

**SUBTITLING STRATEGIES AND QUALITIES OF THE MOVIE
TRAILERS OF *MOANA* AND *RAYA AND THE LAST DRAGON*
FROM *WALT DISNEY STUDIOS INDONESIA*
OFFICIAL YOUTUBE CHANNEL**

THESIS

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



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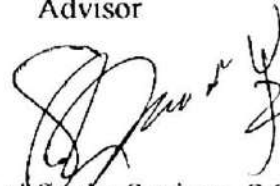
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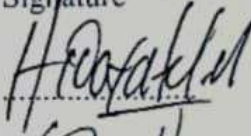
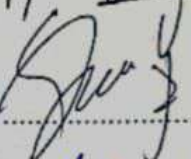
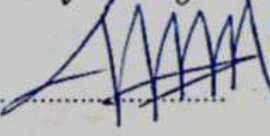


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RATIFICATION


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DEDICATION

This thesis is dedicated to:

1. My parents.
2. My friends.
3. English Letters Study Program.
4. English Letters 2016.
5. My Almamater UIN Raden Mas Said Surakarta.

MOTTO

“But they plans, and Allah plans. And Allah is the best of planners”

Ali ‘Imran (3:54)

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *Subtitling Strategies and Qualities of the Movie Trailers of Moana and Raya and The Last Dragon from Walt Disney Studios Indonesia Official Youtube Channel* 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, May 19, 2023

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The Researcher,

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ABSTRACT

Dwi Ruminingsih. 2023. *Subtling Strategies and Qualities of the Movie Trailers of Moana and Raya and The Last Dragon from Walt Disney Studios Indonesia Official Youtube Channel*. Thesis. English Letters Study Program, Faculty of Cultures and Languages.

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Keywords : Subtitle, Subtitling Strategy, FAR Model, Movie Trailer, Walt Disney.

A movie is separate from the trailer's existence as an introduction to the movie that will be released. The trailer itself is a simplified version of the movie, which has a mixed plot of the related movie. The objects of this research are movie trailers entitled *Moana*, and *Raya and The Last Dragon* from *Walt Disney Studios Indonesia*.

This study aims to analyze the subtitling strategy based on ten aspects of Gottlieb's theory (1992) and the quality assessment based on the FAR Model from Jan Pedersen (2017). The strategy used to know the most common strategy in this movie trailers. The quality assessment used to describe how well is the subtitling of the related movie trailers.

The methodology used in this research is the descriptive qualitative method. The data of this research is the utterances, phrases, or words of the subtitle, and the data source in this research is movie trailers from Walt Disney Studios Indonesia. The researcher used the movie as the documentation and observation to collect the data. The researcher used a validator to make sure the data was valid.

The results of the collected data are 78 data. Based on the analyzed data, the results of the first findings are four subtitling strategies in movie trailers from Walt Disney Studios Indonesia, namely 8 of paraphrase, 10 of condensation, 13 of imitation, and 47 of transfer. From the findings, the most common strategy is the transfer. The second findings show that the final penalty score for all the quality assessment is 0.021. Based on the average score result, the subtitling quality of *Walt Disney Studios Indonesia*, especially the movie trailers of *Moana* and *Raya and The Last Dragon* is good quality.

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LIST OF ABBREVIATIONS

MO	: Moana
RTLD	: Raya and The Last Dragon
SL	: Source Language
TL	: Target Language
EP	: Expansion
PP	: Paraphrase
TF	: Transfer
IM	: Imitation
TC	: Transcription
CDS	: Condensation
DL	: Dislocation
DC	: Decimation
D	: Deletion
RS	: Resignation

CHAPTER I

INTRODUCTION

A. Background of the Study

Watching a movie is an activity that most people do. This activity is not only for entertainment but also as additional knowledge because of the different styles of stories. In this age, foreign movies have become the main choices as the spectacle for Indonesian society. Unsurprisingly, foreign movies dominate the Indonesian film industry because of this increasing development. A good visualization of the movie and the stories with different cultural backgrounds is an attraction to raise the movie viewers. Foreign movies, especially from Hollywood, must use English, which is different from Indonesian. This difference in language usage is the underlying language transfer, known as translation. Translation involves rendering the source language into the target language to ensure the surface meaning of the two will be approximately similar (Bassnet : 2013).

Captions at the bottom of the screen clarify the film, especially for movies that use a second language. A caption, usually called a subtitle, means the words, phrases, or sentences shown at the bottom of a film or television picture to explain what is being said. Subtitles can be identical or different from the movie's dialogue. The process of making that captions is called subtitling. Subtitling may be a translation practice consisting of rendering in writing, usually at the bottom of the screen, and

translating into a target language of the original dialogue exchanges uttered by different speakers (Jorge Diaz: 2014).

Two main points of subtitling are the source and target language. In making a subtitle, the subtitler does not apart from strategies. Subtitling strategies are used by the subtitler in audiovisual translations and delivering the meaning from the source language to make the audiences understand. Subtitling is one of two common audiovisual translations. Audiovisual translation focuses on the practices, processes, and products involved in or resulting from transferring multimodal and multimedia content across languages and/or cultures (Luis Perez-Gonzalez: 2014). Audiovisual translation is also named multimedia translation. There are two kinds of audiovisual translation, subtitling and dubbing. In this research, the researcher focused on the field of subtitling.

In making the subtitle, they used their own strategies. In employing the strategies, there is usually some differentiation in each subtitler. Choosing the right strategies is essential to obtaining excellent and exciting results. Gottlieb (1992) has founded ten subtitling strategies: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

A movie is a work of art shaped as audiovisual, featured in a video as a media mass communication and entertainment. After production, the movie will appear for the first time in the cinema. Before a movie is shown or released in the cinema, it is usually introduced by a few frames as a promotion to attract audiences. The video preview of the movie is usually

called a trailer. Trailers display images from a specific feature movie to assert its excellence, ultimately becoming the “movie we want to see.” Making movie trailers appear as a hybrid form of advertising and cinema aligns with today’s heavily commercialized cultural forms that make art and marketing increasingly indistinguishable (Kernan: 2004).

In the movie industry, a trailer refers to the movie's promotion, which will be released on a short video that covers the core of a movie's plot story. Lisa Kernan (2004) said that the movie trailer is a short overview of a movie, containing one or three minutes of cinematic experience featuring images of the movie intact and emphasizing the quality aspects of the film. Other experts, named G.E. Belch and M. A. Belch, said that the movie trailer is an effective advertisement because of the visual and emotional side. From those two definitions, the trailer is precisely functioned as a media promotion to make the audiences curious about the story of a movie that will be released.

A trailer and movie had closely linked. Every movie that will be released will show some preview videos or be known as trailers. The trailers always appear before the movie is released. It means the trailer is a bridge between the movie’s producer and the viewers. The viewers will be curious about the movie and whether the trailers are interesting. Sometimes, the number of movie viewers is based on how the trailer affects them. As Daniel Septak (2008) wrote, a movie trailer is an effective and valuable tool in marketing films to consumers and making them successful.

The effect of a trailer on viewers is not only looking at how good the sound or visuals are but also the work result from the subtitlers. It looks like they did deliver the right messages or not. As explained before, a subtitle is a form of delivering the meaning from the subtitler to make the viewers understand the plot and story shown in the videos. The subtitle, which showed in the trailer, also has potent effects on the anxiety of the trailer itself. Because of that, the researcher analyzes the strategy of the trailer's subtitle.

Walt Disney Studios Indonesia is the official YouTube channel that presents videos about a trailer, especially from Disney.Inc, in the Indonesian language. This channel was joined on YouTube in January 2012 and changed its name from Walt Disney Indonesia to Walt Disney Studios Indonesia. Since then, Walt Disney Studios Indonesia has begun delivering the latest trailers, featurettes, and clips from current and upcoming trailers. In this research, the researcher analyzes two title of trailers based on the same characterization.

Research on subtitling strategies and qualities related to the previous study includes, first, from Kusumawardani and Haryanti (2018) with the title *An Analysis Of Subtitling Strategies Used In Wonder Woman Movie*. This study aims to determine the subtitle strategy and quality of Wonder Woman movies in English to Indonesian subtitles. The writer used the theory from Gottlieb to analyze the strategy and approach of Nababan to analyze the quality of the film. Second, Laila (2017), with the title *Subtitling strategies use in American Ultra movie by Wiji Joko*. This

study aimed to identify the subtitling strategy and describe the quality of the subtitles from American Ultra movies. Third, Irawan (2021) titled *Subtitling Strategies of Slang Words Translation in The Fate of The Furious Movie*. The writer analyzed the slang words using the theory from Sumarsono and subtitling strategies from the approach from Gottlieb.

Based on previous studies, there are similarities and differences between previous studies and this study. The resemblance is in analyzing the subtitle strategy, using the same approach from Gottlieb. Meanwhile, this distinguishes it from examining the quality; there is a different approach. Then, the object of the previous studies is from the movie's subtitle.

The following is an example of the subtitling strategies analysis. From the data source, the movie trailers from Moana and Raya and The last dragon, the researcher chooses the subtitle as follows:

SL: And together

TL: *Dan bersama...*



Figure 1.1 Example of the data

The context of the utterance is that Gramma Tala tells Moana a story of a danger that will come to their island. She gives information on

whether a hero would be found in the Demigod, Maui will save the island. The subtitle above exemplifies the example of transfer strategy found in *Moana's* movie trailer. The dialogue of the source language is translated entirely and correctly into the target language without any additional information. Transfer strategy refers to the strategy which translating the source language completely, correctly, and accurately.

Based on the phenomena above the researcher interests and decides to analyze the subtitling strategy and quality used in movie trailers entitled *Moana* and *Raya and The Last Dragon*.

B. Limitation of the Study

In this research, the researcher analyzed the subtitle on movie trailers from *Walt Disney Studios Indonesia* youtube channel, based on the subtitling strategies from Gottlieb (1992). The researcher also analyzed the quality of the subtitle translation used quality assessment from Jan Pedersen (2017). The researcher analyzes two title trailers with the same characteristic as the family's story, attacking of evil forces, and the main character of a girl with a powerful mind. The titles are *Moana* and *Raya and The Last Dragon*.

C. Formulation of the Problems

1. What subtitling strategies are employed in the movie trailers from *Walt Disney Studios Indonesia's* youtube channel?
2. How is the Quality of the movie trailers from *Walt Disney Studios Indonesia's* youtube channel?

D. Objectives of the Study

There are two purposes for the researcher to find out the answer to the problems mentioned earlier:

1. To describe the subtitling strategies employed on the movie trailers from *Walt Disney Studios Indonesia's* official youtube channel.
2. To explain the quality of the movie trailers from *Walt Disney Studios Indonesia's* official youtube channel.

E. Benefits of the Study

The benefit expected from this research is as follows:

1. Theoretical Benefit

- a. This research is expected to contribute to everyone who learns in translation mainstream, especially in subtitling.
- b. The researcher wishes that this research gives a piece of new knowledge about how subtitling strategies can affect the quality of trailer itself.

2. Practical Benefit

This research is expected to be helpful in the movie industry, especially for the translators, to pay more attention on how the trailer is also an essential part of the movie.

F. Definitions of the Key Terms

In order to clarify the key terms used in this research, the researcher put some definitions forward.

1. Subtitling

Subtitling is one of the screen translating or textual versions of the dialogues on audiovisual products such as movies, television programs, video games, documentaries, series, etc. Audiovisual translation is a term focused on the used of audio or footage. They both processed and presented as a related presentation or spectacle. In another meaning, audiovisual translation is process transferring verbal component of audio or video from one language into another one. Diaz Cintas (2007), stated that AVT was used to summarize different translation practice that used in audiovisual media, cinema, or television which there is a transfer from source into target language, that involves form of sounds and images.

Nowadays, most video content has subtitles or captions on it. As Jorge Diaz (2012) states, subtitling is a translation practice that consists of rendering in writing, usually at the bottom of the screen, and translating into a target language of the original dialogue exchanges uttered by different speakers. We can recreate and express people's dialogues and communication contexts with subtitling. Sometimes it has a significant impact on our society in how they change the way people communicate, learn and share their knowledge.

2. Subtitling Strategies

A subtitling strategy is rules or guidelines to make subtitles as a translation procedure. Strategies here mean the techniques used by the translator in translating the word, phrase, or speaker's utterance. In the

making of subtitles, the translator needs to know and understand well the basic rules or guidelines about subtitling. Gottlieb (1992) has founded ten subtitling strategies: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

3. Quality Assessment

The researcher needs to know how accurate the subtitle translation on the related movie trailers is. To assess the quality of a certain subtitling, the translation of each verbal segment of a film must be analyzed in terms of its stylistic and semantic values (Pedersen, 2017). In translation fields, quality assessment is very important for translation products because the viewers or readers sometimes only read the product without paying attention to translation quality.

4. Trailer

Trailer is a general term in the cinema referring to promotion videos. The duration of the video or trailer is generally short; it is about two to three minutes. The movie trailer contains short snippets of some related scenes coming soon. As Kernan (2004) points out trailers display images from a specific feature film to assert its excellence, ultimately becoming the "Film we want to see." The trailer contains film information, actors, plot or storylines, and a quick view of the related movie in a simple way. The story plot of the trailer is random scenes from the actual movie to make the viewers curious about the movie. In other words, a trailer is a simplified version of the movie.

5. Walt Disney Studios Indonesia

Walt Disney Studios Indonesia is an official youtube channel with trailers, featurettes, clips, and TV shows from the original channel. In other words, this is the Indonesian version of the Walt Disney Inc youtube channel. This channel presents the Indonesian translation of each Disney trailer that will release in the cinema. This channel will consistently be up to date on new movies from Disney.inc and present some pieces of information about the movie.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Subtitling

Subtitling is one of the types of audiovisual translation. In other meaning, Subtitling is part of the media localization process. Audiovisual translation is an enormous scope in the translating field. As stated by Luis Perez Gonzalez (2001), Audiovisual translation focuses on the practice, processes, and products involved in or resulting from the transfer of multimodal content across languages and/or cultures. The translation includes language, image, music, color, and perspective. The AVT or audiovisual translation is well related to the translation from the source to the target language and involves the interaction form of sound and images. There are two audiovisual translations; there are subtitling and dubbing. Dubbing and subtitling are popular and best known by audiences (Diaz Cintas, 2007).

There are a lot of definitions of subtitling by experts. As Jorge Diaz (2012) states, Subtitling is a translation practice that consists of rendering in writing, usually at the bottom of the screen, and translating into a target language of the original dialogue exchanges uttered by different speakers. Subtitling is the process of making a caption which is usually at the bottom of the screen in the movie. This subtitle refers to the translation of the source language's dialogue. The subtitle aims to clarify the film, especially for movies that use a second language.

2. Subtitling Strategies

According to Gottlieb, subtitles are displayed at the bottom of the screen and in the middle position; one line consists of 42 characters (35 characters in Europe), and the second line is shorter than the first one, including space and punctuation. Translating subtitles is different from the translation of written text in non-audiovisual media. The first step of translating a movie or TV program is the translators must watch the whole scene of the related movie; sometimes, they need to have a written script of the dialogue, both the source and target language. Then rewrites the script sentence by sentence into the target language suited to the meaning of the source language. The subtitle aims to make the audiences understand the related spectacle.

Translating a movie's subtitle is not easy for translators. They must know the basic rules or guidelines about translating subtitles. To understand the subtitles, the translator leads a translation process and procedure. One of the rules of translating subtitles is subtitling strategies. As a translation procedure, subtitling strategies are technical devices in translation fields. In this case, the subtitler may use specific strategies to translate the movie's subtitle. Gottlieb (1992) has founded ten subtitling strategies: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

Gottlieb's theory of translation strategies for subtitling are as follows:

a. Expansion

Expansion is used when the dialogs on the source language need more explanation to gain audience comprehension.

Example:

SL: It's cake man. Hell I'm jumping with you.

TL: Ini gampang. Aku ikut melompat denganmu.

b. Paraphrase

Paraphrases are used when the phrase in the source language cannot be reconstructed in the same way in the target language. It means the translation would be different, but the meaning still maintained to be comprehended by the audience.

Example:

SL: Well... I try to stay active.

TL: *Kucoba sebisa mungkin untuk tetap aktif.*

c. Transfer

A transfer strategy refers to translating the source language entirely, correctly, and accurately into the target language.

Example:

SL: Like yourself.

TL: *Seperti dirimu.*

d. Imitation

Imitation is used to translate the proper noun like names, places, countries, and product brands.

Example:

SL: Hey, nice shirt Opie.

TL: *Hei, baju yang bagus, Opie.*

e. Transcription

Transcription is used when there are unusual terms, the third language, and nonsense language in the source language.

Example:

SL: Rad.

TL: *Keren.*

f. Dislocation

Dislocation is adopted when the source language employs some special effect, for example, a silly song in a cartoon film, where the translation of the effect is more important than the content.

Example:

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

TL: *Babi labalaba, babi labalaba, dapatkah dia berayun dari jaringnya? Tidak bisa, dia seekor babi.*

g. Condensation

Condensation is applied to solve the problem of the limitation of subtitle lines. It is also created by eliminating redundancies.

Example:

SL: Oh, that's really not necessary...

TL: *Tak perlu.*

h. Decimation

Decimation is omitting essential elements confusing the audience and some taboo words.

Example:

SL: I want to tell her!

TL: *Aku saja!*

i. Deletion

Deletion refers to the total elimination of the parts of a text, such as repetition, filler words, and question tags.

Example:

SL: Yeah hi, I think I left my keys in here...

TL: *Sepertinya kunciku tertinggal disini.*

j. Resignation

Resignation is applied when the translator does not find the solution to translating the source language subtitle, and the meaning is inevitably lost.

Example:

SL: Now you got them right

TL: (No translation)

3. Quality Assessment

Subtitling aims to gain the audience's comprehension and how they appreciate the movie's message. The researcher needs to analyze the data collection to predetermined standards and criteria which are exemplified. A good movie should have a good quality of the subtitle

itself. Also, the subtitle can't exist independently and must correspond with the image and soundtrack. Pedersen (2017) stated the FAR model to assesses the subtitle quality in three areas:

a. Functional Equivalence

It is how well the message or meaning is rendered in the subtitled translation. Functional equivalence has the highest penalty score because it affects the audience's comprehension and ability to follow the plot. There are two kinds of equivalence errors:

1) Semantic errors

The penalty points for semantic equivalence are minor (0,5), standard (1), and serious (2).

2) Stylistic errors

The stylistic errors would be the unfair terms of address, wrong register (too high or too low), and other languages with different styles of the original. The penalti points for stylistic error are minor (0.25), standard (0.5), and serious (1).

b. Acceptability

It is how well the subtitle completely follows the target language norms. The three kinds of errors are:

1) Grammar errors

The grammar errors will be severe if it makes the subtitle hard to read or comprehend. Minor errors are the little mistake that annoys the meaning. Standard errors fall in between both.

2) Spelling errors

A minor error in any spelling error, standard errors change the word's meaning, and severe errors would make a word impossible to read.

3) Errors of idiomaticity

The meaning of idiomaticity is the use of idioms and the natural use of language. The error of this category is not the grammatical errors but the sound of unnatural of the target language.

c. Readability

It is how easy subtitles are for the viewers to understand.

Readability errors are the following:

1) Segmentation and spotting

Serious errors are when subtitles are out of synchronization by more than one utterance. Minor spotting errors would be less than a second off. Standard is in between these two extremes.

2) Punctuation and graphics

Punctuation uses italics to mark a voice or text that is not on the screen (phone's voices, flashback, people's heads), and dashes are used as speaker indication, to continue utterances, etc. How severe the errors depends on which guidelines are used to feed the model and the consistency of use.

3) Reading speed and line length

In interlingual subtitling, the preferred measure of reading speed is characters per second (cps). Slowing the subtitles will

draw the viewer's gaze. A good subtitle is 12-16 cps, with a maximum of 15 cps because more is hard to read, and 20 cps is the standard error.

4. Trailer

In the film industry, a trailer refers to the film's promotion, which will be released on a short random snippet or videography covering the core of a film's plot story. These free previews of coming attractions can be seen before the start of a feature movie in a movie theatre or online shows.

Lisa Kernan (2004) said that the movie trailer is a short overview of a movie, containing one or three minutes of cinematic experience featuring images of the film intact and emphasizing the quality aspects of the film. Movie viewers who get their first impression of a trailer is often the sole reason behind their decision to watch it at the movie theatre or not (Baski, 2010). The trailer functions as a media promotion to make the audiences curious about the story of a movie which will be released. The various forms of trailers appear before the release of a movie. Movie trailers give a first visualization for the viewers to know more about the movie's plot.

5. *Walt Disney Studios Indonesia*

Walt Disney Studios Indonesia is an official YouTube channel of Disney.Inc. It was joined as a YouTube channel in January 2012. There are contained videos of the latest trailers, featurettes, and clips for current and upcoming from Walt Disney.Inc. In this study, the

researcher uses the trailer's videos with similarities in the family's story, attack of evil forces, and women's characteristics from Walt Disney Studios Indonesia Official Youtube Channel. The titles of movie trailers that the researcher used are:

a. *Moana*

An adventure movie tells about ancient Polynesia; Moana and Demigod Maui seek out the heart of goddess Te Fiti through the ocean to set things right. They started the journey with some conflicts but cutely made the movie more interesting. In their journey, they should deal with the enemies who attack them. The main character is a girl named Moana who has powerfull energy to fight with evil forces.

b. *Raya and The Last Dragon*

A fantasy-adventure movie where humans and dragons live together until a dangerous creature comes and brokes the place named Kumandra. The main character, Raya, has to track down the last dragon and stop the evil creatures. She fight with other creatures to save her father and the lands. This incredible story shows many scenes of fighting, arguing, and some fun plot.

B. Previous Studies

The previous study used by the researcher is research by Wigraha & Puspani (2022), "*The Analysis of Subtitling Strategies Used in Zootopia Movie.*" They used observation and qualitative methods when analyzing

the research. The analysis is about the strategy used in a related movie, then found the percentage of the strategies. The difference is the object of the study; also, the researcher adds some research about the strategies' quality. The result of this study is that there were ten strategies found in this research, and the most dominant is the transfer strategy.

Additional research from Zahara Marhamah, Anni Holila, and Zainuddin (2021) titled *Translation Quality of Subtitle Text in Greta's Movie*. This study aims to analyze the translation quality of the subtitle of Greta's movie from English to Indonesian translation. The researcher used the theory from Nababan (2003) to analyze the quality. The result of this research is that the subtitle text in Greta's movie is accurate, acceptable, and readable, and the text translation is good quality.

Another previous study, by F. Hidayati (2019), titled *Subtitling Strategies and the Resulted Readability of Indonesian Subtitles of Moana*. The object of this study is the subtitle English utterances into Indonesian in the Moana movie. The similarity with this study is on subtitling strategies, and the difference is that the researcher used different theories of quality; they also just delivered an analysis on readability. The result of this research is that the most dominant strategy used in Moana is the Transfer strategy, and the subtitles' quality is readable.

A thesis from Simanjuntak & Basari (2016), titled *Subtitling Strategies in Real Steel Movie*. This research aims to identify the subtitling strategies of the Real Steel Movie. The similarity of this study is it has the same theory on subtitling strategies. However, the object of the research is

different. The result of this study is there are six strategies employed in the movie, and the most dominant is the deletion strategy.

Research from Kuswardani & Septiani (2020) titled *Translation Analysis of Subtitle from English into Indonesian in Maleficient Movie*. This study aims to analyze the clarity, accuracy, and naturalness of the subtitle text of the Maleficient movie. The difference from this research is that they use the theory from Nababan. The result of this study is that the clarity of subtitles in Maleficient movies is clear, accurate, and natural.

CHAPTER III

RESEARCH METHOD

A. Research Design

This research uses a qualitative method because the researcher collected, classified, analyzed, and created a conclusion based on the data analysis. Qualitative research is a study to investigate and understand the meaning individuals or groups assume to be a social or human problem (Creswell, 2007). It can explain the processes and patterns and discover why and how a social phenomenon happens. As stated by C.R Kothari (2004), this type of research aims to discover the underlying motives and desires using in-depth interviews. The researcher analyzed translation phenomena, especially in subtitling strategies, which are used in movie trailers by *Walt Disney Studios Indonesia*.

The purpose of this study is to describe the analysis of the quality of the subtitle, and the result was the description of a particular phenomenon. Descriptive research includes surveys and fact findings inquiries of different kinds. The final result of this analysis, the researcher is expected to be able to draw conclusions from the data taken and be able to find out what quality is obtained from this analysis.

B. Data and Data Sources

Data is the evidence collected by the researcher to answer the research question. The types of data of this research focus on qualitative research data, which forms words, sentences, and spoken, not in numbers. Based on Creswell (2012), the data taken from this research involves

observation reports, interview transcripts, and documents. The data were Indonesian subtitles from original movie trailers of two movie trailers, which have 2-5 minutes in each video. The researcher focused on phrases, utterances, or expressions in each frame of the related movie trailers.

Based on Creswell (2012), the data sources for qualitative research can come from many sources, including documentation, interviews, observation, audiovisual record, and physical artifacts. This research's data source was two movie trailers, *Moana* and *Raya and The Last Dragon* from *Walt Disney Studios Indonesia* official youtube channel.

C. Research Instruments

The most common research instruments used in qualitative research are observation, interview, and documentation analysis (Ary, 2010). The researcher commonly uses documentation analysis to collect the data in this study. The researcher used human and non-human instrument. Human means the researcher itself that do analyze and explanation. The non-human instruments are laptop to processing the analysis, and some journals. The researcher can explain the processes and the patterns of the subject's phenomena of the problem. When collecting the data, the researcher found some instruments to support the data processing. To obtain more knowledge, the researcher also uses references from journals, books, and literature related to the research.

D. Data Collection Techniques

The data was collected from the Youtube channel of Walt Disney Studios Indonesia. In collecting the data, the researcher used the

documentation technique. This technique was done by recording and lyzing the movie's trailer and documents in the form of English transcripts and Indonesian translations of each trailer. The procedures for collecting data are written below:

1. The researcher watched *Moana* and *Raya and the last dragon's* movie trailer from *Walt Disney Studios Indonesia* official youtube channel with Indonesian subtitles.
2. Then, the researcher made the transcripts of the related trailer.
3. Then, the researcher compared the original sounds (English transcripts) and the Indonesian translation text.
4. Analyzed the subtitle strategies of the movie trailers.
5. Analyzed and explained the subtitle quality of the trailer.

E. Data Validation Techniques

According to Creswell & Poth (2013), qualitative research is trying to assess the accuracy of the results, as best described by the researcher, the participants, and the readers. The researcher used the strategy in testing this research's validation is member checking. This strategy arranges to take data, analysis, interpretation, and conclusions back to the validator. The validator assesses the accuracy of the analysis. The criteria for a validator must be someone capable or expert in subtitling and movie fields.

F. Data Analysis Techniques

Data analysis is the process of a researcher to reduce data story and its interpretation (LeCompte & Schensul, 1999). Analyzing qualitative

data varies from one study to another depending on how the research questions, theoretical framework, and the data techniques that the researcher used. There are four steps to analyze the qualitative data by Spradley (1979):

1. Domain Analysis

As Spradley (1979) mentioned, domain analysis is the first step of ethnographic data analysis and one kind of analysis containing cultural meaning and smaller categories. The researcher divided data through the categories of the research. The analysis is distinguished by the subtitles that are included as the data or not. The primary data was obtained from the subtitles of the character's dialogues. The one not included as the data is the subtitle of the narration and background music.

2. Taxonomy Analysis

The next step is taxonomy analysis, advanced research from the categorized data in domain analysis. Spradley (1979) claimed that Taxonomy is a method researchers use to analyze by dividing the data through the theory used. In this step, the researcher needs to extend the process of collecting data. The primary analysis of this step is to find out the detailed component of the data collected before. In this research, taxonomy analysis was used to classify the data and apply the data codes to the classification.

Table 3.1: Taxonomy table

No	Timecode	Source Utterance	Target Text	Strategies
1				
2				
3				
4				

3. Componential Analysis

The researcher must discover a different element from the domain analysis in componential analysis. It is also the way to get the gap related to the domain. Spradley (1979) stated that the systematic search for attributes or components of meaning is related to cultural symbols. This research applies the componential analysis after the researcher finds out the result analysis of subtitling strategies, types of trailers, and quality in the taxonomy analysis and uses it to recap the result.

Table 3.2: Componential table

Data Code	Strategies										Quality		
	E P	P P	T F	I M	T C	CD S	D L	D C	D D	R S	Min or	Stand ard	Seri ous

4. Cultural Theme Analysis

The final step is cultural theme analysis or discovering cultural themes. This analysis determines the connection line of the early domain

analysis, taxonomy, and componential analysis. The researcher has to find an interpretation properly by referring to the domain and classification taxonomic to connect it with the context.

CHAPTER IV FINDINGS AND DISCUSSIONS

A. Findings

In this chapter, the researcher presents the analysis of the data of this thesis. The researcher divided this chapter into two parts. The first part of this chapter is finding, and the second part discusses the data. There are two problem statements in this research, first is analyzing the subtitle strategies of the movie trailers from *Walt Disney Studios Indonesia's* Youtube channel, and second is analyzing the subtitle quality of the movie trailers from *Walt Disney Studios Indonesia's* Youtube channel.

Based on the data, there are 78 data from two different titles of the movie trailers from Walt Disney Studios Indonesia. The title of the movie trailers are Moana, and Raya and The Last Dragon. Thus, the researcher used 78 data for this research finding. The researcher will give the result of the data by each problem statement.

1. **Research Finding of Subtitling Strategies on The Movie Trailers from *Walt Disney Studios Indonesia's* Youtube Channel**

The first objective of this study is to find out the subtitling strategies found in two movie trailers. In order to achieve the objective, each sentence of the dialogue in one frame was classified based on the subtitling strategy from Gottlieb's theory. In order to get the correctness of the subtitling strategy, the researcher discusses the data with the validator. There are the data of subtitling strategy found in this research:

Table 4.1: Data Findings on subtitling strategy

No	Subtitling Strategy	Frequency
1	Paraphrase	8
2	Condensation	10
3	Imitation	13
4	Transfer	47
	Total	78

There are ten subtitling strategies by Gottlieb's but the researcher only found four strategies that are being applied to the subtitling of the movie trailers from *Walt Disney Studios Indonesia's* Youtube Channel, as shown in the result above (Table 4.1); they are paraphrase, condensation, imitation, and transfer. The strategy which frequently occurs in this data is transfer. The researcher takes some examples followed by their explanation of each subtitling strategy of the dialogue. The analysis is presented below:

a. Paraphrase

Paraphrase means the translation of the target language differs from the source language, but the meaning is still maintained to be comprehended by the audience. It is because the phrase in the source language cannot be reconstructed in the same way in the target language.

31/MO/PP

SL: Don't worry. It's lot farther down than it looks.

TL: *Tenang. Ini lebih jauh dari yang terlihat.*



Figure 4.1 Data analysis 1

In this scene, *Maui* and *Moana* found a hole to the realm of the monster. Then, *Maui* tells her that the hole is lot farther than it looks. After this, *Maui* jump to the hole followed by *Moana*. The translator translates “Don’t worry. It’s lot farther down than it looks” into “Tenang. Ini lebih jauh dari yang terlihat” in the target language. In literal meaning, *Don’t worry, It’s lot farther down than it looks* is *Jangan khawatir, ini lebih jauh dari yang terlihat*. Both translations have the same meaning, but the utterance of *Tenang* is shorter than *Jangan khawatir*. The translator does not use the same syntactic rules to make the viewers easier to understand.

34/RTLDD/PP

SL: Please let this be it

TL: *Semoga ini tempatnya*



Figure 4.2 Data analysis 2

The monolog from *Raya* when she arrived at the point of the map. She is trying to believe that there was the true place. The translator translates “Please let this be it” into “*Semoga ini tempatnya*” in target language. In literal meaning, *Please let this be it* is *semoga ini menjadi itu*. The word “it” means a place somewhere in the story; thus, the translator translates it into “*tempatnya*” to make the viewers understand the plot story. Although using the paraphrase strategy, the translator conveys the message of the source language in the target language.

38/RTLD/PP

SL: Okay, so here’s the stitch.

TL: *Baik, begini situasinya.*



Figure 4.3 Data analysis 3

In this scene, *Raya* trying to figure it out how he finally doing this whole story about finding the dragon. She tells the story from the beginning until the day she arrived at another lands. The translator translates “*Okay, so here’s the stitch*” into “*Baik, begini situasinya*” in the target language. Literally, the meaning of source language *Okay so here’s the stitch* is *Baik, jadi ini jahitannya*. It will make the viewer misunderstand the plot of the movie. The utterance of “*...the stitch*” is expressed with different expressions to make it easy for the viewers to understand.

Besides the datums 31, 34, and 38, the same subtitling strategy can be seen in datums 21, 22, 53, 63, and 69.

b. Condensation

Condensation refers to shortening the text or eliminating the redundancies because of the limitation of subtitle lines. The translator uses this strategy if there is over a lengthy dialogue of the source language. Examples of this strategy can be seen below:

19/MO/CDS

SL: I am not going on a mission with some little girl.

TL: *Aku tidak mau menjalani misi bersama gadis kecil.*



Figure 4.4 Data analysis 4

In this scene *Maui* always rejected the girl named *Moana*. He tells her that he will go by his self and does not want to going this mission with her. The translator translates “I am not going in a mission with some little girl” into “*Aku tidak mau menjalani misi bersama gadis kecil*”. The translator shortens the source utterance of the word "some," then it does not make the viewers misunderstand the story's character because there is only a girl in that plot. From the explanation above, it can be defined that the translator used a condensation strategy to translate the utterance to make the text brief and easy to read.

26/MO/CDS

SL: They're kinda cute

TL: *Mereka lucu*



Figure 4.5 Data analysis 5

When *Moana* and *Maui* finally going through the ocean, they meet a bunch of creatures on a ship. *Moana* does not know about it and feels that the creatures are cute. *Maui* know about that and tells to *Moana* to be careful.

The translator translates the utterance “They’re kinda cute” into “*Mereka lucu.*” The translator shortens the source utterance of the word “*kinda,*” which means “*agak*”, and does not put the translation in the target language to make the text brief and easy to read but does not change the meaning.

37/RTLD/CDS

SL: Good boy

TL: *Bagus*



Figure 4.6 Data analysis 6

In this scene, Raya gives some commands to her pet, and he followed it. As the compliment, Raya gives him a pat pat and said good boy, which means he is a good listener.

The translator translates the source language "Good boy" into "*Bagus*" in the target language. In this case, the translator does not translate the utterance of "boy," which in literal meaning is "*anak laki-laki*." The viewers know if it means one of the story's characters even though there are no translations. From that explanation, it can be defined that the translator uses a condensation strategy to translate the utterance to make the text brief and easy to read.

Besides the datums 19, 26, and 37, the condensation strategy can be seen in datums 40, 55, 64, 71, 74, 75, and 78.

c. Imitation

Imitation is a strategy used to translate proper nouns like names of people, places, greetings, countries, or product brands. In this strategy, the translator translates the dialogue the same as the

source language, and there is no additional explanation. It also can be defined that the translator is rewriting the source language. Examples of this strategy can be seen below:

8/MO/IM

SL: Maui!

TL: *Maui!*



Figure 4.7 Data analysis 7

This scene is when *Moana* meet *Maui* for the first time. She only knew that there was a demogod named Maui but she did not know how he looks. She said *Maui's* name in whisper because she did not want *Maui* to hear it. The translator translates the utterance of the source language the same as the target language without any explanation. *Maui* is one of the main characters in this movie. It is categorized as a proper noun because it is a person's name. In this case, the translator uses an imitation strategy to translate the source language because there is an imitation of the proper name in its translation.

24/MO/IM

SL: Kakamora.

TL: *Kakamora.*



Figure 4.8 Data analysis 8

This scene show us the another creatures in this movie named *Kakamora*. They lives in a ship and will attack to other ships that went through them. In this case, the translator rewrote the source language in the same forms. *Kakamora* is a proper noun, the character's name in the story. The translator uses the imitation strategy because the translation of the dialogue is the same as the source utterance without any additional explanation or modification of view.

39/RTL/IM

SL: This is Kumandra.

TL: *Ini Kumandra.*



Figure 4.9 Data analysis 9

This scene is a narration about the story line of the movie. Tells us about the place named *Kumandra* where the human and the dragons live together. The translator translates the source utterance “This is Kumandra” into “*Ini Kumandra*” in the target language. In this case, it uses an imitation strategy, even though it has the same literal meaning, but it includes a proper noun of “*Kumandra,*” which is the name of a place in the movie.

Besides the datums 8, 24, and 39, the imitation strategy can be seen in datums 5, 10, 15, 27, 28, 36, 49, 51, 58, and 67.

d. Transfer

A transfer strategy involves translating the source language entirely and correctly into the target language. The translation is an accurate literal translation of the source language without additional information. There is no changing point of view and other bold interpretations. Examples of the transfer strategy can be seen below:

03/MO/TF

SL: But beyond our reef, a great danger is coming

TL: *Tapi dibalik batu karang kita,
ada bahaya besar datang*



Figure 4.10 Data analysis 10

In this scene, the grandmother in the lands named *Gramma Tala* tells a story behind the land and the ocean. She tells that something creature will attack the whole lands and ocean, but there will appear the demogod that will save the lands.

The translator translates the source utterance “But, beyond our reef, a great danger is coming” into “*Tapi dibalik batu karang kita, ada bahaya besar datang*” in the target language. The translation of the source utterance is translated into literal meaning as well. Thus, it is classified as a transfer strategy because the translator expresses the message of the source utterance wholly and decently without changing or deleting the translation.

09/MO/TF

SL: A boat!

TL: *Perahu!*



Figure 4.11 Data analysis 11

In this scene, *Maui* suddenly saw a canoe and picked it up. He was surprised and astonished because there was a girl and a chicken there. They looked just as surprised at it.

The source utterance "A boat!" is translated into "*Perahu!*" in the target language. "A" is not translated into the target language, but the meaning of the translation is not shifted. In this case, the translator used a transfer strategy because the importance of the source language is delivered nicely, and the translation is accurate without additional information.

46/RTLD/TF

SL: until evil forces were awakened

TL: *sampai kekuatan jahat terbangun ...*



Figure 4.12 Data analysis 12

This scene tells a story from *Raya's* father, that later the land will be destroyed and there will be many fights because there is an evil force coming. The evil force made the islanders attack each other.

The translator translates the source language "until evil forces were awakened" into "*sampai kekuatan jahat terbangun*" in the target language. The translation of the source language is literal without any deleting or changing of the words. Therefore, it is classified as a transfer strategy because the translator translates the source language entirely and accurately.

Besides the datums 3, 9, and 46, the transfer strategy can be seen in datums below: 01, 02, 04, 06, 07, 11, 12, 13, 14, 16, 17, 18, 20, 23, 25, 29, 30, 32, 33, 35, 41, 42, 43, 44, 45, 47, 48, 50, 52, 54, 56, 57, 59, 60, 61, 62, 65, 66, 68, 70, 72, 73, 76, and 77.

2. Research Finding of The Subtitle Quality on The Movie Trailers from *Walt Disney Studios Indonesia's Youtube Channel*

In this chapter, the researcher analyzes the quality to define the error of the subtitle. Jan Pedersen gives a theory to determine the error of the subtitle named FAR (functional equivalence, acceptability, and readability). FAR Model is the way to know how accurate the translation of subtitles on the related movie trailers is. The assessment quality is essential to gain comprehension of the audiences or viewers.

A. Functional Equivalence

Functional equivalence affects the viewer's comprehension and ability to follow the story's plot. Functional equivalence is a tool to define how well the message or meaning of the movie's story is rendered in the subtitle translation.

There are two kinds of functional errors : (1) Semantic errors, define the mistake in the meaning of the phrase or utterances. Pedersen gives penalty points for semantic errors are 0.5 for minors, 1 for standard, and 2 for severe mistakes. (2) Stylistic errors, is unfair terms of address or register and other language with different style of the original. The penalty score is 0.25 for minor, 0.5 for standard, and 1 for serious errors.

This research analyzes every aspect of subtitling's strategy found in the movie trailer are assessed by the three points; minor, standard, and serious.

Table 4.2: Data findings on functional equivalence

	Functional Equivalence					
	Semantic Errors			Stylistic Error		
	Minor (0.5)	Standard (1)	Serious (2)	Minor (0.25)	Standard (0.5)	Serious (1)
	2	1	1	0	0	0
Total Score	1	1	2	0	0	0
Total Data	78			78		
Final Score Error	0.05 (minor)			0.00 (no error)		

a. Semantic errors

As shown in the table above, the result from the Rater shows 2 cases of minor errors in this data, which happen in 37/RTL D/CDS, and 67/RTL D/IM, one issue of a standard occurs in data 53/RTL D/PP, one case of a serious error that happens in data number 48/RTL D/TF, and 74 data for no errors. From the collected data, we made the total score and divided 78. The final score for all the data is 0.05, meaning minor.

The example of the data:

37/RTL D/CDS

SL: Good boy

TL: *Bagus*



Figure 4.13 Data analysis 13

In this scene, Raya gives some commands to her pet, and he followed it. As the compliment, Raya gives him a pat pat and said good boy, which means he is a good listener. The translation of the utterance "boy" is not well delivered in the target language. The phrase refers to the character named Tuktuk. Thus, it is a minor mistake.

67/RTLD/IM

SL: My girl Raya and I gonna fix the world.

TL: *Raya dan aku akan memperbaiki dunia.*



Figure 4.14 Data analysis 14

The point of view from Sisu's dragon, he will save the lands together with Raya at all cost. There is a deletion of the utterance 'my girl'; thus, the meaning is not conveyed well because of the reductions, which is a minor error.

53/RTLD/PP

SL: We need you to defeat the evil with last of dragon magic.

TL: *Kau perlu mengalahkan kekuatan jahat dengan sihir naga terakhir.*



Figure 4.15 Data analysis 15

The scene when *Raya* first meets *Sisu's* dragon, she begs to *Sisu* to defeat the forces of evil with the last dragon's magic, and *Raya* will help her find the magic. The translation in the target language has a different perspective from the source language. 'we need' has a different meaning from 'kau perlu.' Therefore, the Rater considered it to be a standard error.

48/RTLD/TF

SL: and dividing the five lands.

TL: *dan membagi kelima tanah.*



Figure 4.16 Data analysis 16

In this scene, there is a story of how the island was originally one, but became divided into five parts due to evil forces. With that, a hero is needed who will improve this island into a whole unity again. The utterance of 'lands' is translated into 'tanah.' It has different meaning in which 'tanah' is depicted or identified as a ground; meanwhile, this trailer's plot should be identical to a country or translated into 'negara.' Thus, it is categorized as a serious error.

15/MO/IM

SL: It's actually "Maui, shapeshifter..."

TL: *Yang benar adalah*

"Maui, pengubah bentuk..."



Figure 4.17 Data analysis 17

In this scene, *Moana* tries to explain what she know about *Maui*, but he interrupts her by explaining who he really is. In this case, from the perspective of the Rater, there is no mistake, the meaning is explicit, and it is categorized as no error.

b. Stylistic errors

As shown in the table above, there are no cases of stylistic error. There is 0 mistake on minor, 0 mistake on standard, 0 mistake on serious, and 78 for no errors. The total score is 0 for minor, 0 for standard, and 0 for serious. From the data, we adding the total score and divided 78. The final score for all the data is 0.00, meaning no error.

05/MO/IM

SL: who will journey to find the demigod, Maui.

TL: *yang akan pergi mencari*

manusia setengah dewa, Maui.



Figure 4.18 Data analysis 18

This is of the snippets when Gramma Tala explains that later there will be a hero who will look for demigod Maui. They will both go on a mission to save the island and the ocean. From the perspective of the Rater, this case has no mistakes, and the meaning is delivered well, and it is categorized as having no errors.

B. Acceptability

Acceptability defines how well the subtitle completely follows the target norms. There are three errors in this acceptability; (1) Grammar errors, which focus on the grammar of the target language. The errors are little mistakes that annoy the meaning or when the subtitle is hard to read or comprehend. The penalty scores are 0.25 for minors, 0.5 for standard, and 1 for serious mistakes. (2) Spelling error is any spelling error or mistakes that can make a word impossible to read. The score is 0.25 for minor, 0.5 for standard, and 1 for serious mistakes. (3) Errors of idiomaticity, which means the unnatural sound of the target

language. The penalty scores for this error are 0.25 for minor, 0.5 for standard, and 1 for serious mistakes.

Table 4.3: Data findings on acceptability

	Acceptability								
	Grammar Error			Spelling Error			Idiomatcity		
	Minor (0.25)	Standard (0.5)	Serious (1)	Minor (0.25)	Standard (0.5)	Serious (1)	Minor (0.25)	Standard (0.5)	Serious (1)
	0	0	0	0	0	0	0	0	0
Total Score	0	0	0	0	0	0	0	0	0
Total Data	78			78			78		
Final Score Error	0.00 (no error)			0.00 (no error)			0.00 (no error)		

a. Grammar errors

As shown in the table above, there are no cases of grammars error. There is 0 mistake on minor, 0 mistake on standard, 0 mistake on serious, and 78 for no errors. The total score is 0 for minor, 0 for standard, and 0 for serious. From the data, we adding the total score and divided 78. The final score for all the data is 0.00, meaning no error.

32/MO/TF

SL: I am still falling!

TL: *Aku masih jatuh!*



Figure 4.19 Data analysis 19

This the scene when *Moana* and *Maui* found a hole leading to the realms of the monster. *Maui* tries to get into it for the first time. When he was halfway through it he shouted saying that he was still falling. After that, moana plunged into the hole followed *Maui*.

From the perspective of the Rater, this case has no mistake. The meaning is conveyed well following the plot story. Thus, this case is categorized as no error.

b. Spelling errors

As shown in the table above, there are no cases of the spelling error. There is 0 mistake on minor, 0 mistake on standard, 0 mistake on serious, and 78 for no errors. The total score is 0 for minor, 0 for standard, and 0 for serious. From the data, we adding the total score and divided 78. The final score for all the data is 0.00, meaning no error.

36/RTLD/IM

SL: Eyes forward, Tuk Tuk

TL: *Mata ke depan, Tuk Tuk.*



Figure 4.20 Data analysis 20

In this scene, Raya trying to give commands to her pet named Tuk Tuk to focus on his way. Tuk Tuk can easily distracted by their surroundings, and Raya will always remind him to stay focused.

From the perspective of the Rater, this case has no mistake. The meaning is conveyed well following the plot story. Thus, this case is categorized as no error.

c. Errors of idiomaticity

As shown in the table above, there are no cases of the idiomaticity error. There is 0 mistake on minor, 0 mistake on standard, 0 mistake on serious, and 78 for no errors. The total score is 0 for minor, 0 for standard, and 0

for serious. From the data, we adding the total score and divided 78. The final score for all the data is 0.00, meaning no error.

69/RTLD/PP

SL: this fellowship of Druun butt-kickery.

TL: *dalam kelompok penandang bokong ini.*



Figure 4.21 Data analysis 21

This is the scene when the man and the boy from another lands wants to join the mission to save the world. They wants to help Raya and Sisu to defeat the forces of the evil together.

From the perspective of the Rater, this case has no mistake. The meaning is conveyed well following the plot story. Thus, this case is categorized as no error.

C. Readability

Readability is a tool to know how the translation of the target language is effortlessly easy to read by the viewers. Readability issues are; (1) Segmentation and spotting, an error on how the subtitle and speech are not synchronized. The scores is 0.25 for minor, 0.5 for standard, and 1 for serious. (2) Punctuation and graphics, the use of italic marks on some utterance which is not on the screen. Besides, using dashes means indicating a speaker or continuing utterances. The score is 0.25 for minor, 0.5 for standard, and 1 for serious. (3) Reading speed and line length, this rule focuses on subtitle legibility for the viewers. A good subtitle is 12-16 cps; more of that can be hard to read. The score is 0.25 for minor, 0.5 for standard, and 1 for serious.

Table 4.4: Data findings on readability

	Readability								
	Segmentation and Spotting			Punctuation and Graphic			Reading Speed and Line Length		
	Minor (0.25)	Standard (0.5)	Serious (1)	Minor (0.25)	Standard (0.5)	Serious (1)	Minor (0.25)	Standard (0.5)	Serious (1)
	0	0	0	0	0	0	11	8	2
Total Score	0	0	0	0	0	0	2.75	4	2
Total Data	78			78			78		
Final Score Error	0.00 (no error)			0.00 (no error)			0.11 (Minor)		

a. Segmentation and spotting

As shown in the table above, there are no cases of the segmentation and spotting error. There is 0 mistake on minor, 0 mistake on standard, 0 mistake on serious, and 78 for no errors. The total score is 0 for minor, 0 for standard, and 0 for serious. From the data, we adding the total score and divided 78. The final score for all the data is 0.00, meaning no error.

68/RTLD/TF

SL: - Yes!

- I too wish to join...

TL: - *Ya!*

- *Aku juga ingin bergabung...*



Figure 4.22 Data analysis 22

The scene when the man and the boy from another lands wants to join the team did the mission to save the

world. From the perspective of the Rater, this case has no mistake. The meaning is conveyed well following the plot story. Thus, this case is categorized as no error.

b. Punctuation and graphics

As shown in the table above, there are no cases of the punctuation and graphics error. There is 0 mistake on minor, 0 mistake on standard, 0 mistake on serious, and 78 for no errors. The total score is 0 for minor, 0 for standard, and 0 for serious. From the data, we adding the total score and divided 78. The final score for all the data is 0.00, meaning no error.

25/MO/TF

SL: Kaka... What?

TL: *Kaka-Apa?*



Figure 4.23 Data analysis 23

The scene when *Maui* and *Moana* have reached in the middle of the ocean and meet a group of pirates. *Maui* tells her that they are named *Kakamora*, but she is very unfamiliar with the name and asks *Maui* again. From the perspective of the Rater, this case has no mistake. The meaning is conveyed well following the plot story. Thus, this case is categorized as no error.

14/MO/TF

SL: - Hero of man

- What?

TL: - *Pahlawan manusia*

- *Apa?*



Figure 4.24 Data analysis 24

The first dash is *Maui's* sentence when he describing himself. The second dash is a question from *Moana* that she does not really understand and confused of what *Maui* said.

In this case, the use of the dashes means a dialogue between different characters that are shown on a frame equally. Thus there is no error because the dashes are used properly.

c. Reading speed and line length

As shown in the table above (table 4.4), there are 11 cases of minor errors in this data, which happen in datums 04, 05, 21, 34, 38, 50, 53, 67, 69, 73, and 74. 8 cases of standard occurs in data number 16,18, 19, 47, 66, 68, 76, and 77. Then, 2 cases of serious error that happens in data number 12, and 15. 57 data for no errors. From the collected data, we made the total score and divided 78. The final score for all the data is 0.11, meaning minor.

04/MO/TF

SL: Legend tells of a hero...

TL: *Ada legenda tentang
seorang pahlawan...*



Figure 4.25 Data analysis 25

A narrative story from Gramma Tala about the island and the ocean. She tells Moana that there is a legend about a hero who will save the island and the ocean along with the demigod. In this case, the translation data has 18 CPS, and it categorizes as a minor error.

76/RTLD/TF

SL: Dragons can do that?

TL: *Naga bisa melakukan itu?*



Figure 4.26 Data analysis 26

This is the scene when Raya and Sisu found one of the pieces of dragon magic. When Sisu held it, she turned into humans. Sisu and Raya were astonished at that change. In this case, the translation data has 23 CPS, which is too fast, hard to read, and categorized as a standard error.

15/MO/IM

SL: It's actually "Maui, Shapeshifter..

TL: *Yang benar adalah*

"Maui, pengubah bentuk...



Figure 4.27 Data analysis 27

This is a snippet of a line from Maui when he explains who he was to Moana when they first met. In this case, the translation data has 37 CPS, which is too fast, hard to read for the viewers, and it categorized as a serious error.

35/RTLTD/TF

SL: Focus

TL: *Fokus*



Figure 4.28 Data analysis 28

This scene shows us when Tuk Tuk looks unfocused with his path because he sees a butterfly. Tuk Tuk rotates around following the butterfly, then Raya tells him to focus. In this case, the translation data has 5 CPS, which is easy to read for the viewers, and it categorized as no error.

B. Discussions

After analyzing the data delivery, there were some findings found. The researcher uses each data collected based on the theory and its criteria to find the complementary data. Based on the data in findings of the subtitling strategy and quality, there are 78 data collected in this research.

In this chapter, the researcher will explain the finding analysis based on the research question in Chapter 1; (1) What subtitling strategies are employed in the movie trailers by Walt Disney Studios Indonesia's official youtube channel? To answer the first question, the researcher used the theory from Gottlieb, which has ten strategies; expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation,

deletion, and resignation. In this research, the researcher only found four strategies; paraphrase, condensation, imitation, and transfer. The researcher found 8 data paraphrase, 10 data on condensation, 13 data on imitation, and 47 data on transfer strategy.

(2) How is the quality of the movie trailers by *Walt Disney Studios Indonesia's* official youtube channel? As mentioned above, for this discussion, the researcher uses a theory from Jan Pedersen, mainly known as the FAR model; functional equivalence, acceptability, and readability. In assessing the subtitle quality, it uses a penalty point to get the final score which can be categorized as one point from a minor, standard, or serious error. This study uses the three assessments of the quality based on the mentioned theory, and it has proofed by the rater.

The first quality assessment is functional equivalence; there are semantic errors and stylistic errors. The researcher only found 4 cases of this semantic error. There are 2 cases of minor, 1 case of standard, and 1 case of serious. Besides, there are 74 cases with no errors or mistakes on it. In the stylistic error, there are no cases or mistake on it. So, the points for stylistic error is 0 for minor, 0 for standard, 0 for serious, and 78 cases no errors.

The second quality assessment is acceptability; there are grammar errors, spelling errors, and errors of idiomaticity. The researcher found no errors or mistakes in these three parts of the acceptability. So for grammar, spelling, and idiomaticity, the points are 0 cases for minor, 0 for standard, 0 for serious, and 78 for no errors.

The third quality assessment is readability; there are segmentation and spotting, punctuation and graphics, and reading speed and line length. The point for segmentation and spotting is 0 for minors, 0 for standard, 0 for serious, and 78 cases of no errors. Penalty point for punctuation and graphics is 0 for minors, 0 for standard, 0 for serious, and 78 cases of no errors. Penalty point for reading speed and line length is 11 for minors, 8 for standard, 2 for serious, and 57 cases of no errors.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

A. Conclusions

Based on the data finding described above, The researcher will present some results related to the analysis of this research. The result of this research can be concluded as follows:

In the movie trailers from *Walt Disney Studios Indonesia's* official youtube channel, the researcher analyzes two titles that have similarities in the family's story, attacking of evil forces, and the main character of a girl with a powerful mind. The first title is *Moana*, and the second is *Raya and The Last Dragon*.

The researcher found 78 data related to the subtitling strategy from the movie subtitle of both titles. The researcher uses Gottlieb's theory to analyze the subtitling strategies. From the first objective to classify the types of subtitle strategies, the results are 8 (10,25%) for paraphrase, 10 (12,82%) for condensation, 13 (16,68%) for imitation, and 47 (60,25%) for transfer. From the first object, the most dominant subtitling strategy is the transfer.

The result of the second objective is to describe the quality of the subtitle of the movie trailers from *Walt Disney Studios Indonesia's* official youtube channel. The researcher uses a FAR model theory from Jan Pedersen; (1) For the functional equivalence, the score of the semantic error is 0.05, for the stylistic error, the score is 0.00. Thus, the final score for functional equivalence is 0.025, means minor error. (2) For the

acceptability, there are grammar errors, spelling errors, and idiomaticity. There is no error or mistake for grammar error, and the score is 0.00, for spelling errors is 0.00, for idiomaticity is 0.00. The final score for acceptability is 0.00, means minor error. (3) For readability, segmentation and spotting, the score is 0.00, for punctuation and graphics, the score is 0.00, for the reading speed and line length, the score is 0.11. So, the final score for Readability is 0.037, and categorized as minor error.

From the strategies found in this research, the most dominant strategy is the transfer strategy. The trailer is merely presented as a simplified version of the movie. Thus, the transfer is dominant in translating the trailer because the dialogue appearing in a trailer is simple in plot, pattern, and the diction is easy to transfer entirely into the target text. The result for the quality is good because the final score for all of the quality is a minor error, which means the translation of the movie trailer has good quality.

B. Implications

In translating a trailer, the most accurate strategy to use in translation fields is a transfer strategy. The characteristic of a trailer is it has a simple dialogue that can quickly transfer accurately. The viewers can efficiently deliver the message of the trailer's plot because of the simple word structure and pattern.

C. Suggestions

After finishing the research, the researcher gives some suggestions for translating subtitles;

1. The researcher suggests future researchers do other research about subtitling strategy and quality with different theories.
2. Research a movie trailer from another genre, such as horror, live-action, drama, etc.

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APPENDICES

VALIDATION SHEET

The thesis data entitled *SUBTITLING STRATEGIES AND QUALITIES OF THE MOVIE TRAILERS FROM WALT DISNEY STUDIOS INDONESIA OFFICIAL YOUTUBE CHANNEL* had been checked and validated by Robith Khoiril Umam, S.S., M.Hum., on:

Day : Friday

Date : March 24th 2023

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

Surakarta, March 24th 2023

Validator,



Robith Khoiril Umam, S.S., M.Hum.

NIP. 198710112015031006

ASSESSMENT OF QUALITY

The thesis data entitled *SUBTITLING STRATEGIES AND QUALITIES OF THE MOVIE TRAILERS FROM WALT DISNEY STUDIOS INDONESIA OFFICIAL YOUTUBE CHANNEL* had been checked and raterred by Robith Khoiril Umam, S.S., M.Hum., on:

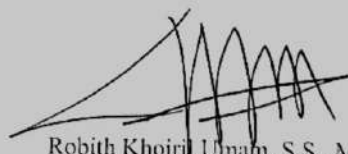
Day : Thursday

Date : May 4th, 2023

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

Surakarta, May 4th, 2023

Rater,



Robith Khoiril Umam, S.S., M.Hum.

NIP. 198710112015031006

SUBTITLING STRATEGIES AND QUALITIES OF THE MOVIE TRAILERS
FROM WALT DISNEY STUDIOS INDONESIA OFFICIAL YOUTUBE CHANNEL

DWI RUMININGSIH

163211080

The data have been validated
23/3/2023
Dwi Rumi Umam

DOI/M/TF

No	Timecode	Source Utterance	Target Text	Strategy	Explanation	Validation/ Comments
1	00:00:03:27 --> 00:00:05:09	For generations...	Dari generasi ke generasi..	Transfer	The translator conveys the message of source language well and completely in the target language	✓
2	00:00:05:19 --> 00:00:09:04	this peaceful island has been home to our family	pulau tenang ini adalah rumah keluarga kita	Transfer	The translator conveys the message of source language well and completely in the target language	✓
3	00:00:09:26 --> 00:00:13:03	But beyond our reef, a great danger is coming	Tapi dibalik batu karang kita, ada bahaya besar datang	Transfer	The translator conveys the message of source language well and completely in the target language	✓
4	00:00:14:09 --> 00:00:16:23	Legend tells of a hero	Ada legenda tentang seorang pahlawan...	Transfer	The translator conveys the message of source language well and completely in the target language	✓

5	00:00:17:10 --> 00:00:20:17	Who will journey to find the demigod, Maui	yang akan pergi mencari manusia setengah dewa, Maui	Transfer and Imitation	The source language was translated completely, and it also contains a name <i>Maui</i> as a proper noun	X
6	00:00:22:08 --> 00:00:23:15	And together	Dan bersama...	Transfer	The translator conveys the message of source language well and completely in the target language	✓
7	00:00:24:04 --> 00:00:26:05	they will save us all	mereka akan menyelamatkan kita semua	Transfer	The translator conveys the message of source language well and completely in the target language	✓
8	00:00:35:08 --> 00:00:35:28	Maui	Maui	Imitation	<i>Maui</i> was a name of a character in the story, therefore it doesn't translated	✓
9	00:00:39:04 --> 00:00:39:19	A boat!	Perahu!	Transfer	The translator conveys the message of source language well and completely in the target language	✓
10	00:00:47:00 --> 00:00:47:26	Maui...	Maui...	Imitation	<i>Maui</i> was a name of a character in the story, therefore it doesn't translated	✓
11	00:00:48:03 --> 00:00:49:06	Shapeshifter	Pengubah bentuk...	Transfer	The translator conveys the message of source language well and completely in the target language	✓

A lot of terms used but the meaning is not mixed

12	00:00:50:04 --> 00:00:51:28	demi god of the wind and sea	manusia setengah dewa atas angin dan laut...	Transfer	The translator conveys the message of source language well and completely in the target language	✓
13	00:00:52:27 --> 00:00:53:22	I am/Mo...	Aku adalah Mo...	Transfer	The translator conveys the message of source language well and completely in the target language	✓
14	00:00:53:27 --> 00:00:55:02	> Hero of man > What?	> Pahlawan manusia > Apa?	Transfer	The translator conveys the message of source language well and completely in the target language	✓
15	00:00:55:09 --> 00:00:56:22	It's actually Maui, Shapeshifter..	Yang benar adalah "Maui, pengubah bentuk...	Transfer mi jaha	The translator conveys the message of source language well and completely in the target language	✗
16	00:00:57:00 --> 00:00:59:17	Demi god of the wind and sea. Hero of man.	manusia setengah dewa atas angin dan laut. Pahlawan manusia.	Transfer	The translator conveys the message of source language well and completely in the target language	✓
17	00:00:59:23 --> 00:01:01:13	I'm interrupt it. From the top	Aku interupsi. Dari awal.	Transfer	The translator conveys the message of source language well and completely in the target language	✓
18	00:01:01:19 --> 00:01:02:26	Hero of man. Go	"Pahlawan manusia." Mulai.	Transfer	The translator conveys the message of source language well and completely in the target language	✓

19	00:01:05:00 --> 00:01:07:19	I am not going on a mission with some little girl	Aku tidak mau menjalani misi bersama gadis kecil	Condensation	The translator shortens the source utterance of "some," then it doesn't make the viewer misunderstand the character because there is only a girl in that plot.	✓
20	00:01:07:24 --> 00:01:10:17	This is my canoe and you will journey to the...	Ini sampunku dan kau akan pergi ke Te...	Transfer	The translator conveys the message of source language well and completely in the target language	✓
21	00:01:13:18 --> 00:01:14:22	Did not see that coming	Aku tidak menduga itu	Paraphrase	The subtitle translated into 'aku tidak menduga itu' to make it easier to read and understand	✓
22	00:01:14:27 --> 00:01:16:29	Ocean is a friend of mine	Laut adalah temanku.	Paraphrase	The translator doesn't use the same syntactic rules, but it has the same meaning	✓
23	00:01:18:18 --> 00:01:21:07	First, we gotta go through a whole ocean of bad	Pertama, kita akan melewati lautan yang buruk	Transfer	The translator conveys the message of source language well and completely in the target language	✓
24	00:01:23:25 --> 00:01:24:22	Kakamora	Kakamora	Imitation	Kakamora is a name of a character in the story, therefore it doesn't translated	✓
25	00:01:24:27 --> 00:01:26:05	Kaka.. What?	Kaka-Apa?	Transfer	The translator conveys the message of source language well and completely in the target language	✓

26	00:01:27:21 --> 00:01:29:22	They're kinda cute	Mereka heu	Condensation	The translator shortens the source utterance to make the text brief but doesn't change the meaning	✓
27	00:01:42:03 --> 00:01:43:27	Moana! I got you back	Moana! Aku menjaragamu	Transfer and Imitation	The source language was translated completely, and it contains a name of a character of the story: <i>Moana</i>	✗
28	00:01:44:09 --> 00:01:46:02	It's Maui time!	Waktunya Maui!	Transfer and Imitation	The source language was translated completely, and it also contains a name <i>Maui</i> as a proper noun	✗
29	00:02:00:23 --> 00:02:03:00	Really? Blow dart on my butt cheek	Serius? Anak panah di bokongku?	Transfer	The translator conveys the message of source language well and completely in the target language	✓
30	00:02:07:22 --> 00:02:09:09	We're going to realm of monster?	Kita pergi ke alam monster?	Transfer	The translator conveys the message of source language well and completely in the target language	✓
31	00:02:09:14 --> 00:02:12:07	Don't worry. It's lot farther down than it looks	Tenang! Ini lebih jauh dari yang terlihat	Paraphrase	The utterance <i>don't worry</i> which means <i>jangan khawatir</i> translated into <i>tenang</i> , but it still has the same meaning	✓
32	00:02:18:19 --> 00:02:21:09	I am still falling!	Aku masih jatuh!	Transfer	The translator conveys the message of source language well and completely in the target language	✓

33	00:00:06:10 --> 00:00:08:02	Six years of searching	Enam tahun pencarian	Transfer	The translator conveys the message of source language well and completely in the target language	✓
34	00:00:08:08 --> 00:00:09:13	Please let this be it	Semoga ini tempatnya	Paraphrase	Based on the context of the movie, the translation makes viewers understand what it means	✓
35	00:00:11:11 --> 00:00:12:07	Focus	Fokus	Transfer	The translator conveys the message of source language well and completely in the target language	✓
36	00:00:12:13 --> 00:00:14:03	Eyes forward, Tuk Tuk	Makek depan, Tuk Tuk	Transfer and Initiation	The source language was translated completely, and it contains a name of a character of the story: <i>Tuk Tuk</i>	✗
37	00:00:14:20 --> 00:00:15:22	Good boy	Bagus	Condensation	The translation shortens the text by deleting the word <i>boy</i>	✓
38	00:00:17:08 --> 00:00:18:18	Okay, so here's the story	Baik, begini situasinya	Condensation	The translator shortens the source utterance to make the text brief but doesn't change the meaning	✗ Paraphrase.
39	00:00:19:02 --> 00:00:20:23	This is Kumandra	Ini Kumandra	Transfer	The translator conveys the message of source language well and completely in the target language	✗ Imitation

40	00:00:21:08 --> 00:00:24:03	each hand is named after a part of the dragon	Setiap tanah dinamai bagian dari naga	Condensation	The translator shortens the source utterance to make the text brief but doesn't change the meaning	✓
41	00:00:25:03 --> 00:00:25:25	Fang	Taring...	Transfer	The translator conveys the message of source language well and completely in the target language	✓
42	00:00:26:01 --> 00:00:26:22	Heart	Hati...	Transfer	The translator conveys the message of source language well and completely in the target language	✓
43	00:00:26:28 --> 00:00:28:08	Spine, Tail..	Tulang, Ekor..	Transfer	The translator conveys the message of source language well and completely in the target language	✓
44	00:00:28:14 --> 00:00:29:12	and Talon	dan Kuku	Transfer	The translator conveys the message of source language well and completely in the target language	✓
45	00:00:29:28 --> 00:00:33:00	we were once unified harmoniously as one	Dahulu kita bersatu, harmonis sebagai kesatuan...	Transfer	The translator conveys the message of source language well and completely in the target language	✓
46	00:00:34:01 --> 00:00:36:02	until evil forces were awakened	sampai kekuatan jahat terbangun...	Transfer	The translator conveys the message of source language well and completely in the target language	✓

47	00:00:38:09 --> 00:00:39:18	shattering the peace	menghancurkan perdamaian...	Transfer	The translator conveys the message of source language well and completely in the target language	✓
48	00:00:40:09 --> 00:00:42:08	and dividing the five lands	dan membagi kelima tanah	Transfer	The translator conveys the message of source language well and completely in the target language	✓
49	00:00:43:06 --> 00:00:46:22	Raya, this isn't the world I want you to live in	Raya, aku tak ingin kau tinggal di dunia seperti ini	Paraphrase and Imitation	The translator doesn't use the same syntactic rules, but it has the same meaning and there is a name of a character: <i>Raya</i>	✓ Imitation
50	00:00:48:14 --> 00:00:51:25	To restore peace, I must find the last dragon	Untuk mengembalikan kedamaian, aku harus temukan naga terakhir	Transfer	The translator conveys the message of source language well and completely in the target language	✓
51	00:01:01:27 --> 00:01:02:26	Oh, mighty Sisu	Oh, Sisu Perkasa	Transfer and Imitation	The translator conveys the message of source language well and completely in the target language and Sisu is a character's name	✓ Imitation
52	00:01:05:08 --> 00:01:06:02	Hello?	Halo?	Transfer	The translator conveys the message of source language well and completely in the target language	✓

53	00:01:07:19 --> 00:01:11:14	We need you to defeat the evil with last of dragon magic	Kau perlu mengalahkan kekuatan jahat dengan sihir naga terakhir	Paraphrase	The translator changes the syntactic structure of the source utterance, but it still has the same meaning	✓
54	00:01:11:25 --> 00:01:13:17	I'm gonna be real with you	Aku akan jujur dengammu	Transfer	The translator conveys the message of source language well and completely in the target language	✓
55	00:01:13:23 --> 00:01:14:27	I'm not like the...	Aku bukan...	Condensation	The translator shortens the source utterance to make the text brief	✓
56	00:01:15:03 --> 00:01:16:16	the best dragon	naga terbaik.	Transfer	The translator conveys the message of source language well and completely in the target language	✓
57	00:01:17:22 --> 00:01:19:11	Okay, we need to keep going	Baik, kita harus terus bergerak	Transfer	The translator conveys the message of source language well and completely in the target language	✓
58	00:01:20:14 --> 00:01:22:01	Sisu, the world's broken	Sisu, Dunia menjadi rusak	Transfer	The translator conveys the message of source language well and completely in the target language	✓ Imitatio

59	00:01:22:15 --> 00:01:23:15	We're a warrior	Kami pejuang...	Transfer	The translator conveys the message of source language well and completely in the target language	✓
60	00:01:24:07 --> 00:01:25:10	assassins	penbunuh...	Transfer	The translator conveys the message of source language well and completely in the target language	✓
61	00:01:27:09 --> 00:01:28:09	and pickpockets	dan pencopet	Transfer	The translator conveys the message of source language well and completely in the target language	✓
62	00:01:28:19 --> 00:01:29:15	Hey!	Hei!	Transfer	The translator conveys the message of source language well and completely in the target language	✓
63	00:01:30:25 --> 00:01:32:04	You can't trust anyone	Jangan percaya siapa pun	Paraphrase	The translator doesn't use the same syntactic rules	✓
64	00:01:32:25 --> 00:01:33:28	Maybe it's broken,	Mungkin rusak...	Condensation	The translator shortens the source utterance	✓
65	00:01:34:13 --> 00:01:36:06	because you don't trust anyone	karena kau tak percaya siapa pun	Transfer	The translator conveys the message of source language well and completely in the target language	✓

66	00:01:36:22 --> 00:01:37:28	We really need your help	Kami sungguh butuh bantuannya	Transfer	The translator conveys the message of source language well and completely in the target language	✓
67	00:01:40:07 --> 00:01:42:01	My girl Raya and I gonna fix the world	Raya dan aku akan memperbaiki dunia	Imitation and Condensation	Raya is the name of a character in the movie, and the translator shortens the source utterance by deleting the word 'my girl'.	✗ Imitation
68	00:01:42:07 --> 00:01:43:28	> Yes! > I too wish to join	> Ya! > Aku juga ingin bergabung...	Transfer	The translator conveys the message of source language well and completely in the target language	✓
69	00:01:44:04 --> 00:01:46:11	this fellowship of Druun but-kickery!	dalam kelompok penandang bokong ni.	Paraphrase	The translator doesn't use the same syntactic rules	✓
70	00:01:52:12 --> 00:01:53:14	Hold on!	Pegangan!	Transfer	The translator conveys the message of source language well and completely in the target language	✓
71	00:01:55:02 --> 00:01:57:19	Oh, we're doing a jumpy thing! Sorry	Oh, kita mau melompat! Maaf	Condensation	The translator shortens the source utterance by deleting the word 'thing' to make the target brief	✓
72	00:01:59:21 --> 00:02:01:26	It may feel impossible	Mungkin terasa mustahil	Transfer	The translator conveys the message of source language well and completely in the target language	✓

73	00:02:02:04 --> 00:02:03:03	But sometimes	Namun terkadang...	Transfer	The translator conveys the message of source language well and completely in the target language	✓
74	00:02:03:25 --> 00:02:05:24	You just have to take the first step	kau perlu mengambil langkah pertama	Condensation	The translator shortens the source utterance to make the text brief	✓
75	00:02:12:28 --> 00:02:13:27	I just/shape change!	Aku berubah bentuk!	Transfer	The translator conveys the message of source language well and completely in the target language	✓ Condensation
76	00:02:14:03 --> 00:02:15:07	Dragons can do that?	Naga bisa melakukan itu?	Transfer	The translator conveys the message of source language well and completely in the target language	✓
77	00:02:15:13 --> 00:02:17:09	Look how close my butt is to my head!	Lihat seberapa dekat bokong dan kepalaku!	Transfer	The translator conveys the message of source language well and completely in the target language	✓
78	00:02:17:15 --> 00:02:19:21	It's gonna make digestion so much faster	Pencernaanmu akan jadi lebih cepat	Condensation	The translator shortens the source utterance to make the text brief	✓

Assessment of Quality

**SUBTITLING STRATEGIES AND QUALITIES OF THE MOVIE TRAILERS
FROM WALT DISNEY STUDIOS INDONESIA OFFICIAL YOUTUBE CHANNEL.**

Dwi Ruminingsih

163211080

List of Abbreviations

MO	= Moana	ACC	= Acceptability
RTL D	= Raya and The Last Dragon	GE	= Grammar Errors
TF	= Transfer	SPE	= Spelling Errors
PP	= Paraphrase	EOI	= Errors of Idiomaticity
CDS	= Condensation	READ	= Readability
IM	= Imitation	S&S	= Segmentation and Sporing
FE	= Functional Equivalence	P&G	= Punctuation and Graphics
SME	= Semantic Errors	RS&LL	= Reading speed and Line Length
STE	= Stylistic Errors		

Data Code - Timecode	Source Language	Target Language	FE			ACC			READ			Reasons
			SME	STE	GE	SPE	EOI	S&S	P&G	RS& LL		
01/MO/TF 00:00:03:27--> 00:00:05:09 1.82	For generations...	27 40 Dari generasi ke generasi..	-	-	-	-	-	-	-	-	-	✓
02/MO/TF 00:00:05:19--> 00:00:09:04 3.95	this peaceful island has been home to our family	49 46 pulau tenang ini adalah rumah keluarga kita. 7	-	-	-	-	-	-	-	-	-	✓
03/MO/TF 00:00:09:26--> 00:00:13:03 3.33	But beyond our reef, a great danger is coming	51 40 Tapi dibalik batu karang kita, ada bahaya besar datang. 8	-	-	-	-	-	-	-	-	-	✓
04/MO/TF 00:00:14:09--> 00:00:16:23 2.14	Legend tells of a hero	43 48 Ada legenda tentang seorang pahlawan... 5	-	-	-	-	-	-	-	-	018 PTNS	4/27/2013 13:48
05/MO/M 00:00:17:10--> 00:00:20:17 3.07	Who will journey to find the demigod. Maui	50 yang akan pergi mencari manusia setengah dewa, Maui.	-	-	-	-	-	-	-	-	635 MIND	✓
06/MO/TF 00:00:22:08--> 00:00:23:15 1.07	And together	14 Dan bersama...	-	-	-	-	-	-	-	-	-	✓
07/MO/TF 00:00:24:04--> 00:00:26:05 2.01	they will save us all	35 mereka akan menyelamatkan kita semua	-	-	-	-	-	-	-	-	-	✓

08/MO/IM 00:00:35:08--> 00:00:35:28 07:10	Maui!	5 Maui!	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓
09/MO/TF 00:00:39:04--> 00:00:39:19:15	A/boat!	3 Perahu!	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓
10/MO/IM 00:00:47:00--> 00:00:47:26	Maui... 0:26	4 Maui...	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓
11/MO/TF 00:00:48:03--> 00:00:49:06	Shapeshifter 1:03	18 Pengubah bentuk...	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0.15 ✓
12/MO/TF 00:00:50:04--> 00:00:51:28	demigod of the wind and sea 1:24	manusia setengah dewa A2 atas angin dan laut...	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1.11 0.24 ✓
13/MO/TF 00:00:52:27--> 00:00:53:22	I am Mo... 0:95	Aku adalah Mo...	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓
14/MO/TF 00:00:53:27--> 00:00:55:02	> Hero of man > What? 1:35	> Pahlawan manusia > Apa? 1.35	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓
15/MO/IM 00:00:55:09--> 00:00:56:22	It's actually "Maui, 1:13 Shapeshifter..	Yang benar adalah "Maui, pengubah bentuk... 0.4	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1.11 0.15 ✓
16/MO/TF 2:17 00:00:57:00--> 00:00:59:17	Demigod of the wind and sea. Hero of man.	manusia setengah dewa atas angin dan laut. Pahlawan manusia. 53	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0.15 0.26 ✓
17/MO/TF 00:00:59:23--> 00:01:01:13	I'm interrupt it. From the top	Aku interupsi. Dari awal. 23	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓

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18/MO/TF 00:01:01:19--> 00:01:02:26	Hero of man. Go 1.09	26 "Pahlawan manusia." Mulai.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0.5 Endok	24 CPS
19/MO/CDS 00:01:05:00--> 00:01:07:19 2.89	I am not going on a mission with some little girl	A3 Aku tidak mau menjalani misi bersama gadis kecil.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0.5 Endok 0.5	22 CPS
20/MO/TF 00:01:07:24--> 00:01:10:17 2.89	This is my canoe and you will journey to the...	Ini sampunku dan kau akan pergi ke Te...	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓
21/MO/PP 00:01:13:18--> 00:01:14:22 1.04	Did not see that coming	A1 Aku tidak menduga itu	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0.55 MINS	20 CPS
22/MO/PP 00:01:14:37--> 00:01:16:29	Ocean is a friend of mine 2.07	Laut adalah temanku.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓
23/MO/TF 00:01:18:18--> 00:01:21:07 2.89	First, we gotta go through a whole ocean of bad	A2 Pertama, kita akan melewati lautan yang buruk.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓
24/MO/IM 00:01:23:25--> 00:01:24:22	Kakamora 0.97	8 Kakamora.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓
25/MO/TF 00:01:24:27--> 00:01:26:05	Kaka.. What? 1.46	9 Kaka-Apa?	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓
26/MO/CDS 00:01:27:21--> 00:01:29:22	They're kinda cute 2.91	11 Mereka lucu	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓
27/MO/IM 00:01:42:03--> 00:01:43:27	Moana! I got you back 1.24	20 Moana! Aku menjagamu	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓

38/RTLD/PP 00:00:17:08--> 00:00:18:18	Okay, so here's the stitch 1,10	22 Baik, begini situasinya	-	-	-	-	-	-	-	-	-	0,5 intof	210 grs
39/RTLD/IM 00:00:19:02--> 00:00:20:23	This is Kumandra 1,21	Ini Kumandra	-	-	-	-	-	-	-	-	-	-	✓
40/RTLD/CDS 00:00:21:08--> 00:00:24:03 2,55	each land is named after a part of the dragon	27 Setiap tanah dinamai bagian dari naga	-	-	-	-	-	-	-	-	-	-	✓
41/RTLD/TF 00:00:25:03--> 00:00:25:25	Fang 0,22	Taring...	-	-	-	-	-	-	-	-	-	-	✓
42/RTLD/TF 00:00:26:01--> 00:00:26:22	Heart 0,21	Hati...	-	-	-	-	-	-	-	-	-	-	✓
43/RTLD/TF 00:00:26:28--> 00:00:28:08	Spine, Tail.. 1,8	Tulang, Ekor..	-	-	-	-	-	-	-	-	-	-	✓
44/RTLD/TF 00:00:28:14--> 00:00:29:12	and Talon 0,98	dan Kuku	-	-	-	-	-	-	-	-	-	-	✓
45/RTLD/TF 00:00:29:28--> 00:00:33:00 3,22	we were once unified harmoniously as one	40 Dahulu kita bersatu, harmonis sebagai kesatuan...	-	-	-	-	-	-	-	-	-	-	✓
46/RTLD/TF 00:00:34:01--> 00:00:36:02 2,01	until evil forces were awakened	33 sampai kekuatan jahat terbangun...	-	-	-	-	-	-	-	-	-	-	✓

47/RTLD/TF 00:00:38:09--> 00:00:39:18	shattering the peace 1.09	27 menghancurkan peradamaian...	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0.15 Sembah	75 CPS
48/RTLD/TF 00:00:40:09--> 00:00:42:08	and dividing the five lands 1.09	24 dan membagi kembali tanah <i>membagi tanah</i>	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	75 CPS
49/RTLD/IM 00:00:43:06--> 00:00:46:22 3.22	Raya, this isn't the world I want you to live in	50 Raya, aku tak ingin kau tinggal di dunia seperti ini	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	75 CPS
50/RTLD/TF 00:00:48:14--> 00:00:51:25 3.22	To restore peace, I must find the last dragon	51 Untuk mengembalikan kedamaian, aku harus temukan naga terakhir	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0.055 Minta	75 CPS
51/RTLD/IM 00:01:01:27--> 00:01:02:26 0.65	Oh, mighty Sisu	15 Oh, Sisu Perkasa	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	75 CPS
52/RTLD/TF 00:01:05:08--> 00:01:06:02	Hello?	5 Halo?	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	75 CPS
53/RTLD/PP 00:01:07:19--> 00:01:11:14 3.05	We need you to defeat the evil with last of dragon magic	62 Kami membutuhkan kekuatan Kau perlu mengalahkan kekuatan jahat dengan sihir naga terakhir	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0.125 Minta	75 CPS
54/RTLD/TF 00:01:11:25--> 00:01:13:17	I'm gonna be real with you 1.09	23 Aku akan jujur dengammu	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	75 CPS
55/RTLD/CDS 00:01:13:23--> 00:01:14:27	I'm not like the.. 1.04	12 Aku bukan...	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	75 CPS

56/RTLD/TF 00:01:15:03--> 00:01:16:16	the best dragon 1.15	maga terbaik.	—	—	—	—	—	—	—	—	—	—	✓
57/RTLD/TF 00:01:17:22--> 00:01:19:11	Okay, we need to keep going 1.05	Baik, kita harus terus bergerak 20	—	—	—	—	—	—	—	—	—	—	✓
58/RTLD/M 00:01:20:14--> 00:01:22:01	Sisu, the world's broken 1.02	Sisu, Dunia menjadi rusak 24	—	—	—	—	—	—	—	—	—	—	✓
59/RTLD/TF 00:01:22:15--> 00:01:23:15	We're a warrior 1.00	Kami pejuang... 15	—	—	—	—	—	—	—	—	—	—	✓
60/RTLD/TF 00:01:24:07--> 00:01:25:10	assassins 1.07	pembunuh...	—	—	—	—	—	—	—	—	—	—	✓
61/RTLD/TF 00:01:27:09--> 00:01:28:09	and pickpockets 1.00	dan pencopet	—	—	—	—	—	—	—	—	—	—	✓
62/RTLD/TF 00:01:28:19--> 00:01:29:15	Hey! 0.96	Hei!	—	—	—	—	—	—	—	—	—	—	✓
63/RTLD/PP 00:01:30:25--> 00:01:32:04	You can't trust anyone 1.25	Jangan percaya siapa pun 28	—	—	—	—	—	—	—	—	—	—	✓
64/RTLD/CDS 00:01:32:25--> 00:01:33:28	Maybe it's broken, 1.03	Mungkin rusak... 16	—	—	—	—	—	—	—	—	—	—	✓
65/RTLD/TF 00:01:34:13--> 00:01:36:06	because you don't trust anyone 1.95	karena kau tak percaya siapa pun 22	—	—	—	—	—	—	—	—	—	—	✓

66/RTLD/TF 00:01:36:22--> 00:01:37:28	We really need your help	28 Kami sungguh butuh bantuannmu	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0.5	→ 26 CRS
67/RTLD/IM 00:01:40:07--> 00:01:42:01	My girl Raya and I gonna fix the world	35 Raya dan aku akan memperbaiki dunia	3.5	-	-	-	-	-	-	-	-	-	-	-	-	-	0.75	→ 18 CRS
68/RTLD/TF 00:01:42:07--> 00:01:43:28	> Yes! > I too wish to join	> Ya! 31 > Aku juga ingin bergabung...	3.1	-	-	-	-	-	-	-	-	-	-	-	-	-	0.5	→ 25 CRS
69/RTLD/PP 00:01:44:04--> 00:01:46:11	This fellowship of Druun butt-kickers!	35 dalam kelompok pencandang bokong ini.	3.5	-	-	-	-	-	-	-	-	-	-	-	-	-	0.75	→ 17 CRS
70/RTLD/TF 00:01:52:12 --> 00:01:53:14	Hold on!	Pegangani!	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓
71/RTLD/CDS 00:01:55:02--> 00:01:57:19	Oh, we're doing a jumpy thing! Sorry	29 Oh, kina mau melompat! Maaf	2.9	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓
72/RTLD/TF 00:01:59:21--> 00:02:01:26	It may feel impossible	23 Mungkin terasa mustahil	2.3	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓
73/RTLD/TF 00:02:02:04--> 00:02:03:03	But sometimes	18 Namun terkadang...	1.8	-	-	-	-	-	-	-	-	-	-	-	-	-	0.75	→ 15 CRS
74/RTLD/CDS 00:02:03:25--> 00:02:05:24	You just have to take the first step	25 kau perlu mengambil langkah pertama	2.5	-	-	-	-	-	-	-	-	-	-	-	-	-	0.15	→ 18 CRS
75/RTLD/CDS 00:02:12:28--> 00:02:13:27	I just shape changed	19 Aku berubah bentuk!	1.9	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓

76/RTLD/TF 00:02:14:03--> 00:02:15:07	Dragons can do that? ^{1.0A}	7A Naga bisa melakukan itu?	—	—	—	—	—	—	—	—	—	—	—	0.15 — Sangat	4 23 CR5
77/RTLD/TF 00:02:15:13--> 00:02:17:09	Look how close my butt is to my head! ^{1.5A}	A1 Lihat seberapa dekat bokong dan kepalku!	—	—	—	—	—	—	—	—	—	—	—	0.15 — Sangat	more than 35 character (1A) 21 CR5
78/RTLD/CDS 00:02:17:15--> 00:02:19:21	It's gonna make digestion so much faster ^{2.0A}	4A Pencernanku akan jadi lebih cepat	—	—	—	—	—	—	—	—	—	—	—	—	✓