Luca* film trailers have the same meaning in the target language. The subtitles have a little error quality in *Turning Red*'s subtitles and a good quality, and 7 data without errors subtitling in *Luca*'s subtitles, according to three subtitling quality assessment aspects. This means that the strategy used to translate the subtitles is appropriate, although there are very minor errors.

There are 1 data of parallel syntagma. To show a plot that consists of several frames with contrasting images, subtitles are applied by conveying the full meaning using a transfer strategy so that the audience can understand the story that is limited by the frame. Since there are no error based on three aspects subtitling quality assessment, it means that the strategy used to translate the subtitles is appropriate.

There are 1 data of bracket syntagma in *Turning Red* movie trailers. This types of syntagma has matching theme although in not chronological way. To make audience understand about the story, the subtitle should be translated completely. The use of transfer strategy means that source language and target language used in *Turning Red* and *Luca* film trailers have the same meaning in the target language. Since the subtitle translated completely, the subtitle has a good quality.

There are 1 data of descriptive syntagma in *Turning Red* movie trailers. Since it describes something, the source language has to be translated by adding certain words as explanations. Hence, the expansion strategy is widely used. The subtitle was translated using expansion with minor error, this means that the strategy used to translate the subtitles is appropriate, although there are very minor errors.

There are 2 data of alternate syntagma in *Luca* movie trailers. In order to show the action, which consists of several frames with alternating images, subtitles are used to show the story being shown. Subtitles try to focus on the action so that the audience can understand the story. The strategy used to translate is transcription because there are many sentences use third language. The subtitles have good quality because there is no error based on three aspects subtitling quality assessment.

There are 2 data in scene in *Luca* movie trailers. This type of syntagma shows sequential scenes. Since it is sequential, the translated subtitles must be conveyed completely to avoid misunderstandings.

Transfer strategies are widely used in this type of syntagma. The subtitles in the scene that translate using the transfer strategy also have a little error quality in *Luca*. This means that the strategy used to translate the subtitles is appropriate, although there are very minor errors. The subtitles were also translated using paraphrase and expansion.

There are 7 data in episodic sequence with the most dominant subtitling strategy is transfer with minor error based on three aspects of quality assessment. This type of syntagma shows a continuous scene, sometimes with jumps, but still talking about the same thing. Thus, in order to avoid misunderstandings, the translated subtitles must be understood in their whole. The translator also using paraphrase, imitation, and condensation to translated the subtitle. This means that the strategy used to translate the subtitles is appropriate, although there are very minor errors.

There are 2 data in ordinary sequence. To show the action, which consists of several frames, subtitles are used to show the story being shown. Subtitles try to focus on the action so that the audience can understand the story. The data translated using the paraphrase and transfer strategies each had minor errors in the subtitling quality assessment aspect. The subtitles were also translated using transcription and expansion.

From the research results described above, it can be concluded that the cultural theme is present. The types of syntagma which is analyzed in *Turning Red* and *Luca* movie trailers are autonomous shot and use transfer

strategies as the dominant strategy. The transfer strategies used in translating affect the quality of the translation. Therefore, the trailers for *Turning Red* and *Luca* have good quality.

The tendency to use subtitling strategies for the transfer type is closely related to the type of syntagma most used in *Turning Red* and *Luca*'s film trailer, namely autonomous shot. The autonomous shot is the basic shot in the film, so its presentation in a unit has a subtitle that is not too long, so the transfer strategy is most widely used in this type of syntagma. When presenting subtitles using a strategy that is completely translated, the subtitles have good quality.

In addition, the type of syntagma, episodic Sequence, also plays an important role in the use of the use of subtitling strategies of the transfer type. Since the focus is on the same thing, even if there are jumps in the presentation, the meaning of the source language must be transferred into the target language as a whole so that the audience can understand the content of the conversation. Therefore, transfer strategy is the most commonly found in this type of syntagma.

# CHAPTER V

# CONCLUSIONS AND SUGGESTIONS

## A. Conclusions

Regarding the findings of the analysis in this study, the researcher will make a number of conclusions.

The researcher discovered that 31 of the data in the *Turning Red* and *Luca* movie trailers relate to different syntagma types. The researcher analyzed the types of syntagma using Christian Metz's theory. The researcher discovered autonomous shot 15 data (46.87%), parallel syntagma 1 data (3.12%), bracket syntagma 1 data (3.12%), descriptive syntagma 1 data (3.12%), alternate syntagma 2 data (6.25%), scene 2 data (6.25%), episodic sequence 7 data (21.87%), and ordinary sequence 2 data (6.25%). According to the research, autonomous shot is the most common syntagma in the trailers for the films *Turning Red* and *Luca*.

The researcher identified 86 data that related to the subtitling strategy based on the movie trailers subtitles. To analyze the subtitling strategy, the researcher applied Gottlieb's theory. In this study, the researcher found transfer strategy is the most dominant strategy that found in the data which is 38 data (32.55%), paraphrase 21 data (24.41%), condensation 10 data (11.62%), transcription 7 data (8.13%), expansion 6 data (6.97%), and imitation 4 data (11.62%).

Using Jan Pedersen's FAR model, the researcher extracted functional equivalency, acceptability, and readability from the quality of

the Indonesian subtitles for the films *Turning Red* and *Luca*. The first error is from Functional equivalence, there are semantic error with score 0.05 (minor) for *Turning Red* and 0.032 (minor) for *Luca*, then stylistic error with score 0.012 (minor) for *Turning Red* and 0.016 (minor) for *Luca*. The second error is acceptability, there are grammar error with score 0.025 (minor) for *Turning Red* and 0.005 (minor) for *Luca*, spelling error with score 0.312 (minor) for *Turning Red* and 0.005 (minor) for *Luca* and 0 (no error) for idiomaticity error. It can be concluded that error of idiomaticity is not found in the data research. The third error is readability, there are segmentation and spotting error with score 0.012 (minor) for *Turning Red* and 0 (no error) for *Luca*, punctuation and graphic error with score 0.025 (minor) for *Turning Red* and 0.059 (minor) for *Luca* and reading speed and line length error with score 0 (no error) for *Turning Red* and 0.010 (minor) for *Luca*.

## B. Suggestion

In accordance with the results of the research, the researcher has the following suggestions:

1. For the translator

The movie trailer's subtitle had been properly translated by the translator. The researcher hopes for the translator to keep up and improve their ability in translating not only movie subtitles but also other aspects of movie content.

2. For another researcher

       The researcher hope that this research will serve as a reference and motivation for other researchers to do better research. In this way, research on subtitling strategies in film trailers will become more diverse and improve the field of translation.

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# Appendices

Appendices 1: Validator Sheet

**VALIDATION**
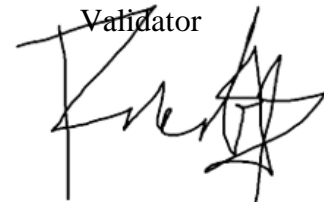
The data of this thesis entitled "**Subtitling Strategies and Subtitle Quality in *Turning Red* and *Luca* Movie Trailers**" has been validated by M. Romdhoni Prakoso, M.Pd. on:

Day    : Wednesday

Date   : July 12<sup>th</sup> 2023

Surakarta, July 2023

Validator

M. Romdhoni Prakoso, M.Pd.

Appendices 2: Rater Sheet

**APPENDICES**

Appendices 2 (Rater Sheet)

## RATER
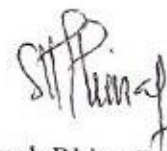
The translation quality assessment of this thesis entitled "**Subtitling Strategies and Subtitle Quality as Found from** *Turning Red and Luca* **Movie Trailers**" has been assessed byFatkhuna'imah Rhina Zulkarnain, M. Hum. in:

Day     :Wednesday

Date    :19th July 2023

Surakarta, 19th July 2023

Rater

Fatkhuna'imah Rhina Z, M.Hum.

Appendices 3: Table Data of Types of Syntagma

| No. | Data | Types of Syntagma | | | | | | | | Context | Comment |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | AS | PS | BS | DS | ALS | SC | ES | OS | | |
| 1. |  | v | | | | | | | | This picture was taken from one shot. This image is a non-diegetic insert. | True |
| 2. |  | | | | v | | | | | The picture besides occurs in one series and contains the character description of the main character. | True |

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| |  | | | | | | | | | | |
| 3. |  | V | | | | | | | | This picture was taken from one shot. The picture is the scene where Meilin passes through the school corridor with her friends. | True |

| No. | Image | V | | | | | | | | Description | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| |  | | | | | | | | | | |
| 4. |  | V | | | | | | | | This picture was taken from one shot. This image is a non-diegetic insert. | True |
| 5. |  | V | | | | | | | | This picture was taken from one shot. This image is a non-diegetic insert. | True |

| 6. |  | V | | | | | | | | This picture was taken from one shot. This image is a non-diegetic insert. | True |
|----|---|---|---|---|---|---|---|---|---|---|---|
| 7. |  | V | | | | | | | | This picture was taken from one shot. The picture is a scene where Meilin and her friends are having fun on the side of the road. the picture is taken in a shot that circles around Meilin and her friends as the center. | True |

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| |  | | | | | | | | | | |
| 8. |  | | | | | | | v | | Tend to speak consistently on the same topics or goals. The scene tells the story of how Meilin turned into a red panda. | True |

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | <br>Semua baik-baik saja?<br><br><br>Aduh! Aku monster merah menjijikkan! | | | | | | | | | | | |
| 9. | <br>Jangan menatapku! Mundur! | V | | | | | | | | The picture was taken from single shot. The shot starts close up with a shot of Meilin's mother, then moves away to show Meilin's father and a small part of Meilin's room. | True |

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| |  | | | | | | | | | | |
| 10. |  | | | v | | | | | | This shot combines several matching images, namely when the parents of Meilin reveal their ancestral history of the red panda, but is presented in a non-sequential way because there are parts that have jumps. The part is when the image of Meilin's mother hugging the red panda then paused with several shots when Meilin's friends feel anxious about Meilin as | True |

| | | | | | | | | | a red panda in the room, then continues again with a shot of Meilin's mother talking to Meilin. | |
|---|---|---|---|---|---|---|---|---|---|---|---|

Yang benar saja?

Keunikan kecil ini ada dalam keluarga kita.

Kau menggemaskan!

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| |  | | | | | | | | | | |
| 11. |  | v | | | | | | | | This picture was taken from one shot. This image is a non-diegetic insert. | True |

| 12. |  | | | | | | | v | | Tend to speak consistently on the same topics or goals. The scene tells the story of how people react to seeing pandas around them. | True |

| 13. |  | | V | | | | | | | | The two images are unrelated, but they are in contrast atmospheres. The first image shows the main character at the dinner table with her parents, while the second shows her as a panda with his friends on the roof of a building. | True |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 14. |  | | | | | | | | | v | The images do not share a common theme or purpose, but they are all set in the same setting, which is the school. | True |

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| |  | | | | | | | | | | |
| | **LUCA** | | | | | | | | | | |
| 15. |  | v | | | | | | | | The picture was taken from one shot. The shot started from a close distance by shooting Luca, then the second shot by highlighting Luca's friend behind. | True |

| 16. |  | | | | | | | | v | | Tend to speak consistently on the same topics or goals. The scene tells the story of Alberto inviting Luca to get closer to the surface of the sea. | True |

| 17. |  | | | | | | | | v | | Tend to speak consistently on the same topics or goals. The scene tells the story of Alberto telling Luca about the things that can be seen on the land. | True |

| 18. |  | | | | | | | V | | Tend to speak consistently on the same topics or goals. | True |

| 19. |  | | | | | v | | | | | The image on the side is a chronological event shot in two alternating takes, starting with the shocked scene of Luca and Alberto, then the shot switches to the scene of the scooter, then back to the scene of Luca and Alberto, then to the scene of the scooter falling. | True |

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| |  | | | | | | | | | | | |
| 20. |  | | | | | | v | | | The picture on the side shows the moment when a character helping Luca and Alberto from a group of people. | True |

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| |  | | | | | | | | | | | |
| 21. |  | v | | | | | | | | | The picture was taken from single shot. This picture is non-diegetic insert. | True |
| 22. |  | | | | | | | | | v | The images do not share a common theme or purpose, but they are all set in the same setting, which is on a cart. | True |

94

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| |  | | | | | | | | | |
| 23. |  | | | | | | v | | | The picture on the side shows the moment when a character cuts a fish. | True |

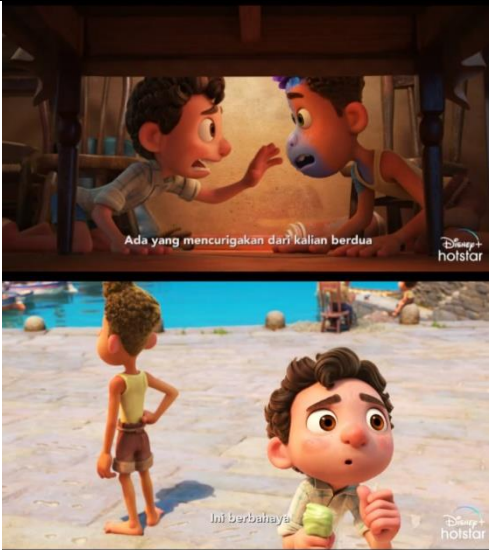| No. | Image | | | | | | | | v | | Statement | Result |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
|  |  | | | | | | | | | | | |
| 24. |  | | | | | | | | v | | Tend to speak consistently on the same topics or goals. | True |

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| |  | | | | | | | | | | | |
| 25. |  | | | | | | | | v | | Tend to speak consistently on the same topics or goals. | True |

| 26. |  | v | | | | | | | | | The picture was taken from single shot. This picture is non-diegetic insert. | True |
| 27. |  | v | | | | | | | | | The picture was taken from single shot. This picture is non-diegetic insert. | True |

| 28. |  | | | | | v | | | | The image beside occurs in two shots alternating and relating to each other. | True |
|-----|---|---|---|---|---|---|---|---|---|---|---|

| 29. |  | v | | | | | | | | | The picture was taken from single shot. This picture is non-diegetic insert. | True |
| 30. |  | v | | | | | | | | | The picture was taken from single shot. This picture is non-diegetic insert. | True |

| | | v | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 31. | | v | | | | | | | | The picture was taken from single shot. This picture is non-diegetic insert. | True |

Appendices 4: Table Data of Subtitling Strategies

| Codes | SL (English) | TL (Indonesia) | Strategies | Validation |
|---|---|---|---|---|
| 1/TR/TSF | Mmm. Let's go. | Ayo. | Transfer. | v |
| 2/TR/IMI | I'm **Meilin Lee.** | Aku **Meilin Lee.** | Imitation. | v |
| 3/TR/EXP | I wear what I want, say what I want… | Aku pakai **baju** semauku, bicara semauku… | Expansion | v |
| 4/TR/EXP | 24/7, 365. | **Siang dan malam**, **setiap saat.** | Expansion | v |
| 5/TR/PAR | I know. **It's a lot!** | Aku tahu. **Itu berlebihan.** | Transfer | v |
| 6/TR/CON | **But I** don't got time to mess around. | Tak ada waktu untuk main-main. | Condensation | v |
| 7/TR/TRC | *J'aime le from age blanc.* | *J'aime le from age blanc.* | Transcription | v |
| 8/TR/PAR | All about that hustle. Am I right? | Intinya kerja keras, bukan? | Paraphrase | v |
| 9/TR/IMI | Oooh. **4-Town.** | **4-Town**! | Imitation | v |
| 10/TR/CON | This is gonna be the best year **ever.** | Ini akan menjadi tahun terbaik. | Condensation | v |

| | | | | |
|---|---|---|---|---|
| 11/TR/CON | **And** nothing's gonna get in my way. | Tak ada yang akan menghalangiku. | Condensation | v |
| 12/TR/TSF | Alright! | Bagus! | Transfer | v |
| 13/TR/TSF | Mei Mei. Breakfast is ready. | Mei-Mei! Sarapan sudah siap! | Transfer | v |
| 14/TR/PAR | **Coming.** | **Sebentar.** | Paraphrase | v |
| 15/TR/TSF | Is everything okay? | Semua baik-baik saja? | Transfer | v |
| 16/TR/PAR | **Blah!** I'm a gross red monster! | **Aduh!** Aku monster merah menjijikan! | Paraphrase | v |
| 17/TR/PAR | Don't look at me. **Stay back.** | Jangan menatapku! **Mundur!** | Paraphrase | v |
| 18/TR/TSF | It's happened already? | Ini sudah terjadi? | Transfer | v |
| 19/TR/PAR | What did you say? | **Ayah** bilang apa? | Paraphrase | v |
| 20/TR/TSF | Our ancestors had a mystical connection with red pandas. | Leluhur kita punya hubungan mistis dengan panda merah. | Transfer | v |
| 21/TR/PAR | Are you kidding me? | Yang benar saja? | Paraphrase | v |
| 22/TR/PAR | This little quirk runs in our family. | Keunikan kecil ini ada dalam keluarga kita. | Paraphrase | v |
| 23/TR/CON | You're **so** cute! | Kau menggemaskan! | Condensation | v |

| 24/TR/PAR | Sick. I've always wanted a tail. | Keren. Aku selalu mau berekor. | Paraphrase | v |
|---|---|---|---|---|
| 25/TR/TSF | I'm a freak. | Aku aneh. | Transfer | v |
| 26/TR/TSF | We love you, Mei. | Kami sayang kau, Mei. | Transfer | v |
| 27/TR/PAR | You're **our girl**. | Kau **teman kami**. | Paraphrase | v |
| 28/TR/TSF | Whoa. | Wah! | Transfer | v |
| 29/TR/EXP | You're you! | Kau **jadi** dirimu | Expansion | v |
| 30/TR/TSF | Any strong emotion... | Emosi kuat apapun… | Transfer | v |
| 31/TR/TSF | Yes! | Ya! | Transfer | v |
| 32/TR/TSF | ...will release the panda. | …akan melepaskan panda. | Transfer | v |
| 33/TR/TSF | Abby, Hit me. | Abby, pukul aku. | Transfer | v |
| 34/TR/TSF | Do you know how dangerous this is? | Kau tahu betapa berbahayanya ini? | Transfer | v |
| 35/TR/PAR | You'll get whipped up into a frenzy and panda all over. | Kau akan terlalu bersemangat dan jadi panda. | Paraphrase | v |
| 36/TR/TSF | Oh-My-God! | Astaga! | Transfer | v |
| 37/TR/TSF | My whole life I've been perfect little Mei Mei. | Sepanjang hidupku, aku Mei-Mei yang sempurna. | Transfer | v |

| | | | | |
|---|---|---|---|---|
| 38/TR/CON | **But** maybe I like this new me. | Mungkin aku suka diriku yang baru ini. | Condensation | v |
| 39/TR/PAR | Mama's girl! | Anak kesayangan ibu. | Paraphrase | v |
| 40/TR/TSF | Stop! | Hentikan! | Transfer | v |
| 41/LC/IMI | Wow. Luca! | Wow, **Luca.** | Imitation | v |
| 42/LC/PAR | That was hard to watch. | Memalukan sekali. | Paraphrase | v |
| 43/LC/PAR | You, uh, coming? | Mau ikut? | Paraphrase | v |
| 44/LC/PAR | We do not go anywhere near the surface. | Kami tidak pernah dekat-dekat dengan permukaan | Paraphrase | v |
| 45/LC/TSF | Got it? | Mengerti? | Transfer | v |
| 46/LC/TSF | Everything good is above the surface! | Semua hal baik terjadi di permukaan | Transfer | v |
| 47/LC/TSF | Walking... | Jalan kaki | Transfer | v |
| 48/LC/TSF | Air! | Udara | Transfer | v |
| 49/LC/TSF | The sky, clouds, the sun! | Langit, awan, matahari | Transfer | v |
| 50/LC/CON | Woah! Don't look **at it!** | Woah, jangan dilihat | Condensation | v |
| 51/LC/EXP | Just kidding, definitely look at it. | **Aku** Cuma bercanda, tentu saja | Expansion | v |

| | | **kamu** harus melihatnya | | |
|---|---|---|---|---|
| 52/LC/PAR | Have you ever gone to the human town? | Kamu pernah datang ke kota manusia? | Paraphrase | v |
| 53/LC/TSF | Yeah! | Ya | Transfer | v |
| 54/LC/TSF | I'm kind of an expert. | Aku ini semacam ahlinya | Transfer | v |
| 55/LC/TSF | Woah! | Wah | Transfer | v |
| 56/LC/TRC | **Ciao! Ciao!** | Cepat pergi | Transcription | v |
| 57/LC/PAR | Hey, little help? | Bisa bantu aku? | Paraphrase | v |
| 58/LC/PAR | Someone got lucky today, hm? | Ini pasti hari keberuntunganmu | Paraphrase | v |
| 59/LC/TSF | Hey! Leave them alone! | Hei, tinggalkan mereka sendiri | Transfer | v |
| 60/LC/TSF | Hop on! | Naiklah | Transfer | v |
| 61/LC/PAR | Go start a club... for losers! | Jangan hentikan, club ini para pecundang | Paraphrase | v |
| 62/LC/IMI | My name is **Giulia Marcavaldo.** | Namaku **Giulia Marcavaldo** | Imitation | v |
| 63/LC/PAR | We underdogs have to look out for each other. | Kita harus saling menjaga satu sama lain | Paraphrase | v |

| 64/LC/PAR | What's under the dogs? | Apa itu? | Paraphrase | v |
|---|---|---|---|---|
| 65/LC/TSF | This is my dad. | Ini ayahku | Transfer | v |
| 66/LC/EXP | What do you think he kills with those? | Menurutmu apa yang ia bunuh dengan **benda** itu? | Expansion | v |
| 67/LC/TSF | Anything that swims. | Apapun yang berenang | Transfer | v |
| 68/LC/PAR | Your life is so much cooler than mine. | Kamu jauh lebih keren dariku | Paraphrase | v |
| 69/LC/TSF | There's a million things you think you can't do. | Banyak hal yang menurutmu tak bisa kamu lakukan | Transfer | v |
| 70/LC/TSF | All you need is a chance to try. | Yang kamu butuhkan hanya kesempatan untuk mencobanya | Transfer | v |
| 71/LC/TSF | Something's fishy with you two. | Ada yang mencurigakan dari kalian berdua | Transfer | v |
| 72/LC/CON | This is **too** dangerous! | Ini berbahaya | Condensation | v |
| 73/LC/TSF | They'll see us! | Mereka akan melihat kita | Transfer | v |
| 74/LC/TSF | I know your problem, | Aku tahu masalahmu | Transfer | v |
| 75/LC/TRC | You've got a **Bruno** in your head | Kamu punya **Bruno** di dalam kepalamu | Transcription | v |

| 76/LC/TRC | A **Bruno?** | **Bruno?** | Transcription | v |
|---|---|---|---|---|
| 77/LC/TRC | Say "Silenzio, **Bruno!**" | Katakan, "Diam, **Bruno!**" | Transcription | v |
| 78/LC/TRC | Silenzio... **Bruno**. | Diam, **Bruno**! | Transcription | v |
| 79/LC/TSF | Louder! | Lebih keras | Transfer | v |
| 80/LC/CON | **Can** you still hear **him**? | Masih kedengaran? | Condensation | v |
| 81/LC/EXP | Nope! Just you! | Tidak, **aku** cuma **dengar** kamu | Expansion | v |
| 82/LC/TSF | Good! | Baguslah | Transfer | v |
| 83/LC/CON | **Now** hang on! | Tunggu dulu | Condensation | v |
| 84/LC/TRC | What's wrong with you, **stupido!** | Kau kenapa, **bodoh?** | Paraphrase | False. The correct one is **Transcription.** |
| 85/LC/CON | **You** do it **now**! | Lakukanlah | Paraphrase | False. The correct one is **Condensation.** |
| 86/LC/TSF | Say the thing! | Katakan hal itu | Transfer | v |

Appendices 5: Table Data of Subtitling Quality

# Functional Equivalence Scoring

| No. | Codes | SL | TL | Functional Equivalence | | Reason |
| --- | --- | --- | --- | --- | --- | --- |
| | | | | Semantic Error | Stylistic Error | |
| 1 | 1/TR/TSF | **Mmm**. Let's go. | Ayo. | 0 | 0.25 | For semantics, the data has no errors and the subtitle is good. For stylistic, there is minor error, the word "Mmm" is omitted in TL. |
| 2 | 2/TR/IMI | I'm Meilin Lee. | Aku Meilin Lee. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 3 | 3/TR/EXP | I wear what I want, say what I want… | Aku pakai baju semauku, bicara semauku… | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |

| | | | | | | |
|---|---|---|---|---|---|---|
| 4 | 4/TR/EXP | **24/7, 365.** | Siang dan malam, setiap saat. | 0 | 0.25 | For semantics, the data has no errors and the subtitle is good. For stylistic, there is minor error, the word in SL in a form number than in TL in a form word. |
| 5 | 5/TR/PAR | I know. It's a lot! | Aku tahu. Itu berlebihan. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 6 | 6/TR/CON | But **I** don't got time to mess around. | Tak ada waktu untuk main-main. | 0.5 | 0 | For semantics, there is an error on it, the word "But I" that was removed di TL, which is in SL the character is talking about himself, while in TL it has a more general meaning, as if talking to many people. For the stylistic, the data has no mistake and the subtitle is good. |
| 7 | 7/TR/TRC | *J'aime le from age blanc.* | *J'aime le from age blanc.* | 1 | 0 | For semantics, there is an error on it, the SL is not translated into the TL. |

| 8 | 8/TR/PAR | All about that hustle. Am I right? | Intinya kerja keras, bukan? | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
|---|---|---|---|---|---|---|
| 9 | 9/TR/IMI | Oooh. 4-Town. | 4-Town! | 0.5 | 0 | For semantics, there is an error on it, the SL is not translated into the TL. |
| 10 | 10/TR/CON | This is gonna be the best year ever. | Ini akan menjadi tahun terbaik. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 11 | 11/TR/CON | And nothing's gonna get in my way. | Tak ada yang akan menghalangiku. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 12 | 12/TR/TSF | Alright! | Bagus! | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 13 | 13/TR/TSF | Mei Mei. Breakfast is ready. | Mei-Mei! Sarapan sudah siap! | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |

| 14 | 14/TR/PAR | Coming. | Sebentar. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
|---|---|---|---|---|---|---|
| 15 | 15/TR/TSF | Is everything okay? | Semua baik-baik saja? | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 16 | 16/TR/PAR | Blah! I'm a gross red monster! | Aduh! Aku monster merah menjijikan! | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 17 | 17/TR/PAR | Don't look at me. Stay back. | Jangan menatapku! Mundur! | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 18 | 18/TR/TSF | It's happened already? | Ini sudah terjadi? | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 19 | 19/TR/PAR | What did you say? | Ayah bilang apa? | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is |

| | | | | | | good. |
|---|---|---|---|---|---|---|
| 20 | 20/TR/TSF | Our ancestors had a mystical connection with red pandas. | Leluhur kita punya hubungan mistis dengan panda merah. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 21 | 21/TR/PAR | Are you kidding me? | Yang benar saja? | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 22 | 22/TR/PAR | This little quirk runs in our family. | Keunikan kecil ini ada dalam keluarga kita. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 23 | 23/TR/CON | You're so cute! | Kau menggemaskan! | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 24 | 24/TR/PAR | Sick. I've always wanted a tail. | Keren. Aku selalu mau berekor. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 25 | 25/TR/TSF | I'm a freak. | Aku aneh. | 0 | 0 | The data for these two components is accurate. |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | | | | Therefore, the subtitle is good. |
| 26 | 26/TR/TSF | We love you, Mei. | Kami sayang kau, Mei. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 27 | 27/TR/PAR | You're our girl. | Kau teman kami. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 28 | 28/TR/TSF | Whoa. | Wah! | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 29 | 29/TR/EXP | You're you! | Kau jadi dirimu | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 30 | 30/TR/TSF | Any strong emotion... | Emosi kuat apapun… | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |

| 31 | 31/TR/TSF | Yes! | Ya! | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
|----|-----------|------|-----|---|---|---------------------------------------|
| 32 | 32/TR/TSF | ...will release the panda. | …akan melepaskan panda. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 33 | 33/TR/TSF | Abby, Hit me. | Abby, pukul aku. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 34 | 34/TR/TSF | Do you know how dangerous this is? | Kau tahu betapa berbahayanya ini? | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 35 | 35/TR/PAR | You'll get whipped up into a frenzy and panda all over. | Kau akan terlalu bersemangat dan jadi panda. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 36 | 36/TR/TSF | Oh-My-God! | Astaga! | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | | | | good. |
| 37 | 37/TR/TSF | My whole life I've been perfect little Mei Mei. | Sepanjang hidupku, aku Mei-Mei yang sempurna. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 38 | 38/TR/CON | But maybe I like this new me. | Mungkin aku suka diriku yang baru ini. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 39 | 39/TR/PAR | Mama's girl! | Anak kesayangan ibu. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 40 | 40/TR/TSF | Stop! | Hentikan! | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 41 | 41/LC/IMI | Wow. Luca! | Wow, Luca. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 42 | 42/LC/PAR | That was hard to | Memalukan sekali. | 0 | 0 | The data for these two components is accurate. |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | watch. | | | | Therefore, the subtitle is good. |
| 43 | 43/LC/PAR | You, uh, coming? | Mau ikut? | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 44 | 44/LC/PAR | We do not go anywhere near the surface. | Kami tidak pernah dekat-dekat dengan permukaan. | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 45 | 45/LC/TSF | Got it? | Mengerti? | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 46 | 46/LC/TSF | Everything good is above the surface! | Semua hal baik terjadi di permukaan | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 47 | 47/LC/TSF | Walking... | Jalan kaki | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |

| 48 | 48/LC/TSF | Air! | Udara | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
|---|---|---|---|---|---|---|
| 49 | 49/LC/TSF | The sky, clouds, the sun! | Langit, awan, matahari | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 50 | 50/LC/CON | Woah! Don't look at it! | Woah, jangan dilihat | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 51 | 51/LC/EXP | Just kidding, definitely look at it. | Aku Cuma bercanda, tentu saja kamu harus melihatnya | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 52 | 52/LC/PAR | Have you ever gone to the human town? | Kamu pernah datang ke kota manusia? | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 53 | 53/LC/TSF | Yeah! | Ya | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is |

| | | | | | | good. |
|---|---|---|---|---|---|---|
| 54 | 54/LC/TSF | I'm kind of an expert. | Aku ini semacam ahlinya | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 55 | 55/LC/TSF | Woah! | Wah | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 56 | 56/LC/TRC | Ciao! Ciao! | Cepat pergi | 0.5 | 0.25 | There is an error in these two aspects, because the word "Ciao! Ciao!" is a third language. |
| 57 | 57/LC/PAR | Hey, little help? | Bisa bantu aku? | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 58 | 58/LC/PAR | Someone got lucky today, hm? | Ini pasti hari keberuntunganmu | 0.5 | 0.25 | There is an error in these two aspects, because the SL in interrogative form and the TL in statement form. |
| 59 | 59/LC/TSF | Hey! Leave them | Hei, tinggalkan | 0 | 0 | The data for these two components is accurate. |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | alone! | mereka sendiri | | | Therefore, the subtitle is good. |
| 60 | 60/LC/TSF | Hop on! | Naiklah | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 61 | 61/LC/PAR | Go start a club... for losers! | Jangan hentikan, club ini para pecundang | 0.5 | 0.25 | There is an error in these two aspects, because the SL in imperative form and the TL in statement form. |
| 62 | 62/LC/IMI | My name is Giulia Marcavaldo. | Namaku Giulia Marcavaldo | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 63 | 63/LC/PAR | We underdogs have to look out for each other. | Kita harus saling menjaga satu sama lain | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 64 | 64/LC/PAR | What's under the dogs? | Apa itu? | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |

| 65 | 65/LC/TSF | This is my dad. | Ini ayahku | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
|----|-----------|------------------|-------------|---|---|------------------------------------------------------------------------------------|
| 66 | 66/LC/EXP | What do you think he kills with those? | Menurutmu apa yang ia bunuh dengan benda itu? | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 67 | 67/LC/TSF | Anything that swims. | Apapun yang berenang | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 68 | 68/LC/PAR | Your life is so much cooler than mine. | Kamu jauh lebih keren dariku | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 69 | 69/LC/TSF | There's a million things you think you can't do. | Banyak hal yang menurutmu tak bisa kamu lakukan | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 70 | 70/LC/TSF | All you need is a chance to try. | Yang kamu butuhkan hanya kesempatan untuk | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is |

| | | | mencobanya | | | good. |
|---|---|---|---|---|---|---|
| 71 | 71/LC/TSF | Something's fishy with you two. | Ada yang mencurigakan dari kalian berdua | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 72 | 72/LC/CON | This is too dangerous! | Ini berbahaya | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 73 | 73/LC/TSF | They'll see us! | Mereka akan melihat kita | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 74 | 74/LC/TSF | I know your problem | Aku tahu masalahmu | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 75 | 75/LC/TRC | You've got a Bruno in your head | Kamu punya Bruno di dalam kepalamu | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 76 | 76/LC/TRC | A Bruno? | Bruno? | 0 | 0 | The data for these two components is accurate. |

| | | | | | | Therefore, the subtitle is good. |
|---|---|---|---|---|---|---|
| 77 | 77/LC/TRC | Say "Silenzio, Bruno!" | Katakan, "Diam, Bruno!" | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 78 | 78/LC/TRC | Silenzio... Bruno. | Diam, Bruno! | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 79 | 79/LC/TSF | Louder! | Lebih keras | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 80 | 80/LC/CON | Can you still hear him? | Masih kedengaran? | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 81 | 81/LC/EXP | Nope! Just you! | Tidak, aku cuma dengar kamu | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |

| 82 | 82/LC/TSF | Good! | Baguslah | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
|----|-----------|-------|----------|---|---|---|
| 83 | 83/LC/CON | Now hang on! | Tunggu dulu | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 84 | 84/LC/TRC | What's wrong with you, stupido! | Kau kenapa, bodoh? | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 85 | 85/LC/CON | You do it now! | Lakukanlah | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |
| 86 | 86/LC/TSF | Say the thing! | Katakan hal itu | 0 | 0 | The data for these two components is accurate. Therefore, the subtitle is good. |

## Acceptability Scoring

| No | Code | SL | TL | Acceptability | | | Reason |
|---|---|---|---|---|---|---|---|
| | | | | Grammar Error | Spelling Error | Idiomaticity Error | |
| 1 | 1/TR/TSF | Mmm. Let's go. | Ayo. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | | | | good. |
| 2 | 2/TR/IMI | I'm Meilin Lee. | Aku Meilin Lee. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 3 | 3/TR/EXP | I wear what I want, say what I want… | Aku pakai baju semauku, bicara semauku… | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 4 | 4/TR/EXP | 24/7, 365. | Siang dan malam, setiap saat. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 5 | 5/TR/PAR | I know. It's a lot! | Aku tahu. Itu berlebihan. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 6 | 6/TR/CON | But I don't got time to mess around. | Tak ada waktu untuk main-main. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 7 | 7/TR/TRC | *J'aime le from* | *J'aime le from age* | 1 | 1 | 0 | There is an error in these two aspects, because the SL |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | *age blanc.* | *blanc.* | | | | no translated into TL. |
| 8 | 8/TR/PAR | All about that hustle. Am I right? | Intinya kerja keras, bukan? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 9 | 9/TR/IMI | Oooh. 4-Town. | 4-Town! | 0 | 0.25 | 0 | There is an error because word "Oooh" deleted. |
| 10 | 10/TR/CON | This is gonna be the best year ever. | Ini akan menjadi tahun terbaik. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 11 | 11/TR/CON | And nothing's gonna get in my way. | Tak ada yang akan menghalangiku. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 12 | 12/TR/TSF | Alright! | Bagus! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 13 | 13/TR/TSF | Mei Mei. Breakfast is ready. | Mei-Mei! Sarapan sudah siap! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | | | | good. |
| 14 | 14/TR/PAR | Coming. | Sebentar. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 15 | 15/TR/TSF | Is everything okay? | Semua baik-baik saja? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 16 | 16/TR/PAR | Blah! I'm a gross red monster! | Aduh! Aku monster merah menjijikan! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 17 | 17/TR/PAR | Don't look at me. Stay back. | Jangan menatapku! Mundur! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 18 | 18/TR/TSF | It's happened already? | Ini sudah terjadi? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 19 | 19/TR/PAR | What did you | Ayah bilang apa? | 0 | 0 | 0 | The data for these three components is accurate. |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | say? | | | | | Therefore, the subtitle is good. |
| 20 | 20/TR/TSF | Our ancestors had a mystical connection with red pandas. | Leluhur kita punya hubungan mistis dengan panda merah. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 21 | 21/TR/PAR | Are you kidding me? | Yang benar saja? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 22 | 22/TR/PAR | This little quirk runs in our family. | Keunikan kecil ini ada dalam keluarga kita. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 23 | 23/TR/CON | You're so cute! | Kau menggemaskan! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 24 | 24/TR/PAR | Sick. I've always wanted a tail. | Keren. Aku selalu mau berekor. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |

| 25 | 25/TR/TSF | I'm a freak. | Aku aneh. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
|----|-----------|--------------|-----------|---|---|---|-----------------------------------------------------------------------------------|
| 26 | 26/TR/TSF | We love you, Mei. | Kami sayang kau, Mei. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 27 | 27/TR/PAR | You're our girl. | Kau teman kami. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 28 | 28/TR/TSF | Whoa. | Wah! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 29 | 29/TR/EXP | You're you! | Kau jadi dirimu | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 30 | 30/TR/TSF | Any strong emotion... | Emosi kuat apapun… | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | | | | good. |
| 31 | 31/TR/TSF | Yes! | Ya! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 32 | 32/TR/TSF | ...will release the panda. | …akan melepaskan panda. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 33 | 33/TR/TSF | Abby, Hit me. | Abby, pukul aku. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 34 | 34/TR/TSF | Do you know how dangerous this is? | Kau tahu betapa berbahayanya ini? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 35 | 35/TR/PAR | You'll get whipped up into a frenzy and panda all over. | Kau akan terlalu bersemangat dan jadi panda. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 36 | 36/TR/TSF | Oh-My-God! | Astaga! | 0 | 0 | 0 | The data for these three components is accurate. |

| | | | | | | | Therefore, the subtitle is good. |
|---|---|---|---|---|---|---|---|
| 37 | 37/TR/TSF | My whole life I've been perfect little Mei Mei. | Sepanjang hidupku, aku Mei-Mei yang sempurna. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 38 | 38/TR/CON | But maybe I like this new me. | Mungkin aku suka diriku yang baru ini. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 39 | 39/TR/PAR | Mama's girl! | Anak kesayangan ibu. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 40 | 40/TR/TSF | Stop! | Hentikan! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 41 | 41/LC/IMI | Wow. Luca! | Wow, Luca. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |

| 42 | 42/LC/PAR | That was hard to watch. | Memalukan sekali. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
|---|---|---|---|---|---|---|---|
| 43 | 43/LC/PAR | You, uh, coming? | Mau ikut? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 44 | 44/LC/PAR | We do not go anywhere near the surface. | Kami tidak pernah dekat-dekat dengan permukaan. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 45 | 45/LC/TSF | Got it? | Mengerti? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 46 | 46/LC/TSF | Everything good is above the surface! | Semua hal baik terjadi di permukaan | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 47 | 47/LC/TSF | Walking... | Jalan kaki | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | | | | good. |
| 48 | 48/LC/TSF | Air! | Udara | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 49 | 49/LC/TSF | The sky, clouds, the sun! | Langit, awan, matahari | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 50 | 50/LC/CON | Woah! Don't look at it! | Woah, jangan dilihat | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 51 | 51/LC/EXP | Just kidding, definitely look at it. | Aku Cuma bercanda, tentu saja kamu harus melihatnya | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 52 | 52/LC/PAR | Have you ever gone to the human town? | Kamu pernah datang ke kota manusia? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 53 | 53/LC/TSF | Yeah! | Ya | 0 | 0 | 0 | The data for these three components is accurate. |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | | | | Therefore, the subtitle is good. |
| 54 | 54/LC/TSF | I'm kind of an expert. | Aku ini semacam ahlinya | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 55 | 55/LC/TSF | Woah! | Wah | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 56 | 56/LC/TRC | Ciao! Ciao! | Cepat pergi | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 57 | 57/LC/PAR | Hey, little help? | Bisa bantu aku? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 58 | 58/LC/PAR | Someone got lucky today, hm? | Ini pasti hari keberuntunganmu | 0 | 0.25 | 0 | There is an error in these two aspects, because the SL in interrogative form and the TL in statement form. |

| 59 | 59/LC/TSF | Hey! Leave them alone! | Hei, tinggalkan mereka sendiri | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
|----|-----------|------------------------|-------------------------------|---|---|---|----------------------------------------------------------------------------------|
| 60 | 60/LC/TSF | Hop on! | Naiklah | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 61 | 61/LC/PAR | Go start a club... for losers! | Jangan hentikan, club ini para pecundang | 0.25 | 0 | 0 | The data there is a slight shift in meaning in the target language. |
| 62 | 62/LC/IMI | My name is Giulia Marcavaldo. | Namaku Giulia Marcavaldo | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 63 | 63/LC/PAR | We underdogs have to

look out for each other. | Kita harus saling menjaga satu sama lain | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 64 | 64/LC/PAR | What's under the dogs? | Apa itu? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | | | | good. |
| 65 | 65/LC/TSF | This is my dad. | Ini ayahku | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 66 | 66/LC/EXP | What do you think he kills with those? | Menurutmu apa yang ia bunuh dengan benda itu? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 67 | 67/LC/TSF | Anything that swims. | Apapun yang berenang | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 68 | 68/LC/PAR | Your life is so much cooler than mine. | Kamu jauh lebih keren dariku | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 69 | 69/LC/TSF | There's a million things you think you can't do. | Banyak hal yang menurutmu tak bisa kamu lakukan | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 70 | 70/LC/TSF | All you need is a | Yang kamu butuhkan hanya | 0 | 0 | 0 | The data for these three components is accurate. |

| | | chance to try. | kesempatan untuk mencobanya | | | | Therefore, the subtitle is good. |
|---|---|---|---|---|---|---|---|
| 71 | 71/LC/TSF | Something's fishy with you two. | Ada yang mencurigakan dari kalian berdua | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 72 | 72/LC/CON | This is too dangerous! | Ini berbahaya | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 73 | 73/LC/TSF | They'll see us! | Mereka akan melihat kita | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 74 | 74/LC/TSF | I know your problem | Aku tahu masalahmu | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 75 | 75/LC/TRC | You've got a Bruno in your head | Kamu punya Bruno di dalam kepalamu | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |

| 76 | 76/LC/TRC | A Bruno? | Bruno? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
|----|-----------|----------|--------|---|---|---|---|
| 77 | 77/LC/TRC | Say "Silenzio, Bruno!" | Katakan, "Diam, Bruno!" | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 78 | 78/LC/TRC | Silenzio... Bruno. | Diam, Bruno! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 79 | 79/LC/TSF | Louder! | Lebih keras | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 80 | 80/LC/CON | Can you still hear him? | Masih kedengaran? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 81 | 81/LC/EXP | Nope! Just you! | Tidak, aku cuma dengar kamu | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | | | | good. |
| 82 | 82/LC/TSF | Good! | Baguslah | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 83 | 83/LC/CON | Now hang on! | Tunggu dulu | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 84 | 84/LC/TRC | What's wrong with you, stupido! | Kau kenapa, bodoh? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 85 | 85/LC/CON | You do it now! | Lakukanlah | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 86 | 86/LC/TSF | Say the thing! | Katakan hal itu | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |

# Readability Scoring

| No | Codes | SL | TL | Readability | | | Reason |
|---|---|---|---|---|---|---|---|
| | | | | **Segmentation and Spotting** | **Punctuation and Graphic** | **Reading Speed and Line Length** | |
| 1 | 1/TR/TSF | Mmm. Let's go. | Ayo. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 2 | 2/TR/IMI | I'm Meilin Lee. | Aku Meilin Lee. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 3 | 3/TR/EXP | I wear what I want, say what I want… | Aku pakai baju semauku, bicara semauku… | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 4 | 4/TR/EXP | 24/7, 365. | Siang dan malam, setiap saat. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 5 | 5/TR/PAR | I know. It's a lot! | Aku tahu. Itu | 0 | 0.25 | 0 | There is an error because |

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| | | | berlebihan. | | | | the punctuation in SL has been deleted in TL. |
| 6 | 6/TR/CON | But I don't got time to mess around. | Tak ada waktu untuk main-main. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 7 | 7/TR/TRC | *J'aime le from age blanc.* | *J'aime le from age blanc.* | 0.5 | 0 | 0 | There is an error because subtitles emerge on time but disappear a little bit more slowly. |
| 8 | 8/TR/PAR | All about that hustle. Am I right? | Intinya kerja keras, bukan? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 9 | 9/TR/IMI | Oooh. 4-Town. | 4-Town! | 0 | 0.25 | 0 | There is an error because the punctuation in SL has been deleted in TL. |
| 10 | 10/TR/CON | This is gonna be the best year ever. | Ini akan menjadi tahun terbaik. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 11 | 11/TR/CON | And nothing's gonna get in my | Tak ada yang akan | 0 | 0 | 0 | The data for these three components is accurate. |

| | | way. | menghalangiku. | | | | Therefore, the subtitle is good. |
|---|---|---|---|---|---|---|---|
| 12 | 12/TR/TSF | Alright! | Bagus! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 13 | 13/TR/TSF | Mei Mei. Breakfast is ready. | Mei-Mei! Sarapan sudah siap! | 0 | 0.25 | 0 | There is an error because the punctuation in SL has been deleted in TL. |
| 14 | 14/TR/PAR | Coming. | Sebentar. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 15 | 15/TR/TSF | Is everything okay? | Semua baik-baik saja? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 16 | 16/TR/PAR | Blah! I'm a gross red monster! | Aduh! Aku monster merah menjijikan! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 17 | 17/TR/PAR | Don't look at me. | Jangan menatapku! | 0 | 0.25 | 0 | There is an error because the punctuation in SL has |

| | | Stay back. | Mundur! | | | | been deleted in TL. |
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| 18 | 18/TR/TSF | It's happened already? | Ini sudah terjadi? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 19 | 19/TR/PAR | What did you say? | Ayah bilang apa? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 20 | 20/TR/TSF | Our ancestors had a mystical connection with red pandas. | Leluhur kita punya hubungan mistis dengan panda merah. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 21 | 21/TR/PAR | Are you kidding me? | Yang benar saja? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 22 | 22/TR/PAR | This little quirk runs in our family. | Keunikan kecil ini ada dalam keluarga kita. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 23 | 23/TR/CON | You're so cute! | Kau | 0 | 0 | 0 | The data for these three components is accurate. |

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| | | | menggemaskan! | | | | Therefore, the subtitle is good. |
| 24 | 24/TR/PAR | Sick. I've always wanted a tail. | Keren. Aku selalu mau berekor. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 25 | 25/TR/TSF | I'm a freak. | Aku aneh. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 26 | 26/TR/TSF | We love you, Mei. | Kami sayang kau, Mei. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 27 | 27/TR/PAR | You're our girl. | Kau teman kami. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 28 | 28/TR/TSF | Whoa. | Wah! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |

| 29 | 29/TR/EXP | You're you! | Kau jadi dirimu | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
|----|-----------|-------------|----------------|---|---|---|----------------------------------------|
| 30 | 30/TR/TSF | Any strong emotion... | Emosi kuat apapun… | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 31 | 31/TR/TSF | Yes! | Ya! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 32 | 32/TR/TSF | ...will release the panda. | …akan melepaskan panda. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 33 | 33/TR/TSF | Abby, Hit me. | Abby, pukul aku. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 34 | 34/TR/TSF | Do you know how dangerous this is? | Kau tahu betapa berbahayanya ini? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is |

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| | | | | | | | good. |
| 35 | 35/TR/PAR | You'll get whipped up into a frenzy and panda all over. | Kau akan terlalu bersemangat dan jadi panda. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 36 | 36/TR/TSF | Oh-My-God! | Astaga! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 37 | 37/TR/TSF | My whole life I've been perfect little Mei Mei. | Sepanjang hidupku, aku Mei-Mei yang sempurna. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 38 | 38/TR/CON | But maybe I like this new me. | Mungkin aku suka diriku yang baru ini. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 39 | 39/TR/PAR | Mama's girl! | Anak kesayangan ibu. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 40 | 40/TR/TSF | Stop! | Hentikan! | 0 | 0 | 0 | The data for these three components is accurate. |

| | | | | | | | Therefore, the subtitle is good. |
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| 41 | 41/LC/IMI | Wow. Luca! | Wow, Luca. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 42 | 42/LC/PAR | That was hard to watch. | Memalukan sekali. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 43 | 43/LC/PAR | You, uh, coming? | Mau ikut? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 44 | 44/LC/PAR | We do not go anywhere near the surface. | Kami tidak pernah dekat-dekat dengan permukaan. | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 45 | 45/LC/TSF | Got it? | Mengerti? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |

| 46 | 46/LC/TSF | Everything good is above the surface! | Semua hal baik terjadi di permukaan | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
|----|-----------|--------------------------------------|-------------------------------------|---|---|---|----------------------------------------------------------------------------------|
| 47 | 47/LC/TSF | Walking... | Jalan kaki | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 48 | 48/LC/TSF | Air! | Udara | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 49 | 49/LC/TSF | The sky, clouds, the sun! | Langit, awan, matahari | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 50 | 50/LC/CON | Woah! Don't look at it! | Woah, jangan dilihat | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 51 | 51/LC/EXP | Just kidding, definitely look at it. | Aku Cuma bercanda, tentu saja kamu harus | 0 | 0 | 0.25 | There is an error because the TL that a little too long. |

| | | | melihatnya | | | | |
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| 52 | 52/LC/PAR | Have you ever gone to the human town? | Kamu pernah datang ke kota manusia? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 53 | 53/LC/TSF | Yeah! | Ya | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 54 | 54/LC/TSF | I'm kind of an expert. | Aku ini semacam ahlinya | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 55 | 55/LC/TSF | Woah! | Wah | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 56 | 56/LC/TRC | Ciao! Ciao! | Cepat pergi | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 57 | 57/LC/PAR | Hey, little help? | Bisa bantu aku? | 0 | 0 | 0 | The data for these three components is accurate. |

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| | | | | | | | Therefore, the subtitle is good. |
| 58 | 58/LC/PAR | Someone got lucky today, hm? | Ini pasti hari keberuntunganmu | 0 | 0.25 | 0 | There is an error because the punctuation in SL has been deleted in TL. |
| 59 | 59/LC/TSF | Hey! Leave them alone! | Hei, tinggalkan mereka sendiri | 0 | 0.25 | 0 | There is an error because the punctuation in SL has been deleted in TL. |
| 60 | 60/LC/TSF | Hop on! | Naiklah | 0 | 0.25 | 0 | There is an error because the punctuation in SL has been deleted in TL. |
| 61 | 61/LC/PAR | Go start a club... for losers! | Jangan hentikan, club ini para pecundang | 0 | 0.25 | 0 | There is an error because the punctuation in SL has been deleted in TL. |
| 62 | 62/LC/IMI | My name is Giulia Marcavaldo. | Namaku Giulia Marcavaldo | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 63 | 63/LC/PAR | We underdogs have to<br><br>look out for each other. | Kita harus saling menjaga satu sama lain | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |

| 64 | 64/LC/PAR | What's under the dogs? | Apa itu? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
|----|-----------|------------------------|----------|---|---|---|----------------------------------------------------------------------------------|
| 65 | 65/LC/TSF | This is my dad. | Ini ayahku | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 66 | 66/LC/EXP | What do you think he kills with those? | Menurutmu apa yang ia bunuh dengan benda itu? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 67 | 67/LC/TSF | Anything that swims. | Apapun yang berenang | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 68 | 68/LC/PAR | Your life is so much cooler than mine. | Kamu jauh lebih keren dariku | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 69 | 69/LC/TSF | There's a million things you think you can't do. | Banyak hal yang menurutmu tak bisa kamu lakukan | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is |

| No | Code | SL | TL | | | | Notes |
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| | | | | | | | good. |
| 70 | 70/LC/TSF | All you need is a chance to try. | Yang kamu butuhkan hanya kesempatan untuk mencobanya | 0 | 0 | 0.25 | There is an error because the TL that a little too long. |
| 71 | 71/LC/TSF | Something's fishy with you two. | Ada yang mencurigakan dari kalian berdua | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 72 | 72/LC/CON | This is too dangerous! | Ini berbahaya | 0 | 0.25 | 0 | There is an error because the punctuation in SL has been deleted in TL. |
| 73 | 73/LC/TSF | They'll see us! | Mereka akan melihat kita | 0 | 0.25 | 0 | There is an error because the punctuation in SL has been deleted in TL. |
| 74 | 74/LC/TSF | I know your problem | Aku tahu masalahmu | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 75 | 75/LC/TRC | You've got a Bruno in your head | Kamu punya Bruno di dalam kepalamu | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is |

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| | | | | | | | good. |
| 76 | 76/LC/TRC | A Bruno? | Bruno? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 77 | 77/LC/TRC | Say "Silenzio, Bruno!" | Katakan, "Diam, Bruno!" | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 78 | 78/LC/TRC | Silenzio... Bruno. | Diam, Bruno! | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 79 | 79/LC/TSF | Louder! | Lebih keras | 0 | 0.25 | 0 | There is an error because the punctuation in SL has been deleted in TL. |
| 80 | 80/LC/CON | Can you still hear him? | Masih kedengaran? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 81 | 81/LC/EXP | Nope! Just you! | Tidak, aku cuma dengar kamu | 0 | 0.25 | 0 | There is an error because the punctuation in SL has |

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| | | | | | | | been deleted in TL. |
| 82 | 82/LC/TSF | Good! | Baguslah | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 83 | 83/LC/CON | Now hang on! | Tunggu dulu | 0 | 0.25 | 0 | There is an error because the punctuation in SL has been deleted in TL. |
| 84 | 84/LC/TRC | What's wrong with you, stupido! | Kau kenapa, bodoh? | 0 | 0 | 0 | The data for these three components is accurate. Therefore, the subtitle is good. |
| 85 | 85/LC/CON | You do it now! | Lakukanlah | 0 | 0.25 | 0 | There is an error because the punctuation in SL has been deleted in TL. |
| 86 | 86/LC/TSF | Say the thing! | Katakan hal itu | 0 | 0.25 | 0 | There is an error because the punctuation in SL has been deleted in TL. |