SUBTITLING STRATEGIES AND QUALITIES OF ADDRESSING

TERMS IN *CINDERELLA* FILM

THESIS

Submitted in Partial Fulfillment of the Requirements

For the Degree of Sarjana Humaniora

UNIVERSITAS ISLAM NEGERI
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Wassalmu'alikum wa rahmatullahi wa barakatuh

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DEDICATION

This thesis is dedicated to:

1. My beloved parents and my brother

2. My beloved lecturers of English Letters

3. English Letters 2019

4. English Letters Department of UIN Raden Mas Said Surakarta

5. My Almamater UIN Raden Mas Said Surakarta

MOTTO

"Tidak perlu mengukur segala sesuatu berdasarkan perasaanmu, terserah Allah hendak memberi kekayaan atau kemiskinan, kesenangan maupun kesedihan, kebahagiaan atau penderitaan. Cukup persiapkan dua hal, yang pertama sabar dan yang kedua syukur."

Emha Ainun Najib

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled "Subtitling Strategies and Qualities of Addressing Terms in *Cinderella* Film" 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 do the references are made.

If later that my thesis is proven has discrepancies, I'm willing to take the academic sanction in the form of repealing my thesis and academic degree.

Surakarta, 12th June 2023

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ABSTRACT

Arifah Rahmawati. *Subtitling Strategies and Qualities of Addressing Terms in Cinderella Film*. Thesis. English Letters Study Program, Cultures and Language Faculty, UIN Raden Mas Said Surakarta Surakarta.

Advisor   : SF Lukfianka Sanjaya Purnama, M. Hum.
Keyword   : Addressing Terms, Subtitle, Subtitling Strategy, *Cinderella*.

Addressing terms is a phrase or words which is used to address someone by spoken or written. The use of addressing terms is influenced by cultural values of the person. Therefore, addressing terms need to be translated by considering the cultural values of the target language. This research aims to analyze the subtitling strategy and the quality translation of addressing terms in the film *Cinderella*.

The researcher uses Wardaugh (2006) theory of addressing terms named title, first name, last name, nickname and combination. For the second research question the researcher uses Gottlieb's (1992) theory of subtitling strategies named expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, resignation. The last research question is analyzed based on Jan Pederson's (2017) theory of subtitling quality named functional equivalence, acceptability and readability.

This research uses descriptive qualitative method. The data of this research is word, phrase and sentences of addressing terms and the source of the data in this research is from the film Cinderella. The researcher uses movie as documentation to collect the data. The researcher asked validator to make sure the data is valid.

According the analysis there are 65 data of addressing terms, which title are 11 (16.92%) data, first name are 10 (14.06%) data, last name is 1 (1.06%) data, nickname are 38 (59.37%) data, and combination are 5 (7.81%). Nickname became the dominant data as a representation of closeness relationship among the characters. The subtitling strategy that is used from 65 data of addressing terms, which is Paraphrase are 15 (23.07%), Transfer are 25 (38.46%), Imitation are 10 (15.38%), Condensation 6 (9.23%), Deletion are 7 (10.76%), Resignation are 2 (3.07%). Transfer strategy became the most dominant strategy since the dominant type of addressing terms is affectionate nickname which tend to have equivalence meaning in the target language so the terms can be transferred. Related to the analysis of the quality of the subtitles of addressing terms, the results of the study show that in the Functional Equivalence aspect which are semantic errors and stylistic errors are classified into minor error. For the aspect of the Acceptability, there are grammar error, spelling errors, and idiomatic errors that are classified into minor error. For the aspect of the Readability, there are segmentation and spotting, punctuation and graphics and reading speed and line length which are classified into minor error.

ABSTRAK

Arifah Rahmawati. *Subtitling Strategies and Qualities of Addressing Terms in Cinderella Film.* Tesis. Program Studi Sastra Inggris Fakultas Adab dan Bahasa UIN Raden Mas Said Surakarta Surakarta.

Pembimbing : SF Lukfianka Sanjaya Purnama, M.Hum.

Kata Kunci : Istilah sapaan, Subtitel, Strategi Subtitling, *Cinderella*.

Istilah sapaan adalah frasa atau kata-kata yang digunakan untuk memanggil seseorang dengan lisan atau tulisan. Penggunaan istilah sapaan dipengaruhi oleh nilai-nilai budaya dari pelaku tutur. Oleh karena itu, istilah sapaan perlu diterjemahkan dengan mempertimbangkan nilai-nilai budaya bahasa sasaran. Penelitian ini bertujuan untuk menganalisis strategi subtitling dan kualitas terjemahan istilah sapaan dalam film *Cinderella*.

Peneliti menggunakan teori Wardaugh (2006) yaitu Title, Fisrt Name, Last Name, Nickname dan Combination. Untuk menganalisis strategy subtitel, peneliti menggunakan teori Gottlieb (1992) yaitu Expansion, Parafrase, Transfer, Imitation, Transkription, Dislocation, Condensation, Decimation, Deletion, dan Resignation. Sementra itu, untuk kualitas subtitle, dianalisis berdasarkn teori Jan Pederson (2017) tentang kualitas subtitling yaitu Functional Equivalence, Acceptability, dan Readability.

Penelitian ini menggunakan metode kualitatif deskriptif. Data penelitian ini adalah kata maupun frase yang mengandung kalimat sapaan. Sumber data dalam penelitian ini adalah dari film *Cinderella*. Peneliti menggunakan film sebagai dokumentasi untuk mengumpulkan data. Teknik validasi data dalam penelitian ini adalah dengan validator.

Berdasarkan hasil analisis terdapat 65 data istilah sapaan, yaitu Title sebanyak 11 (16,92%) data, First name sebanyak 10 (14,06%) data, Last Name sebanyak 1 (1,06%) data, Nickname sebanyak 38 (59,37%) data, dan Combination sebanyak 5 (7,81%). Nickname menjadi data yang dominan sebagai representasi kedekatan hubungan antar karakter. Strategi subtitling yang digunakan dari 65 data istilah sapaan, yaitu Paraphrase sebanyak 15 (23,07%), Transfer sebanyak 25 (38,46%), Imitasi sebanyak 10 (15,38%), Condensation sebanyak 6 (9,23%), Deletion sebanyak 7 (10,76%), dan Resignation sebanyak 2 (3,07%). Strategi transfer menjadi strategi yang paling dominan karena jenis addressing terms yang paling banyak digunakan adalah affectionate nickname yang cenderung memiliki padanan makna dalam bahasa targetnya sehingga istiluh kata sapaan tersebut dapat diterjemahkan dengan tranfer strategi. Terkait dengan analisis kualitas subtitle dari film *Cinderella,* hasil penelitian menunjukkan dalam aspek penilaian Functional Equivalence terdapat kesalahan semantic error dan stylistic error yang tergolong ringan. Untuk aspek penilaian Acceptability, terdapat kesalahan grammar error, spelling error, dan idiomatic error yang tergolong ringan. Untuk aspek penilaian Readability, terdapat kesalahan segmentation dan spotting, punctuation and graphic serta reading speed dan line length yang tergolong ringan.

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LIST OF ABBRIVATIONS

SL   : Source Language

TL   : Target Language

CDR : Cinderella

T   : Title

FN   : First Name

LN   : Last Name

N   : Nickname

C   : Combination

EX   : Expansion

PR   : Paraphrase

TR   : Transfer

IM   : Imitation

TRS   : Transcription

DS   : Dislocation

CN   : Condensation

DC   : Decimation

SME : Semantic Error

STE : Stylistic Error

GE   : Grammatical Error

SE   : Spelling Error

IE   : Idiomaticity Error

SS   : Segmentation and Spotting

PG   : Punctuation and Graphic

RL : Reading Speed and Line Length

CHAPTER I

INTRODUCTION

A. **Background of the Study**

In a conversation, people usually used specific terms to call their interlocutor. The choice of this name term is influenced by several aspect including the social values and the cultural background of the person. In a literary work, especially film, every genre and cultural background can influence the use of addressing terms. For example, a film with a romance genre will tend to use affectionate nicknames. This means that addressing terms can represent the topic or the theme of a film. In TV series *Bridgerton,* most of women called men with addressing term "My Lord" or "Your Grace" to show respect. This in inseparable from the cultural background of the film's setting, which is located in the British Empire where the people are known as upper class society (nobles). Therefore, the choice of addressing terms is usually uses terms that can show respect among the speakers.

Addressing term is a phrase or word, which is used to address someone by spoken and written (Yule, 2010:273). Addressing terms are only small part of a conversation but their use plays an important role in it. Addressing terms can reflect various social conditions in a society. For example, when two strangers meet each other for the first time, they will tend to use general addressing words such as *Sir* or *Miss*. This is due to *Sir* or *Miss* is a formal addressing terms that can convey politeness between two people. This phenomenon is often found in two strangers who do not know each other to maintain politeness in a conversation. Wardaugh

(2006) divides the types of addressing term into five categories they are: Title (T), Fist Name (FN), Last Name (LN), Nickname (N), and the combination of these forms. These types of addressing term will used in this research to find the addressing terms in the film *Cinderella*.

Not only through the daily life, the use of addressing terms can be seen from novel, short story, drama, film, and many others. Film was chosen as the object of this research because film is one of literary work that implements a real-life portrait including the use of addressing terms. This means the use of addressing term in the film obviously also influenced by the social aspects of any certain country, era, or culture as well. The appearance of addressing terms in a film generally occurs when the characters are having conversation with each other.

Since each language has different cultural characteristic, when a film is translated, the cultural values in the film must also be adapted to the target community. According to Eagleton (2016) culture can mean as (1) a body of artistic and intellectual work; (2) a process of spiritual and intellectual development; (3) the values, customs, beliefs and symbolic practices by which men and women live; or (4) a whole way of life. The definition above shows that culture has very complex elements. This sometimes causes difficulties in translation process. When the terms are translated, sometimes the meaning contained in the source language do not match and differ with the social and cultural terms of the target language. Therefore, the use of certain strategy is needed to translate any literary work.

In this research, translation strategy will be analyzed based on the theory from Gottlieb (1992). There are 10 types of translation strategy namely: Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation,

Decimation, Deletion, and Resignation. It should be noted that the different

contexts in the use of addressing terms also affect the strategies used to translate it.

To make it understandable, the researcher give example.

14/CDR/N/CN

SL	TL

Figure 1. Example of Data

ST: "Do not hit me, s**weet prince!**"

TT: "*Jangan pukul aku, **Pangeran!***"

"Sweet Prince" is addressing that uses Nickname type to call the

interlocutor. It means that there is specific relation between those two speakers.

Meanwhile, the translation strategy that use translate that term is Deletion since

there is a part of the source text which eliminated. The word "sweet" did not

translated as well due to some consideration like screen capacity or cultural

difference.

09/CDR/C/TR

SL	TL

Figure 2. Example of Data

ST : "**Mr.Cecil**",

TT : "*Tn.Cecil*"

On the film, the interlocutor has full name Thomas Cecil. It means that the type of addressing term uses above is Last Name prefixed by title at it. Since there are two types of type of addressing terms used at once, the type of addressing term above is included into Combination type. Through this type of addressing terms, the speaker wants to show respect to her interlocutor. Meanwhile the subtitling strategy that use to translate it is Transfer since there is a word in the target language that has equivalent meaning with the source language. Those two examples give an overview about the comparison of the using translation strategy in different context of addressing terms. Those examples show that different context of addressing term can influence the translation strategy used.

Although, by the existence of translation, people can learn and understand literature works easily, but not all the terms from the SL can be well translated to the TL. It is because the amount of difference in cultural structure and language

pattern between two countries. Therefore, measuring the translation works based on some standard categories become necessary to know the quality of the translation. In this research, the translation quality assessment of the film Cinderella will be analyzed based on Pedersen (2017) which divided translation quality assessment into three aspects namely Functional Equivalence, Acceptability, and Readability that well known as FAR model.

Related to this research, Falla Nour Rohmah in 2014 also wrote a thesis which is still in the translation field entitled *Sutitling Strategies of English Slang Expresions in the Indonesian Subtitle of TV Series: Hannah Montana Season 4*. The problem formulation in her thesis relates to the types of slang found in the TV series Hannah Montana, the translation strategy is used, and the last is the level of equivalence of meaning in the slang expressions found with the Indonesian translation. For the translation strategy, the writer uses the same theory, namely Gottlieb's, but for the quality of translation, the writer uses the theory put forward by (Bell, 1991).

Emianti (2021) also conducted a research entitle *An Analysis of Subtitling Strategies Used by the Third Year Students of English Education Department IAIN Surakarta in the Subtitle of "Little Red Riding Hood"*. The objective of the research is to describe subtitling strategies used by the third-year students of English Education Department IAIN Surakarta in composing the subtitle of "Little Red Riding Hood", describe the most dominant strategy and describe the students" understanding on the application of subtitling strategies in composing subtitle of "Little Red Riding Hood". The researcher used theory from Gottlieb (1992) to analyze those research objectives.

Dinda Fadila in 2020 also wrote a translation thesis entitled *Subtitling Strategies in Translating Speech Act In the Jumanji Film*. In this thesis, the writer puts forward 2 questions, namely the subtitling strategy that is applied in the thesis object and the second is how the strategy is applied in the thesis object. The translation strategy was analyzed using Gottlieb (2001) theory. Then for the realization of subtitling in the object of his thesis the researcher used Nababan (2012) theory based on 3 aspects namely accuracy, acceptability and equivalence.

Although these previous research also researched translation strategies, the object of research here is clearly very different. In this research, the object use addressing terms as its focus. In addition, this research also has a fairly longtime span, so it is possible that there have been developments in the world of translation which are increasingly advanced along with the times. Besides that, the theory of subtitling quality assessment used in these previous studies is different with the theory that used in this research.

In this study, the researcher also tried to analyze the strategy of translating the addressing terms in the Indonesian translation of the subtitle of the film *Cinderella*. The reason the researcher chooses this research is because there has been no research on the previous addressing term translation strategy. Secondly, there are many types of greetings used in this film, which do not only use names, but also use ridicule, close intimate relationships, kinship, and respect which are very interesting to see in terms of translation. This study also reveals what strategies are used by translators in translating the subtitles in the *Cinderella* film into Indonesian. Therefore, this research is very significant to do.

B. **Limitation of the Study**

The data of this study are taken from the film *Cinderella* in the official application Video Prime. In order to minimize the problem and make the analysis can be focused the researcher limit the field of this research. There are a lot of movie aspects that can be analyzed from the scope of translation, for example slangs expression, speech act, movie soundtrack, jokes, and many others. Analyzing the whole aspect in the movie will complicate the discussion of the problem and reduce the quality of the research. Therefore, in this case the researcher focused on the addressing terms that used by all the character in the film *Cinderella*.

C. **Problem of The Study**

1. What are the types of addressing terms found in the film entitled *Cinderella*?

2. What are the subtitling strategies of addressing term found in the film entitled *Cinderella*?

3. How is the subtitling quality of addressing terms in the film *Cinderella*?

D. **Objectives of the Study**

1. To describe the types of addressing terms found in the Film *Cinderella.*

2. To describe the subtitling strategies of addressing terms found in the film *Cinderella.*

3. To investigate the subtitling quality of the addressing terms in the film *Cinderella.*

E. **Significance of the Study**

The significance of the study contains some benefits from the research conducted. In general, this benefit can be categorized into 2, namely the theoretical benefits and practical benefits.

1. Theoretical Benefit

a. This research is expected to examine the theory of translation especially in subtitling strategies and its degree of equivalence with the target language.

b. The finding of the research hopefully gives some contribution for those to enrich the knowledge about the subtitling strategies that used in the film.

2. Practical Benefit

a. Practically this research is expected to give beneficial for the film industry especially for the scriptwriters, subtitlers, and film translator to be reference and the correction material so that the result of the subtitling translation will be better.

b. This research also can be useful for the other researchers as a comparison with their own research.

F. **Definition of Key Terms**

1. Subtitling

Subtitle is something that inseparable from movie production. Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that

appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off) Cintas (2014). In this research, Interlingual subtitling will be used to analyzed the Indonesian subtitle of *Cinderella* film based on the theory from Gottlieb (1992)

2. Subtitling Quality

Subtitling is one of Audio-visual Translation (AVT). A good translation fulfils its intention; in an informative text, it conveys the facts acceptably; in a vocative text, its success is measurable, at least in theory (Newmark, 1988:192). In this research, the quality of translation will be analyzed based on Pedersen (2017), which offers tentative general model for quality assessment in subtitle errors between language. That model is well known as FAR (functional equivalence, acceptability, readability)

3. Addressing Terms

Addressing term is a phrase or word, which used to address someone by spoken and written (Yule, 2010:273). In its application, the use of address term is affected by several condition in society like status, gender, age, and etc. In this research, the types of addressing terms are categorized into five types based on the theory proposed by Wardaugh (2006), they are: Title, First Name, Last name, Nickname, and Combination.

4. Cinderella Film

Cinderella is the film that produced by Colombia Pictures in 2021 and distributed by Amazon Studio. It is romantic-musical film based on the Fairy tale of the same name by Charles Perrault. This movie tells the

struggle of Ella (the main character) in achieving her carrier as dress designer in the patriarchal society. In other side, Prince Robert was required to find a wife for the matter of the kingdom's future. The journey of Prince Robert to find Ella is the main story of this movie.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Subtitling

a. Definition of Subtitling

Subtitle is something that cannot be separated from film translation. Subtitling is one of Audio-visual Translation (AVT). According to Karamitroglou (2000) 'Audiovisual Translation' is the term that used to what has been also called 'screen translation' or 'film translation'. This translation is commonly applied on TV programs or films that has function to transfer source language into certain forms to be understandable by target audiences whom they are not familiar with its source language. So, the main role for subtitling is to facilitate an access for the foreign viewers on audiovisual product in a foreign language. "Subtitling is defined as supplementing the original voice soundtrack by adding written text on screen, and dubbing is replacing the original voice soundtrack with another voice in another language" O'Connell in Ghaemi and Benyamin (2011: 40).

Subtitling is a type of translation, particularly in the audiovisual filed which includes dubbing, voiceover and audio description (Khalaf 2016: 122). Chuang (2006:372) defines subtitle translation as "intersemiotic" translation or intersemiotic translation. Jorge Diaz Cintas (2014:8) explained that "Subtitling may be defined

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

Based on the theory above, the translation of subtitles is translation from one language to another that showed in the bottom of the screen. Subtitles can be (1) intralingual subtitles namely the change from oral to written form in one language, (2) interlingual subtitles or diagonal subtitles, (3) bilingual subtitles, namely subtitles that displays two languages at the same time at the bottom of the screen.

b. Subtitling Process

Cintas and Remael (2014, 30-34) stated some process of subtitling. The process consists of the following phases:

1. Spotting

   Spotting is a process to define the in and out times of individual subtitles so that they are synchronized with the audio, and adhere to the minimum and maximum duration times, taking the shot changes into consideration.

2. Translation

   Translation means a process of translating the source language into the target language. Besides that, it is also localizing

and adapting the language while accommodating the characters permitted according to some criteria.

3. Correction

Correction is a process to ensure that the sentence structure, comprehension and overall flow of dialogue is correct. The text must be a natural text, which flows with the same punctuation, spelling rules and language conventions. The subtitles must be split so that they the viewers can easily understand them. Above all, they must not distract the viewer. Some of the basic principle criteria are: punctuation, line breaks, hyphens, ellipsis and italics.

4. Simulation

A film must be reviewed in a simulation session. Simulation session is a process of screening the subtitles on the video screen just as they will appear on the final product. Modifications of text and timing can be made during the simulation.

5. Laser

This step is used to engrave the subtitles, producing a black dust that obscures the new written text and make it necessary for the celluloid to be washed and dried again in a special machine immediately after the impression.

c. **Subtitling Standard**

Subtitle cannot be done only by the desire of the translator. A good subtitle must meet some standards proposed at least theoretically. In standardization of subtitling, Karamitroglou (2000)

defined that proposes there were some regulations, namely: (a) position on the screen, (b) segmentation and line length, (c) number of lines, (d) number of characters per line, (e) temporal parameter / duration, (f) punctuation, (g) spoken utterances and subtitled sentences, and (h) omitting linguistic items of the original.

1. Position on the Screen

Subtitles should be placed at the bottom of the screen, so that they cover an area usually occupied by image action which is of lesser importance to the general aesthetic appreciation of the target film. The line should be positioned at least 1/12 of the total screen height above the bottom of the screen in order to make the eye of the viewer does not have to travel a long distance towards the lowest part of the screen to read it. Space should also be provided on the horizontal axis in order to avoid the eye of the viewer to travel a long distance along the sides of the screen in order to read a subtitle line. The last, the image space should be provided to the left of the first character and at least 1/12 of the total screen width to the right of the last character, for each subtitle line.

Subtitles could be placed towards the upper part of the screen only in Extreme cases where visual material (linguistic or other) of vital importance to the appreciation and the comprehension of the target film was exposed at the predetermined part of the screen where subtitles would otherwise be inserted.

2. Segmentation and Line Length

Since the viewers' eye was more accustomed to reading text in a rectangular rather than a triangular format, the upper line and the lower line of a two-line subtitle should be proportionally placed as equal in length as possible. This is due to the conventional text format of printed material is rectangular. Taken into account the previous entry on "segmentation at the highest nodes," this means that the segmentation of subtitled text should be a compromise between syntax and geometry. The translator should prefer to sacrifice geometry if it's a must to sacrifice the one for the sake of the other.

3. Number of Lines

A maximum of two lines subtitles should be showed at a time. This rule is applied to make sure that no more than 2/12 of the screen image would be covered by subtitles at a time. In the case of a single-line subtitle, this should occupy the lower of the two lines, rather than the top line in order to minimize interference with the background image action.

4. Number of Characters per Line

Each subtitle line should allow around 35 characters. This rule is applied to make sure the that the subtitle is able to accommodate a satisfactory portion of the (translated) spoken text and minimize the need for original text reduction and omissions. The greater number of characters, attempting to fit over 40 per subtitle line, reduces the

legibility of the subtitles. It is because the font size is also inevitably reduced.

5. Temporal Parameter / Duration

The reading speed of the average viewers for a text of average complexity range between 150-180 words per minute, i.e., between 2 1/2-3 words per second. This means that a full two lines subtitle containing 14 16 words should remain on the screen for a maximum time of something less than 5 1/2 seconds. However, the readers would actually have to expand the estimate to around 6 seconds because one should also add about 1/4-1/2 of a second that the brain needs to start processing the subtitle it had traced. It should be noticed that equal to the importance of retaining a full two lines subtitle for at least 6 seconds to secure ample reading time, was the importance of keeping the same subtitle not more than 6 seconds because this would cause automatic re-reading of the subtitle, especially by fast readers.

6. Punctuation

To indicate the end of the subtitled sentence, full stop or period stop should be used right after the last character of a subtitle. To indicated the exchange of speakers' utterances presented either in a single flash as "static double text," or with the second speaker's exchanged as an "overlay" to the first subtitle line, i.e., as "dynamic double text." Dashes are used before the first character of each of the lines of a two-line subtitle. While question marks and exclamation points should be used to indicate a question or emphasis respectively,

just like in printed materials, positioned right after the last character of a subtitle (no space character inserted).

7. Spoken Utterances and Subtitled Sentences

Each spoken utterance should ideally correspond to a subtitled sentence. This is due to the viewers expect a correct and trusty representation of the source text. One of the basic ways to check the correctness and trustiness of the subtitle is by noticing if the number of the spoken utterances coincides with the number of the subtitled sentences. It means a good subtitle must be able to read soon after the viewers realize that the speaker has finished his/her utterance and before a new one begins. In this respect, merging or bridging two or more utterances into one subtitled sentence should be avoided as much as possible, unless spatiotemporal constraints strictly dictate it.

8. Omitting Linguistic Items of the Original

Omitting in general is something left out, not done, or neglected. Even so, there are some part of linguistic aspect that can be omitted. Categories of linguistic items that can be omitted were padding expressions, tautological cumulative adjectives/adverbs, and responsive expressions.

d. Type of subtitling

Gottlieb (1992) distinguished subtitling into two types; intralingual subtitling and interlingual subtitling.

1) Intralingual subtitling is a vertical, in the sense that involves taking speech down in writing, changing mode but not language.

This includes subtitling of domestic programmers for the deaf and the hard of hearing and subtitling of foreign-language programmers for the language learners.

2)   Interlingual subtitling is a diagonal, in the sense that the subtitler crosses over from speech in one language to writing in another, thus there is the changing in mode and the language.

e. Subtitling Strategies

In general subtitling is the textual version of the dialogue in films and television that generally showed at the same time as the dialogue is spoken. It can be defined as the transcription of film and TV dialogue presented simultaneously on the screen (Baker in Simanjutak and Basari, 2016: 21). In these activities some strategies are needed since the aspect of the language are very complex.

In this research the researcher uses the theory from an expert Gottlieb (1992). In this book Gottlieb classify the translation strategies into 10 strategies. Each of those strategies, have several specific characteristics as explained in the table below:

Types of strategy	Character of translation	Media specific type
1) Expansion	Expanded expression, adequate rendering (culture specific references etc.)	No
2) Paraphrase	Altered expression, adequate content (non-visualized language-specific items)	No
3) Transfer	Full expression, adequate rendering (slow, unmarked speech)	No

4) Imitation	Identical expression, equivalent rendering (proper nouns, international greetings etc.)	No
5) Transcription	Non-standard expression, adequate rendering (D; intended speech defects)	Yes
6) Dislocation	Differing expression, adjusted content (musical or visualized language-specific item)	Yes
7) Condensation	Condensed expression, concise rendering (mid-tempo speech with some redundancy)	Yes
8) Decimation	Abridged expression, reduced content (fast speech, low redundancy speech)	Yes
9) Deletion	Omitted expression, no verbal content (fast speech with high redundancy)	Yes
10) Resignation	Deviant expression, distorted content (incomprehensible or 'untranslatable' speech)	No

Table 1. Subtitling Strategies by Gottlieb

a. Expansion

Expansion refers to subtitling strategy that used when the source text requires an explanation or additional information because some cultural nuance not retrievable in source language.

Example:

SL: So, is this about you becoming a cop?

TL: *Jadi ini apa tentang keinginanmu untuk menjadi seorang polisi?*

(Zulfa & Napu, 2019)

In this example, the translator uses expansion strategy to translate the SL into TL. This can be seen by the additional translation of the terms "becoming a cop" into "*keinginanmu untuk menjadi seorang polisi*". The term "*keinginan*" is a word that is added by the translator which is actually do not exist in the original language. Therefore, the subtitling strategies used by the translator is Expansion.

b. Paraphrase

Paraphrase is one of subtitling strategies that depend on the personal interpretation of the translator. This strategy largely used when the source language has different syntactic structure with its translation in the target language. Therefore, the translator often uses different form of language that fits the target language.

Example:

ST: Get out the way.

TT: *Minggir.*

(Zulfa & Napu, 2019)

In this example, the translator uses Paraphrase strategy to translate the SL into TL. This can be seen by the choice of words that used by the translator to translate of the terms "get out the way" into "minggir". The term "minggir" is the translator's personal interpretation. Therefore, the subtitling strategies used by the translator is Expansion.

c. Transfer

Transfer refers to subtitling strategy that used when the text in the source language is translated using literal meaning as the source language.

Example:

ST: You just need to remember who you are again.

TT: *Kamu cuma perlu ingat diri kamu kembali.*

   (Black Box Movie, 2020)

In this example, the translator uses Tranfer strategy to translate the SL into TL. This can be seen by the original language "You just need to remember who you are again" is translated using its literal meaning which is "*Kamu cuma perlu ingat diri kamu kembali*. Therefore, the subtitling strategies used by the translator is Transfer.

d. Imitation

Imitation is a strategy that used when the source language and the target language have a common or same term to say or write the text. Commonly this strategy is used in text such as; people's name, places, title of book, title of film, country, brand products, and etc.

Example

   ST: Get eyes on the sniper!

   TT: *Lihat sniper.*

   (Zulfa & Napu, 2019)

In this example, the translator uses Imitation strategy to translate the SL into TL. This can be seen by the terms "Sniper" that is translated completely similar with the original language even when there is another subtitle options. Therefore, the subtitling strategies used by the translator is Imitation.

e. **Transcription**

Transcription refers to strategy that used when there's a nonsensical or untranslatable term in the source language like the use of third language. It is usually done by rewriting some certain text in the source language to fulfill the textual function about how the language should be used.

Example:

> **ST**: Fraulein, give me the box and I will help you up!
>
> **TT**: *Nona, berikan aku kotak itu dan aku akan membantumu naik!*
>
> (*Jungle Cruise* Movie, 2021)

In this example, the translator uses Transcription strategy to translate the SL into TL. This can be seen by the terms "*Fraulein*" of the original is translated into "*Nona*". As already known, that "*Fraulein*" is not part of English language. Therefore, the subtitling strategies used by the translator is Transfer

f. **Dislocation**

This strategy is used when the dialogue of source language consists some sort of special effect, for example a cartoon film

which contain silly song in it, where the translation of the effect is more important than the content.

Example:

ST: Something like… open sesame.

TT: *Misalnya seperti, "Sim-Sam Buka."*

(*Wishenproof* Movie Series, 2015)

In this example, the translator uses Dislocation strategy to translate the SL into TL. This can be seen by the terms "open sesame" is unusual terms. The translator must find another term that is more appropriate to the culture in the target language which is "*sim-sam buka*". Therefore, the subtitling strategies used by the translator is Dislocation.

g. Condensation

Condensation refers to strategy that used by shortening the text of the source language. Typically, this strategy is done by summarizing the useless word in the source language. Condensation strategy is often seen as a subtitle prototype, and many critics confuse quantitative reduction (from the number of words etc.) with reduced semantics. However, in condensation - as opposed to a decimation - subtitles do convey meaning and style to a large extent contents of the original.

Example:

ST: That's what I'm talking about.

TT: *Itu maksutku.*

In this example, the translator uses Condensation strategy to translate the SL into TL. This can be seen by the elimination of some terms from the source language "That's what I'm talking about" only into "Itu maksutku". Even though, there are still other translation option that can be used for example "Itulah yang aku maksutkan". Therefore, the subtitling strategies used by the translator is Condensation.

h. Decimation

Decimation is the strategy of subtitling translation that also can be called as an extreme condensation. This strategy usually used the text in the source language have a quarrel especially when the actors speak loudly and vastly. This strategy is adopted in order to adjust the timing of the voice from the actors and its subtitling. The specific difference between the deletion strategy is that this strategy reduced some words in the original language which is fast speech of some importance. Meanwhile the deletion strategy reduced some words in the original language which is fast speech and less importance.

Example:

ST: And when someone not nice, you see them sad or they cry.

TT: *Saat orang lain membuatnya sedih.*

(*Wishenproof* Movie Series, 2015)

In this example, the translator uses Decimation strategy to translate the SL into TL. This can be seen by the elimination of most terms from the source language "And when someone not nice, you see them sad or they cry" only into "*Saat orang lain membuatnya sedih*.". As can be seen the original language consists of 2 clause, but the translation only consists of single clause. Therefore, the subtitling strategies used by the translator is Decimation.

i. Deletion

Deletion refers to the subtitling strategies where the translator eliminates some parts of the text from the source language such in repetition, question tags, or filler word. The purpose of this strategy is to adjust the role of screen for subtitling.

Example:

ST: Haya, haya, haya.

TT: *Hai.*

(*Wishenproof* Movie Series, 2015)

In this example, the translator uses Deletion strategy to translate the SL into TL. This can be seen by the elimination of repetition words of the source language "Haya, haya, haya" only into "*Hai*". As can be seen the original language the words are repeat into three times, but the translation only consists of one word. Therefore, the subtitling strategies used by the translator is Deletion.

j. Resignation

Resignation strategy is used the translator cannotc find the translation solution of certain text from the source language and the meaning is inevitably lost. Automatically the text is not transferred into target language due to the text is untranslatable.

Example:

ST: Hup, hup, hup.

TT: - (No translation)

(*Wishenproof* Movie Series, 2015)

In this example, the translator uses Resignation strategy to translate the SL into TL. This can be seen by the loss of translation. It means that the terms in the source language are untranslatable. Therefore, the subtitling strategies used by the translator is Decimation

2. Subtitling Quality Assessment

Giving subtitle in a film is not easy as it seems. Some obstacles and difficulties must be experienced by many translators during the process of translation, even for skilled or professional translators. The difference of language pattern and culture may cause some shift in meaning in translation. Therefore, a subtitling quality assessment is needed to measure the extent to which the quality of a translation produced by a translator.

Some expert argue that the quality of translation tends to be relative. However, some special categories are somehow needed to determine the quality of translation. A good translation fulfils its intention; in an

informative text, it conveys the facts acceptably; in a vocative text, its success is measurable, at least in theory (Newmark, 1988:192). According to Nababan 2012, a quality of translation must meet three aspects, namely aspect of accuracy, acceptability, and readability.

In this research, the quality of subtitling will be analyzed based on Pedersen (2017), which offers tentative general model for quality assessment in subtitle errors between language. That model is well known as FAR (functional equivalence, acceptability, readability). Each of those categories will be explained bellow:

1. **Functional Equivalence**

   Equivalence in this FAR model for translation work refers to pragmatic equivalence. It means the translation work will be measured based on how well the message or its meaning is translated in translation subtitle. There are two kind of equivalence errors namely semantic error and stylistic error. Semantic error has score for its error: 0.5 for minor, 1 for standard, and 2 for serious error. Meanwhile, stylistic errors are not serious as semantic errors, because they only cause nuisance, not misunderstanding. The scores for stylistic error are 0.25 for minor, 0.5 for standard and 1 for serious.

2. **Acceptability**

   Acceptability means how well subtitles comply with the norms of the target language. Unusual or foreign translation are the highlighted mistake in this area. There are three kinds

of error in this area: 1) grammar error, 2) spelling error, 3) idiomaticity error. First, the scores for grammar error are 0.25 for minor, 0.5 for standard and 1 for serious. Second, the scores for spelling error are 0.25 for minor, 0.5 for standard and 1 for serious. Third, the scores for idiomaticity errors are 0.25 for minor, 0.5 for standard and 1 for serious.

3. **Readability**

Readability refers to how easy the translation to be processed by the reader. Readability issues are the following: error in segmentation and spotting, punctuation and reading speed, and line length. First, the scores for segmentation and spotting are 0.25 for minor, 0.5 for standard and 1 for serious. Second, scores for punctuation and reading speed are 0.25 for minor, 0.5 for standard and 1 for serious. Third, the scores for line length are 0.25 for minor, 0.5 for standard and 1 for serious.

3. **Addressing Term**

a. **Definition of Addressing Term**

A significant aspect that is important to pay attention in socializing among speakers in a community is on how speakers addressing each other. Forms of address are important for effective and successful communication. One can use different forms of addressing term to show his respects or fondness towards other people, or instead to insult or depreciate them. Addressing people appropriately needs the taking of several factors into

consideration, such as the social status or rank of the other, sex, age, family relationship, occupational hierarchy, transactional status, race or degree of intimacy.

Address forms are words that are used by speaker to address their interlocutor while they are communicating to them (Fasold, 1990: 1-2). As an important feature of interface between language and society, address forms can provide valuable sociolinguistic information about the interlocutors, their relationship and their circumstances. The most influential study of address form and social relationship was proposed by Brown and Gilman. They proposed two uses of pronouns led by two semantics; they are power and solidarity (Fasold, 1990: 3). The existence of power and solidarity in speaking community will determine the address forms choice.

b. **Type of Addressing Term**

In order to get clear overview about the research, the explanation of the theory should be elaborated in detail. To describe the type of addressing terms in the film *Cinderella*, the researcher uses the theory stated by Wardaugh (2006). In his book An *Introduction to Linguistic.* According to him, there are several types of addressing term that can be used to address someone. First address term by title (T), by first name (FN), by last name (LN), by nickname (N), and by some combination of these term, title and last name (TLN). These type of addressing term basically using name in addressing someone whether a first name, last name, or the combination among them. In addition, he also stated that addressing term using kinship

also can be showed in a conversation. As his statement "*Every Nuer (refer to Sundance people) child also has a clan name, but this name is largely ceremonial so that its use is confined to such events as weddings and initiations*" (Wardaugh,2006 :267). The way Nuer people give their baby clan's name indicate that there is a kinship within the clan. It is also giving the identity for the person that they are a member of any certain clan.

From the theory of Wardaugh 2006, the researcher categorizes the type of addressing terms into 5 categories as listed below:

1. **Title**

   Addressing term using title is applied to show respect and honor to the interlocutor. It shows inequality of power or relationship between the interlocutors. Typically, the use of this addressing term is when the interlocutor older than then the speaker or has a higher position or power.

   Example:

   ST   : That's thanks to you, **Lieutenant**.

   TT   **:** *Itu berkat kau, **Letnan***.

       (*Come Out Fighting*, 2023)

2. **First Name**

   First name refers to the addressing term that use the first word of someone's name. The use of addressing term commonly applied between friends and indicate close intimate relationship between them.

Example:

> **ST** : I assume she escape your grasp, **Axel**.
>
> **TT** : *Kurasa dia lolos dari genggamanmu. **Axel***.
>
> (*Jungle Cruise Movie*, 2021)

3. **Last Name**

Last name refers to the addressing term that use the last word of someone's name. The use of addressing term commonly prefixed with title.

> Example:
>
> **ST** : **Sam**, we had a deal, okay?
>
> **TT** : ***Sam**, kita punya kesepalatan, oke?*
>
> (*Jungle Cruise Movie*, 2021)

4. **Nickname**

Nickname is addressing term that used to show intimacy and familiarity between the interlocutor such as friends, family member, couple, etc. These special nicknames are commonly given by someone who have a close relationship with the addressee. The form of this addressing term is the most complex than the other such in pet-name and diminutive.

> Example:
>
> **ST** : Are you alright, **Love**?
>
> **TT** : Apakah kamu bauk-baik saja, **Cinta**?
>
> (Jungle Cruise Movie, 2021)

5. Combination

This addressing term is applied by combining the for previous types of addressing terms. The possible combination among those four previous types is as follow:

a. First name and last name

Example:

ST : Come on, **Buena Nina**.

TT : *Ayo,* ***Buena Nina***.

(*Jungle Cruise Movie*, 2021)

b. Title and Fist Name

Example:

ST : But the youngest son of **Kaiser Whilhem** wrote several articles about The Tears of the Moon.

TT : *Tapi putra bungsu* ***Kaisar Whilhem*** *menulis beberapa artikel tentang air mata bulan*.

(*Jungle Cruise Movie*, 2021)

c. First name and nickname

Example:

ST : Nice granny bag, **Little Jack**.

TT : *Tas nenek yang bagus* ***Jack Kecil***.

(*Puss In Boots 2*, 2022)

d. Title and last name

Example:

ST : It is, uhh, **Dr. Houghton**, right?

TT : *Ini, ehh,* ***Dr. Houghton*** *kan?*

(*Jungle Cruise Movie*, 2021)

e. Last name and nickname

Example:

ST : **Kai Old Friend**.

TT : ***Kai teman lamaku***.

(*Kung Fu Panda 3*, 2016)

f. Title and nickname

Example:

ST : Please inform **Captain Skippy** that I will be traveling alone from now on.

TT : *Tolong beri tau **Kapten Skippy** bahwa aku akan bepergian sendiri mulai sekarang.*

(Jungle Cruise Movie, 2021)

4. Cinderella Film

Figure 3. Cinderella Movie

Cinderella 2021 is a modern movie version of the original old fairy tales of the same name *Cinderella* that was written by Charles Perrault. This movie combines several genres into one epic work. Those are; romance, comedy, and fantasy. This movie was directed by Kay Cannon, an American producer, director, screenwriter, and actress. The story of this movie was also written by Kay Cannon

herself. Distributed by Amazon Studios, *Cinderella* was released on August 30, 2021 at Greek Theatre and released digitally on Amazon Prime Video on November 3, 2021. During its opening weekend, *Cinderella* became the most watched streaming movie. Starring Camila Cabello as Ella, Nicholaz Galitzine as Prince Robert, Idiana Mnmezel as Vivian, and Billy Porter as Fab G.

The story of this movie talks about the young woman, an orphan who lived with her stepmother and her two stepsisters, named Ella. Unlike the other girls who want to marry a successful man and being a wealth house wife, Ella has uncommon obsession to become a carrier woman as designer in a patriarchal monarchy culture which is immoderate for the custom of law at that time. Her effort to reach her dream faced many challenges from her continued family and the society. Fortunately, she is helped by the unique character Fabulous Fairy Godmother which physically is a man.

As the first King's son, Prince Robert, get mature, he urged to get married because it's the only requirements to become the next king. Even though, deep down in his heart, he didn't wish to be a king, whereas his little sister wants that position so hard.

B. Previous Study

Translation has an important role in today's digital industry. As the development in technology factors which supported by the globalization, it brings an enhancement in translation activity. The study of translation also doesn't stop as can be seen from the research on translation that is always undergoing updates and improved. This is also caused by the increasing challenge of translation activity in this modern era. Nowadays, the access to communicate, interact, or just read the

news or films increase in the global society. It means that the society's need for translation is also increasing. Therefore, the study of translation is still important to conduct in order to evaluate and re-examine the previous study of translation.

Many researchers have conducted the research in the field of translation. Some of them have the similar research related to subtitling strategies. Among that research often also have some purpose. Even so, doesn't mean that the research is exactly the same. In order to give some comparison researches related, the researcher will summarize those previous related study as follows.

First, the study conducted by Senja (2015) in her final project entitled *Subtitling Strategies of Slang Expression in the English and Bahasa Indonesia 'Good Will Hunting You' Movie Texts.* In her research she discussed a variety of slang expressions, its subtitling strategies and the degree of equivalence of the translation. In describing the variety of slang, Senja used the theory from Sumarsono and Partana Paina (2007: 15). For classifying the type of subtitling strategies, she used the theory proposed by Gottlieb (1992). The last theory that used by Senja is Bell's theory (1991: 6) in order to classify the equivalence of slang translation. In the result the use Creativity found as the most dominant type of slang expression that used in the film. For the translation strategies, Deletion strategies become the highest finding while for the degree of equivalence meaning, Partly Equivalent is the most dominant.

As a comparison with this research, clear distinction can be seen at the differences of the topic of the study. In Senja's research the topic of the research is about type of slang expression while this research focused on the type of addressing term. The result of the study is also giving an overview that not all of the text from

source language can be translated by only one dominant strategies. It is proved by the result of this study; the use of Transfer strategy is more dominant than the other strategy. It means that the different type of research object also influences the subtitling strategy that used to translated.

Rr. Gustin Zora Aveline in 2015 also wrote a thesis entitled *Subtitling Strategies and Translation Readability of the Indonesian Subtitle of Maleficent Movie*. In his thesis, there are 3 research questions, namely describing the subtitling strategy, analyzing the dominant subtitling strategy, and the last one is analyzing the translation readability of Maleficent's subtitles. The first research question was analyzed using Gottlieb's theory, the second question was analyzed independently by calculating the frequency and percentage of data appearing in each strategy until the most dominant data was found. The last question was analyzed using 13 informants who were asked to give a score to the translated text with a score of 1, 2, and 3. The description of the score is 1 = not readable, 2 = readable, and 3 = very readable.

There are several differences lies in the research topic. First, the research above discusses the research strategy as a whole of the films taken, while my research is more specific to analyze the translation strategy on addressing terms only. In addition, the object of the film taken is also different. Although the translation strategy is analyzed using the same theory, the quality of the translation is analyzed using a different strategy.

In correlation of the topic address term, Widiatama (2014) also has conducted the research entitled *A Sociolinguistic Analysis of Address Terms Performed by the Main Character in Runaway Jury Movie*. In his research

Widiatama discussed three points. First is the type of address term which described by the theory from Chaika (1982) and Wardaugh (2006). Second is the function of address term used by the main character in the film, and the last is the factors that affect the main characters in using any certain address term which still described using the similar theory used in the first problem statement. The result of the study showed the highest use of address term is First Name. The dominant function from the use of address term is To Show Respect and the highest social aspect that led the main character to use the address term is Particular Occasion.

From elaboration above, the differences between Widiatamaja's research and this research is the film that chosen. Furthermore, it is implied in the result of the study. It is due to in every film has its own characteristic, genre, and cultural background. Therefor it also affects the use of address term applied in it.

In 2019, Alfi Rahmawati and Teguh Setiawan also wrote a journal entitled *The Translation of Addressing System in the Movie Subtitle "Yowis Ben"* which was published in the journal Social Science, Education and Humanities Research. In this research, the author suggests how the strategy for translating addressing terms from the local language (East Java) into the national language (Indonesia) in the film Yowis Ben. The theory used by researchers is based on Gottlieb 2001.

The first difference lies in the approach taken in research. The research above uses a semantical and commicative approach while my research uses a socio-pragmatic approach. Apart from that, different source and target languages also have the opportunity to produce different translation strategies

There are several reasons why the topic of addressing terms and subtitling strategies is still important to be analyzed although it has already done in many

previous studies. First, the previous study mostly done in 2014 and 2015. Meanwhile, there's a lot of possibility that translation strategies are still developing until nowadays. Second, language is never-stop developing thing. Nowadays, there must be a lot of new terms and vocabularies which is need to be translated with a new strategy. The last is the source of the film is different with the previous studies, so the strategy must be different too.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

Research design refers to plans and the procedures for research to specific methods of data collection and analysis (Creswell, 2009). In this research, the researcher uses qualitative descriptive research based on an analysis of subtitling since the researcher analyzed the process of subtitling addressing term in a film entitled *Cinderella.* "Qualitative research is a research method based on the philosophy of postpositivism, used to examine the condition of natural objects, (as opposed to an experiment) where the researcher is the key instrument, sampling data sources are purposive and snowball, collection techniques are triangulation (combination), data analysis is inductive/qualitative, and qualitative research results emphasize meaning rather than generalization." (Sugiyono, 2010: 15). The goal of qualitative descriptive studies is a comprehensive summarization, in everyday terms, of specific events experienced by individuals or groups.

There are two fundamental reasons why the researcher employed a qualitative descriptive method. First, the objectives of the research are to analyze the types of addressing terms and their subtitling strategy. Thus, the data tend to require some description and explanation. Meanwhile, the percentages, charts or tables are merely the complementary things to support the findings. In this present study, addressing term is the main issue and some relevant theories are needed to support and validate the writer's opinion.

Second, the data collection was not randomly taken. The writer uses all addressing term found in the movie subtitle as the main data because they were chosen to deliver the findings. In addition, the present study did not use a large amount of data.

B. Data and Data Sources

Data is the object of research, the reality that is the focus of research, including places, participants, and events that surround the focus (Santosa, 2017: 52). The data is the utterance in English and Bahasa Indonesia translation or subtitle focusing on the addressing term on the whole movie. The data form in this research are words and phrases. Meanwhile, data source is the place where the data in research is obtained. In this case data source can be in the form of document, events, place, site, informant and many others depend on complexity of the research. The data source of this research is *Cinderella* (2021) from Prime Video.

C. Research Instrument

The research cannot possibly be completed without the instrument in it. In qualitative research, the instrument or research tool is the researcher himself (Sugiyono, 2010: 306). This is because the researcher's function is to determine the focus of the study, selecting informants as data sources, collecting data, assessing the quality of data, analyzing data, interpreting data, and making conclusions on everything. The things above are impossible to do except by the researcher herself. Therefore, in qualitative research, the researcher is an instrument of the research herself.

Besides that, there are also some supporting instruments that used by the researcher while conducting this research. The several tools like laptop, book,

paper, data package, and the other stationary things are also very important to help the researcher in finishing this research.

D. Data Collection Technique

In collecting data not just any way can be done, but must use certain techniques. Santosa (2017: 59) stated that there are four data collection technique related to the data source, namely observation, interviews, questionnaires, group discussions with special techniques and document analysis. Documentation data collection technique refer to the collecting data for research through some particular document. Documents can be in the form of writing, drawings, or monumental works of a person such as biographies, photographs, sketches, and films.

This research use documentation collecting data technique since the data of the film is taken from the film and its script. The application of documentation data technique is used to find the addressing terms that used by all the characters in the film *Cinderella*. This technique leads the researcher to find the objectives of this research regarding to the type of addressing terms in the film *Cinderella*.

The steps in the data collection technique are as follows:

1. Searching *Cinderella* film in the original application Prime Video.

2. Watching the *Cinderella* film with its original subtitling in several time to find the addressing terms in the source language.

3. Rewatching the *Cinderella* film and its Indonesian translation to match the addressing terms translation from the source language.

4. Capturing any dialogue consist of addressing terms in the film *Cinderella* using smartphone.

5. Classifying the addressing terms into 5 types based on the theory chosen.

E. Data Validation Technique

The validity of the data in a study must be proven so that the research becomes valid and reliable. Qualitative research generally uses triangulation techniques to check the validity of the data. Triangulation in credibility testing is defined as checking data from various sources in various ways.

In this research, the researcher uses validator to validate the data. A validator must meet some criteria regarding to the topic of the research. The validator of this research is Romdhoni Prakoso, M. Pd., and the validator have to meet some criteria as follows:

a) Have emphatics in linguistics.

b) Have completed at least a master's degree.

c) Have experience in translation field.

d) Have translation work

Besides that, to validate the translation quality measure, the researcher also uses rater. The rater of this research is Fatkhuna'imah Rhina Zulkarnain, M.Hum. Just like the validator, the rater must also meet some standards. The criteria are as follows:

a) Have primary research interest in translation studies.

b) Have completed at least a master's degree.

c) Have experience in translation field.

d) Have translation work.

F. Data Analysis Technique

The data analysis technique is based on Spradley (1979) which analyze the data into three steps namely: domain analysis, taxonomy analysis, and componential analysis. This analysis is used to reveal the system of cultural meaning that use by people. Those analysis will be explained bellow:

1. Domain analysis

Domain is any symbolic category that includes other categories and at least has one feature of meaning. The main purpose of this step is to find the social issues of the research. In this step, the researcher must be able to distinguish data and not data. In this research, the data is collected from the original movie *Cinderella* from Amazon Prime. Specifically, the data is utterance spoken by all the character of the movie which consist of addressing terms. This data will be analyzed based on the problem statement. Based on the explanation above, the domain analysis can be seen in the following table:

NO	(Source Language) SL	(Target language) TL	Addressing Terms
1	Good morning, Ella	Selamat pagi, Ella.	√
2	We should hold a ball	Kita harus mengadakan pesta	X

Table 2. Domain Analysis Table

2. Taxonomy Analysis

In short, taxonomy is a set of categories organize on the basis of a single semantic relationship. This analysis is used to build relationship between domain. Moreover, this analysis is also important to help the reader to understand about the

phenomenon of interest. In this analysis, the data must be categorized based on some theory into several types or categorizes. Based on the description, the taxonomy analysis can be seen in the following table:

NO	SL	TL	Types Addressing Terms				
			T	FN	LN	N	C
1							
2							

Table 3. Taxonomy Analysis of Addressing Terms Table

NO	SL	TL	Types of Subtitling Strategies									
			Ex	Pr	Tr	Im	Trs	Ds	Cn	Dc	Dl	Rs
1												
2												

Table 4. Taxonomy Analysis of Subtitling Strategies

No	SL	TL	Subtitling Quality								
			F			A			R		
			minor	standard	serious	minor	standard	serious	minor	standard	Serious
1											
2											

Table 5. Taxonomy Analysis of Subtitling Quality Table

3. Componential Analysis

Componential analysis in done to enable the reader to take all the contrast that have discovered, organize them into a systemic fashion, identifying the missing contrast and represent the components of meaning for any contrast set. In this analysis, the data should be placed into a table in a form of cultural symbols, in order to find the gap in domain analysis and to make the data clearly to be understood. The componential analysis can be seen in the following table:

Addressing Terms	Subtitling Strategies	Subtitling Quality									No Error	Total
		F			A			R				
		minor	Standard	serious	Minor	Standard	Serious	minor	Standard	serious		
T	PR											
	TR											
	IM											
	CN											
	DL											
	RS											
FN	PR											
	TR											
	IM											
	CN											
	DL											
	RS											
LN	PR											
	TR											
	IM											
	CN											

Addressing Terms	Subtitling Strategies	Subtitling Quality									No Error	Total
		F			A			R				
		minor	Standard	serious	Minor	Standard	Serious	minor	Standard	serious		
	DL											
	RS											
N	PR											
	TR											
	IM											
	CN											
	DL											
	RS											
C	PR											
	TR											
	IM											
	CN											
	DL											
	RS											

Table 6. Componential Table

4. Cultural Theme Analysis

Cultural theme is any cognitive principle, tacit or implicit, recurrent in a number of domains and serving as a relationship among subsystem of cultural meaning. The function of cultural theme analysis is to find the correlation among the research questions. In other word, cultural theme in this research is used to find the relationship among addressing terms, the type of addressing terms, and the quality of its translation. Furthermore, this analysis tries to reveal how the connection between domain and the cultural context.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Research Findings

In this chapter the researcher, the researcher presents the analysis of the data. There are two parts of this chapter namely research findings and discussions. The findings of this research are based on the problem statement of this research, first is the type of addressing terms in the film *Cinderella*, second is the type of subtitling strategies of addressing terms in the film *Cinderella*, and the third is the subtitling quality of addressing terms in the film *Cinderella*.

There are 64 data in this research. This data will be analyzed based on each problem statement.

1. The Types of Addressing Terms in *Cinderella*.

The first objective of this research is to find the type of addressing terms in the film *Cinderella*. To achieve the goal, each dialogue sentence is classified based on types of addressing terms. In order to ensure the correctness of the data, the data was checked by validator. The table below shows the type of addressing terms in the film *Cinderella*:

No.	Types of Addressing Terms	Frequency
1.	Title	11
2.	First Name	10
3.	Last Name	1
4.	Nickname	38
5.	Combination	5
Total		65

Table 7. Types of Addressing Terms

As shown in the table 1, there are five styles can be found in the *Cinderella*. It means that each type of addressing terms has at least a representation of the existing data. The descriptions are as follow: there are 11 datum included in type Title, 10 datum included in type First Name, 1 datum included in type Last name, 38 datum included in type Nickname and Combination with 5 datum. The analysis is as follow:

a. Title

Title emphasizes the use of addressing terms for speech actors who do not have an equal relationship. This type of addressing terms commonly used when the interlocutor has a higher position or status. Therefore, this type is used in order to give respect to the interlocutor. There are 11 types of Title types in this research, some explanations can be seen below:

22/CDR/T/TR

SL	TL

Figure 4. Cinderella talks to King Rowan

ST   :" I'm sorry, **Your Highness**!"

TT   :"*Maafkan aku, **Yang Mulia**!*"

The context of the utterance above is when Cinderella asked apologize to King Rowan because she sat on King Rowan's father statue. Cinderella did that action because she could not see the front view at the "Changing of the Guard Ceremony". King Rowan became angry when he realizes Cinderella's behavior. Therefore, Cinderella asked apologize to king Rowan by saying "I'm sorry, Your Highness". Those addressing term is included to Title because the use of this addressing terms is to show respect and indicates inequality of power.

44/CDR/T/TR

SL	TL

Figure 5. Cinderella talks to Step Mother

SL : "I'm not accustomed to being among the nobility, **Your Grace**"

TL : *"Aku tak terbiasa bersama bangsawan, **Yang Mulia**"*

The conversation above was happened at ball. Vivian accidentally met Cinderella but she could not recognize her because Cinderella was under the magic from the Fabolous God Mother. With all her humility, Vivian greeted Cinderella and admit that she is unfamiliar with the noble custom by saying "I'm not accustomed to being among the nobility, Your Grace". The addressing terms above are includes into Title since the use of that addressing terms is a sign to show respect and honor.

Beside datum 22 and 44, the Title type from *Cinderella* can be seen in datum 15, 20, 27, 29, 30, 38, 50, 51 and 55.

b. First Name

The use of this type of addressing terms indicates equality, familiarity and intimacy between the interlocutors. Besides that, the use of First Name is also can be used as an effort to assert some power. There are 9 types of addressing terms in this research, the examples are as bellow:

17/CDR/FN/IM

SL	TL

Figure 6. Queen Beatrice talks to Prince Robert

SL   : "Well, perhaps you should marry the sea monster, **Robert**"

TL   : *"Menikahlah dengan monster laut, **Robert**"*

The context of the utterance above is when King Rowan forced Prince Robert to marry Prince Laura so the kingdom's territory can extend to the sea monster's territory. Queen Beatrice, who is wise and always gives freedom to Prince Robert, refuses the King's demand by insinuating and said "Well, perhaps you should marry the sea monster, Robert". Since the utterance is spoken by the mother and his child so the type of those addressing terms is First Name. This is used to show familiarity between the addressee and addressee.

23/CDR/FN/IM

SL	TL

Figure 7. Prince Robert talks to Wilbur

SL   : "It works, **Wilbur**"

TL   : *"Bisa, **Wilbur**"*

The context of the utterance above is when Prince Robert wanted to disguise into a common citizen to find Cinderella. Wilbur, who is his best friend, objected to Prince Robert plans and denied that his friend's effort would succeed. Prince Robert tried to convince Wilbur by saying "It works, Wilbur". This type of addressing term is included to first name since the use of it is to show closeness between friends.

Beside datum number 17 and 23, First Name type can be seen in datum 07, 10, 11, 18, 47, 52, 53, 57 and 58.

c. Last Name

The use of addressing terms last name indicates that the speaker wants to show that his position is more superior than the addressee. This means that the use of this type of addressing terms is also indicates

inequality of power and status. There is only one type of this addressing terms in this research. the following is the explanation:

O1/CDR/LN/IM

SL	TL

Figure 8. Mr. Cecil visiting Cinderella house

SL : "Good morning, **Ella**"

TL : *"Selamat pagi, **Ella**"*

The context of the utterance above is when Mr. Cecil visited Vivian's house to check on Cinderella. He brought some fruits to Cinderella in order to get her attention. He greeted Cinderella by saying "Good Morning, Ella". As already known that Cinderella name consist of two words. First is Cinder which is often assumed to be dust because her bed is in a dirty basement with rats. Second is Ella which is a given name from her mother. Therefore, the addressing term above are included into Last Name.

d. Nickname

A nickname is a phrase used in conversation to indicate closeness and familiarity between the parties involved, such as friends, relatives, a relationship, etc. This type of addressing term's form is more complicated

than the others, including pet-name and diminutive. There are 38 addressing

terms in this type. The following are the example of the explanation:

45/CDR/N/CN

SL	TL

Figure 9. Queen Tatiana greets Cinderella

SL   : "Excuse me, **my dear**"

TL   : *"Permisi, **Sayang**"*

The utterance above happened when Queen Tatiana was

mesmerized by Cinderella dress. She was intended to ask Cinderella where

she bought the dress. Since that event was their first met Queen Tatiana

greeted Cinderella by saying "Excuse me, My Dear". This type of

addressing term is included into Nickname.

43/CDR/N/TR

SL	TL
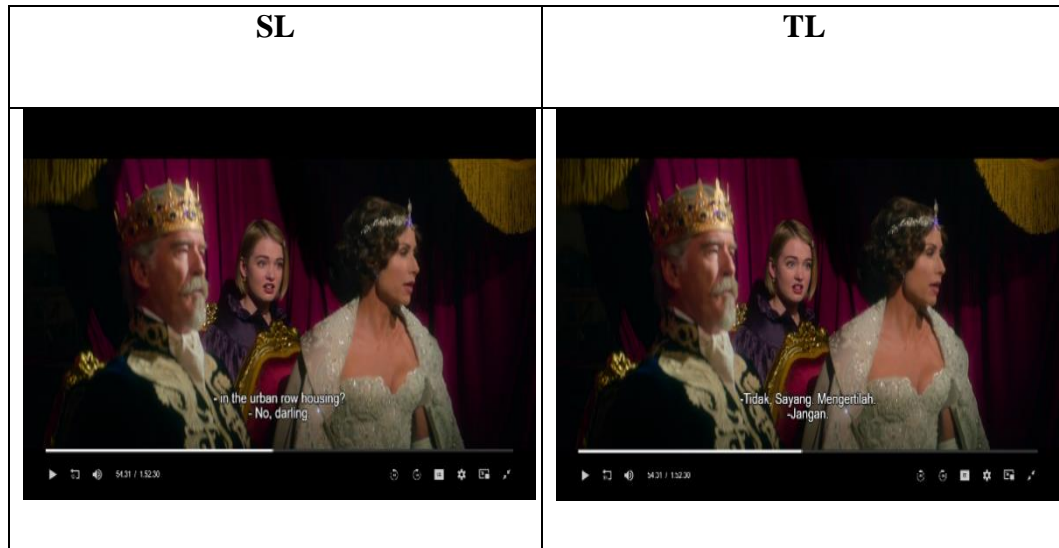
Figure 10. King Rowan talks to Princess Gwen

SL : "No, **Darling**"

TL : *"Jangan"*

The utterance above consists of addressing term Darling. Context of the conversation above is when Princess Gwendolyn wanted to tell her idea about reducing poverty in the urban row housing to her parents. King and Queen who were busy observing Prince Robert rejected their daughter proposal by saying "No, Darling". Sinte the use of addressing term Darling is used as a sign of closeness and familiarity among the family, therefore this addressing term is included into Nickname.

Beside datum 43 and 45, the Nickname type can be seen in datum 02, 03, 04, 05, 06, 08, 12, 13, 14, 16, 19, 21, 24, 25, 26, 28, 31, 32, 33, 34, 35, 36, 37, 39, 40, 41, 42, 49, 54, 56, 59, 60, 61, 64, and 65.

e. **Combination**

This type of addressing terms is a combined form of several types of addressing terms into ono unified name. Combination is used to meet

several functions such as to show unfamiliarity between the speakers, as a sign of inequality, and to show respect to the addressee there are 5 addressing terms in this type. The examples are as follows:

46/CDR/C/TR

SL	TL

Figure 11. Queen Tatiana talks to Cinderella

ST : "**Queen Tatiana**"

TT : *"Ratu Tatiana"*

The context of the utterance above is when Queen Tatiana is being addressed Your Highness by Cinderella. Queen Tatiana who felt that uncomfortable with that name asked Cinderella to call her Queen Tatiana instead. She felt that addressing term Your Highness is more appropriate for her late husband whom she had killed to get the throne. Even though rater surprised, Cinderella then improved her words by saying "Of course, Queen Tatiana".

This addressing term combine two types of addressing terms into one combination. First is the word "Queen" which is included into Title type of addressing term. The second is the word "Tatiana" which is

included into Fist Name type of addressing term. Therefore, Queen Tatiana is included into Combination type of addressing term. Beside the datum 46, the Combination type can be seen in datum 09, 48, 62, and 63.

2. **The type of Subtitling Strategy of Addressing Terms in the film** *Cinderella*

The second objective of this study is to find out subtitling strategies of addressing terms in the film *Cinderella*. In order to achieve the goal, each addressing terms was classified based on several strategies of subtitling. The data was validated by validator to get the correctness of subtitling strategy. The table below shows subtitling strategy of addressing terms has found:

No.	Types of Subtitling Strategy	Frequency
1.	Paraphrase	15
2.	Transfer	25
3.	Imitation	10
4.	Condensation	6
5.	Deletion	7
6.	Resignation	2
	Total	65

Table 8. Subtitling Strategies

As shown in the table above, there are only five strategies that used in the subtitle of addressing terms in the film *Cinderella*. They are Paraphrase, Transfer, Imitation, Condensation, Deletion, and

Resignation. The most widely used strategy is Transfer, while the least used strategy is Resignation. Paraphrase and Imitation are also strategies that are often used after transfer. The analysis is as follow:

a. **Paraphrase**

Paraphrase is a strategy that used when the translator uses his personal interpretation to translate some terms from the source language. As for terms that can be paraphrased, only certain terms are not visualized by the speech actor. There are 16 data that are included into this strategy. The several explanations are provided below:

26/CDR/N/PR

SL : "**You street urchin**"

TL : "*Gembel*"

In this case, the translator used Paraphrase strategy to translate the utterance above. This can be proved by looking for the literal meaning of the utterance "you street urchin" which should be translated into "kamu bulu babi jalanan". Since the literal meaning of that terms is uncommon in the target language, misunderstanding will occur if the literal meaning of the source language is still used. Therefore, the translator prefers to translate the term into "Gembel". By using this strategy, the message of the ST is conveyed.

48/CDR/C/PR

SL : "No, **My Queen.**"

TL : "*Tidak, **Yang Mulia**.*"

Here, the translator translated *My Queen* into *Yang Mulia* in the target language. Literally, the meaning of the source language My Queen is *Ratuku*. The term *Ratuku* is uncommon if it used in the target language. Therefore, the translator prefers to translate the term into *Yang Mulia*. Beside the use of *Yang Mulia* term is more common in the target language. The use of *Yang Mulia* term is more represent the cultural custom of the target language which is prefer to use respectful term to the royal family. Although using the paraphrase strategy, the translator conveys the message of source langue in the target language.

Beside datum number 26 and 48, the Paraphrase strategy can be seen in datum 04, 13, 21, 25, 32, 36, 41, 49, 51, 54, 61, 63, and 65.

b. Transfer

Transfer is the strategy of completely, correctly, and precisely translating text from one language into another. This strategy can be applied if there are equivalent references and meanings between the source language and the target language. There are 23 data, which is the most frequently used, in this strategy. The several explanations are provided below:

38/CDR/T/TR

SL : "What's that, **Prince**?"

TL : *"Apa, **Pangeran**?"*

The utterance above is using strategy Transfer. This strategy is used because the literal meaning of the source language Prince, which is Pangeran, has an equal meaning in the target language.

59/CDR/N/TR

SL : "Oh, **My Love**"

TL : "*Cintaku*"

In this case, the translator translated "My Love" into "Cintaku" in the target language. This means the translator used Transfer strategy to translate the term. It is because the literal meaning of the source language "My Love" is "Cintaku". In the target language the term Cintaku has an equal meaning with My Love. Through this strategy, the translator can convey the message of the source language.

Beside the datum 38 and 59, the Transfer strategy can be seen in datum 05, 07, 08, 09, 16, 19, 20, 22, 24, 27, 28, 29, 30, 31, 33/CDR/N/TR, 35, 40, 43, 44, 46, 50, 60, and 62.

c. **Imitation**

Imitation refers to a strategy that keeps the same forms. It is frequently used with names of persons and places. The technique is applicable to proper nouns and greetings. There is no further justification or point of view modification since the subtitle keeps the discourse consistent with the original language translation. There are 12 data thata re included into this strategy. The illustration is shown below.

18/CDR/FN/IM

SL : "Leave us, **Gwen**."

TL : *"Tinggalkan kami, **Gwen**."*

In this case, the translator does not translate the term Gwen in the target language. Since Gwen is a name of people, it is forbidden to change the term in the target language. Since the translator retain the use of the term

Gwen in both source language and target language, this means the translator used Imitation Strategy.

52/CDR/FN/IM

SL : "**Bea** please, you know I love you."

TL : "***Bea**, ayolah. Aku mencintaimu*."

Here, the translator does not translate the term Bea in the target language. It's already known that term "Bea" is special given name from King Rowan to Queen Beatrice. Therefore, the term Bea is retained in the target language. Since the translation result of the term Bea is imitate the term from the source language, so the subtitling strategy that used by the translator is Imitation.

Bside datum number 18 and 52, the Imitation strategy can be seen in datum 01, 10, 11, 17, 23, 47, 53, and 57.

d. Condensation

Condensation refers to the subtitling strategy of reducing the length of the text in the most efficient manner. It is used when there is over extensive dialogue. There are 5 data that are included into this strategy. The example explanations are as follow:

14/CDR/N/CN

SL : "Do not hit me, **Sweet Prince**."

TL : "*Jangan pukul aku, **Pangeran**.*"

The utterance above consists of addressing term *Sweet Prince*. In this case, the translator translated the term "Sweet Prince*"* only into "Pangeran*"*. Whereas, if the term Sweet Prince is literally translated into a

complete translation, it should be Pangeran Yang Manis. Here, there are some parts of the translation were deleted. It is because the word Sweet or Manis in the target language is tend to use to call women rather than men. Therefore, the subtitling strategy that used by the translator to translate the term Sweet Prince is Condensation.

39/CDR/N/CN

SL   **:** "Look at you, **Little disgusting creatures**."

TL   **:** "*Lihatlah, **Makhluk-makhluk menjijikkan.***"

The utterance above consists of addressing term "Little disgusting creature". The translator translated this term into "makhluk-makhluk menjijikkan". Meanwhile, the literal complete translation of the term little disgusting creatures should be "makhuk-makhluk kecil menjijikkan". Here, there are term Kecil is deleted by the translator. This is due to the highness of reading speed while the length of line is limited. Therefore, the subtitling strategy that used by the translator is Condensation.

Beside datum number 14 and 39, the Condensation strategy can be found in the datum 15, 37, 34, and 45.

e. **Deletion**

Deletion refers to the subtitling strategy that eliminates all the part of the text. This strategy is used when there are speeches that too fast while the redundancy is high. This strategy is applied in order to adjust the temporal parameter duration between the source language and the target language. There are 7 data uses this strategy. The examples are as follow:

03/CDR/N/DL

SL : "Please, **Girls**, we're gonna be late."

TL : "*Ayolah, kita akan terlambat.*"

The utterance above consists of addressing terms "Girls". In the target language, the term "Girls" has a literal meaning "Gadis". Meanwhile, in the target language the translation of Girls is deleted. This means the translator used Deletion strategy to translate the term due to the speech speed of the actress was so fast and the translator have to adjust the line length of the subtitling translation.

12/CDR/N/DL

SL : "Oh, Boy, she's got a heavy feet."

TL : "*Gawat, langkahnya berat.*"

The utterance above consists of addressing terms "Boy". In the target language, the term "Boy" has a literal meaning "anak laki-laki". Meanwhile, in the target language the translation of Boy is deleted. This means the translator used Deletion strategy to translate the term due to the speech speed of the actress was so fast and the translator have to adjust the line length of the subtitling translation.

Beside datum number 3 and 12, Deletion strategy can be seen in datum 42, 55, 56, 58, and 64.

f. Resignation

When the translator is unable to locate a translation solution for a particular text from the source language, the resignation strategy is used. In the other words, the text cannot be translated due to the text is

untranslatable. There are only 2 data included in this strategy. The explanations are as follow:

02/CDR/N/RS

SL **:** "Take that, **Birds**."

TL **:** "*Yang itu dahulu.*"

In this case the translator does not translate the term, "Birds". The literal meaning of the source language Birds is "Burung". The term "Burung", as a people's name is uncommon in the target language. If the literal menaing of the term Bird is still translated, it will cause misunderstanding to the viewer. Since there is no equal meaning in the target language that can convey the message from the source language, therefore the translator used Resignation strategy or did not translate the term. Beside datum number 02, Resignation strategy can be found in datum 06.

3. **Subtitling quality of addressing terms in the film** *Cinderella*

To analyze the subtitling quality of addressing terms in the film *Cinderella*, the researcher used the theory proposed by Jan Pedersen. This theory is well known as FAR model. This model is a tool for analyzing subtitle error by utilizing three criteria: (1) functional equivalence, (2) acceptability, and (3) readability. These factors are used to determine if the subtitle is appropriate for the reader or viewer when watching the film. To ensure the correctness of the subtitling quality score, the researcher asked rater to give the score for the data.

prime

a. Functional Equivalence

Functional equivalence is one of subtitling quality which its function is defining the accuracy of the subtitle. It is revealed do subtitles convey speaker's meaning or not. There are two aspects in this area. First is semantic error and the second is stylistic error. Semantic error focuses on the meaning of the word, phrase, utterance or expression. Whether the message is conveyed or not is being the focus of this part. For the score of semantic errors Jan Pederson gives 0.5 for minor, 1 for standard, and 2 for serious. Meanwhile, Stylistic error focuses on erroneous terms of adders, wrong register or language that is out of tune with the style of original. The score is 0.25 for minor, 0.5 for standard, and 1 for serious.

The table below shows quality assessments of Functional Equivalence aspect in addressing terms in the film *Cinderella*. One point called no error is added by the researcher to classify the data whose translation is correct. The table below shows functional equivalence quality of addressing terms subtitle in the film *Cinderella* that rater has found:

Quality Assessment			Total Data Error	Total Score	Final Score
Functional Equivalence	**Semantic Error**	**Minor (0.5)**	2	1	0.27 (minor)
		Standard (1)	9	9	
		Serious (2)	4	8	
	Stylistic Error	**Minor (0.25)**	10	2.5	0.08 (minor)
		Standard (0.5)	2	1	
		Serious (1)	3	3	

Table 9. Functional Equivalence

1. Semantic Error

   As the table above, there are 2 data that included into minor error which are in datum 41 and 51. There are 9 data included into standard error: 02, 03, 06, 12, 15, 37, 39, 56, 58. There are 4 data included into serious error: 42, 55, 61, 64. The are 50 data has no error at all. To determine the overall subtitling quality in semantic aspect, the total score is collected. After that all the total score is added and then the total score is divided with total data, which is 65. The final score from the calculation is 0.27 which is included into minor error. It means the overall mistake in semantic aspect is minor.

   The example from the data:

   41/CDR/N/PR

   SL   : Ok, focus, **People**.

   TL   : *Baik, fokus **Semuanya**.*

Based on the perspective from the rater, the subtitling quality from the aspect of semantic is less precise. This is due to the addressing term from source language (41SL) was not translated into its literal meaning. Therefore, this data included into serious error.

03/CDR/N/DL

SL   : Please, **Girls**, we're going to be late

TL   : *Ayolah, kita akan terlambat.*

The datum 03SL based on the perspective from the rater consist of addressing term "Girls" which means "gadis-gadis" in the target language. Meanwhile in the subtitle (03TL) the addressing terms Girl was not translated. Therefore, the datum above includes into standard error.

42/CDR/N/DL

SL   **:** Tell'em **Fab G**

TL   **:** -

The datum 42SL was not translated at all to the target language. Therefore, from the perspective of the rater, this datum includes into serious error.

2. Stylistic Error

As shown in the table above, there are 10 data that included into minor error: 02, 03, 06, 12, 15, 37, 39, 41, 51, and 58. There are 2 data included into standard error: 56 and 61. There are 3 data included into serious error: 42, 55, and 64. There are 50 data that has no error at all. To determine the overall subtitling quality in semantic aspect, the total

score is collected. After that all the total score is added and then the total score is divided with total data, which is 65. The final score from the calculation is 0.08 which is included into minor error. It means the overall mistake in stylistic aspect is minor.

The example from the data:

15/CDR/T/DS

SL : We got news for you **ladies and gents**.

TL : *Ada berita untuk **kalian***.

The addressing term "ladies and gents" of the datum (15SL) above was translated into "kalian" in the target language. Based on the perspective from the rater, the meaning of the term is distorted and make the stylistic aspect less precise (15TL). Therefore, the datum above is included into minor error.

64/CDR/N/DL

SL : Ohh, **Man**.

TL : -

Since the datum above was not translated at all, the stylistic quality from of the text can be measured. In the other word the stylistic aspect of the term is gone. From the perspective from the rater, this datum included into serious error.

b. Acceptability

Acceptability focuses on how well the target text adheres to the standards of the target language. This component consists of three parts: (1) grammatical error that concentrate on the grammar of the target text. (2)

Spelling error that concentrate on the spelling of the target subtitle or incorrect writing. The three (3) idiomatic error that emphasis on utilizing an idiom whether it is acceptable for the target language or not. Scores range of the third parts are same, that are 0.25 for minor, 0.5 for standard, and 1 for major errors

The table below shows quality assessments of Acceptability aspect in addressing Terms in the film *Cinderella*. One point called no error is added by the researcher to classify the data whose translation is correct. The table below shows acceptability quality of addressing terms subtitle in the film *Cinderella* that rater has found:

Quality Assessment			Total Data Error	Total Score	Final Score
Acceptability	Grammar Errorprime	Minor (0.25)	10	2.5	0.10 (minor)
		Standard (0.5)	1	0.5	
		Serious (1)	4	4	
	Spelling Error	Minor (0.25)	11	2.75	0.09 (minor)
		Standard (0.5)	1	0.5	
		Serious (1)	3	3	
	Idiomaticity Error	Minor (0.25)	2	0.5	0.13 (minor)
		Standard (0.5)	10	5	
		Serious (1)	3	3	

Table 10. Acceptability

1. Grammar error

   As the table above, there are 10 data that included into minor error: 02, 03, 06, 12, 15, 37, 39, 41, 51, and 58. There are only 1 data included into standard error which is datum number 56. There are 4 data included into serious error: 42, 55, 61, and 64. There are 50 data has no error at all. To determine the overall subtitling quality in grammar aspect, the total score is collected. After that all the total score is added and then the total score is divided with total data, which is 65. The final score from the calculation is 0.10 which is included into minor error. It means the overall mistake in grammar aspect is minor.

   The example from the data:

   58/CDR/FN/DL

   SL   : No one ask you **Beatrice.**

   TL   : *Kau tak diminta bicara.*

   Based on the perspective from rater, the datum above is less precise. This is due to the source language (58SL) consist of adjective in the form of addressing term to explain the previous word. But in the target language, the adjective word is lost. Therefore, this datum included into minor error in grammar aspect.

   64/CDR/N/DL

   SL   : Ohh, **Man**.

   TL   : -

   The datum above was not translated into the target language. This make the grammar error of the target language cannot be measured.

Therefore, based on the perspective of rater, this data included into serious error.

2. Spelling error

As the table above, there are 11 data that included into minor error: 02, 03, 06, 12, 15, 37, 39, 41, 51, 58, and 61. There are 1 data included into standard error which is datum number 56. There are 3 data included into serious error: 42, 55, and 64. There are 50 data has no error at all. To determine the overall subtitling quality in spelling aspect, the total score is collected. After that all the total score is added and then the total score is divided with total data, which is 65. The final score from the calculation is 0.09 which is included into minor error. It means the overall mistake in spelling aspect is minor.

The example from the data:

55/CDR/T/DL

SL　　　**:** That's a dirty old boot, **Lady**, swing and miss.

TL　　　**:** *Itu sepatu bot using dan kotor, gagal.*

Based on the perspective from the rater, the subtitling quality from the aspect of spelling error is less precise. This is due to the addressing term "Lady" from the source language (55SL) was not translated into the target language (55TL). This cause the spelling quality from of the text can be measured. Therefore, this data included into serious error.

12/CDR/N/DL

SL　　　**:** Oh, **Boy**, she's got a heavy feet.

TL　　　**:** *Gawat, langkahnya berat.*

Based on the perspective from the rater, the subtitling quality from the aspect of spelling error is less precise. This is due to the addressing term "Boy" from the source language (12SL) was translated into different term. This cause the spelling quality from of the text difficult to be measured. Therefore, this data included into minor error.

3. Idiomaticity error

As the table above, there are 2 data that included into minor error: 41 and 51. There are 10 data included into standard error: 02, 03, 06, 12, 15, 37, 39, 56, 58, and 61. There are 3 data included into serious error: 42, 55, and 64. There are 50 data has no error at all. To determine the overall subtitling quality in idiomaticity aspect, the total score is collected. After that all the total score is added and then the total score is divided with total data, which is 65. The final score from the calculation is 0.13 which is included into minor error. It means the overall mistake in idiomaticity aspect is minor.

The example from the data:

39/CDR/N/CN

SL: Look at you**, little disgusting creatures**.

TL: *Lihatlah, **makhluk-makhluk menjujikkan***.

Based on the perspective from the rater, the subtitling quality from the aspect of idiomaticity error is less precise. This is due to the meaning of addressing term "little disgusting creatures" from the source language was distorted. This cause the idiomaticity quality less precise. Therefore, this data included into standard error.

c. Readability

The reader's comprehensibility of the text is the primary focus of readability. This area consists of three components. (1) Segmentation and spotting errors emphasis on the synchronization of appearance between the utterance and the subtitle is placed. (2) Punctuation and graphic focuses on the text's punctuation. (3) Reading speed and line length focus on how quickly a reader or viewer can read the text. Scores range of the third parts are same, that are 0.25 for minor, 0.5 for standard, and 1 for major errors.

The table below shows quality assessments of Readability aspect in addressing Terms in the film *Cinderella*. One point called no error is added by the researcher to classify the data whose translation is correct. The table below shows readability quality of addressing terms subtitle in the film *Cinderella* that rater has found:

Quality Assessment			Total Data Error	Total Score	Final Score
Readability	Segmentation and Spotting	Minor (0.5)	10	2.5	0.08 (minor)
		Standard (1)	2	1	
		Serious (1)	3	3	
	Punctuation and Graphic	Minor (0.25)	10	2.5	0.08 (minor)
		Standard (0.5)	1	1	
		Serious (1)	3	3	
	Reading Speed and Line Length	Minor (0.25)	12	3	0.08 (minor)
		Standard (0.5)	1	0.25	
		Serious (1)	2	2	

Table 11. Readability

1. Segmentation and Spotting

As the table above, there are 10 data that included into minor error: 02, 03, 06, 12, 15, 37, 39, 41, 51, 56. There are 2 data included into standard error: 58 and 61. There are 3 data included into serious error: 42, 55, and 64. There are 50 data has no error at all. To determine the overall subtitling quality in segmentation and spotting aspect, the total score is collected. After that all the total score is added and then the total score is divided with total data, which is 65. The final score from the calculation is 0.08 which is included into minor error. It means the overall mistake in segmentation and spotting aspect is minor.

The example from the data

56/CDR/N/DL

SL   : Your foot's the size of a canoe, **Ma'am**, way too tight

TL   : *Kaikimu sebesar kano, tidak muat.*

Based on the perspective from the rater, the subtitling quality from the aspect of segmentation and spotting error is less precise. This is due to some meaning, including the addressing terms, from the source language was distorted. This causes the segmentation and spotting quality less precise. Therefore, this data included into standard error.

2. Punctuation and Graphic

As the table above, there are 10 data that included into minor error: 02, 03, 06, 12, 15, 37, 39, 41, 51, 56. There are 2 data included into standard error: 58 and 61. There are 3 data included into serious error: 42, 55, and 64. There are   50 data has no error at all. To determine the overall subtitling quality in punctuation and graphic aspect, the total score is collected. After that all the total score is added and then the total score is divided with total data, which is 65. The final score from the calculation is 0.08 which is included into minor error. It means the overall mistake in punctuation and graphic aspect is minor.

The example from the data:

64/CDR/N/DL

SL   : Ohh, **Man**.

TL   : -

Based on the perspective from the rater, the subtitling quality from the aspect of punctuation and graphic is less precise. This is due to the terms from source language (64SL) were not translated into the target language. This causes the punctuation and graphic quality lost. Therefore, this data included into serious error.

3. Reading Speed and Line Length

As the table above, there are 12 data that included into minor error: 02, 03, 06, 12, 15, 37, 39, 41, 51, 58, 61, 64. There are only 1 data included into standard error which is datum number 56. There are 2 data included into serious error: 42 and 55, and 50 data has no error at all. To determine the overall subtitling quality in Reading speed and line length aspect, the total score is collected. After that all the total score is added and then the total score is divided with total data, which is 65. The final score from the calculation is 0.08 which is included into minor error. It means the overall mistake in reading speed and line length aspect is minor.

The example from the data:

42/CDR/N/DL

SL   **:** Tell'em **Fab G**

TL   **:** -

Based on the perspective from the rater, the subtitling quality from the aspect of reading speed and line length error is less precise. This is due to the terms from source language (42SL) were not translated into the target language. This causes the reading speed and line length quality lost. Therefore, this data included into serious error.

B. Discussion

To find the cultural theme in this study, as mentioned in the data analysis process, all variables in this study must be presented in a table called a component table. this table should represent the relationship between each variable. The componential table shows how research question 1 affects research question 2 and its effect on research question 3.

The componential table below can show how each variable in this study is interrelated with one another. As for how to read the table above, that is by reading it from left to right. for example, the addressing terms of the type Title translated using the Paraphrase strategy have 1 data, in the semantic aspect it is included in the minor error, in the stylistic aspect it is included in the minor error, in the grammatical aspect it is included in the minor error, in the spelling aspect it is included in the minor errors, in the idiomatic aspect it is included in the minor error, in the segmentation and spotting aspects it is included in the minor error, in the punctuation and graphic aspects it is included in the minor error, in the aspect of reading speed and line length it is included in the minor error. As for the addressing terms that are translated using the transfer strategy, there are 8 data, all of this data is included in no error, which is located in the right column as data representation with good subtitle quality

Addressing Terms	Subtitling Strategy	Subtitling Quality																								No Error	Total Data
		F						A									R										
		SME			STE			GE			SE			IE			SS			PG			RL				
		Minor	Standard	Serious	Minor	standard	Serious	minor	Standard	Serious	Minor	standard	Serious	Minor	standard	serious	minor	Standard	Serious	minor	Standard	Serious	Minor	Standard	Serious	No Error	Total Data
T	PR		1		1			1			1			1			1			1			1			8	11
	TRR																										
	IM																										
	CN		1		1			1			1				1		1			1			1				
	DL			1			1			1			1			1			1			1			1		
	RS																										
FN	PR																										9	10
	TRR																										
	IM																										
	CN																										
	DL		1		1			1			1				1			1			1		1				

Addressing Terms	Subtitling Strategy	Subtitling Quality																								No Error	Total Data
		F						A									R										
		SME			STE			GE			SE			IE			SS			PG			RL				
		Minor	Standard	Serious	Minor	standard	Serious	minor	Standard	Serious	Minor	standard	Serious	Minor	standard	serious	minor	Standard	Serious	minor	Standard	Serious	Minor	Standard	Serious		
	R S																										
L N	P R																									1	1
	T R I M																										
	C N																										
	D L																										
	R S																										
N	P R	1		1	1	1		1		1	1	1			2		1	1		1	1		2			11	38
	T R I M																									13	
	C N		2		2			2			2				2		2			2			2			3	

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Addressing Terms	Subtitling Strategy	Subtitling Quality																								No Error	Total Data
		F						A									R										
		SME			STE			GE			SE			IE			SS			PG			RL				
		Minor	Standard	Serious	Minor	standard	Serious	minor	Standard	Serious	Minor	standard	Serious	Minor	standard	serious	minor	Standard	Serious	minor	Standard	Serious	Minor	Standard	Serious		
	D L R		3	2	3		2	2	1	2	3		2		3	2	2	1	1	2	1	2	3	1	1		
	R S		2		2			2			2				2		2			2			2				
C	P R T																									2	5
	T R I																									3	
	M C N																										
	D L R																										
	R S																										

Table 12. Componential Table

Acronym Description:

T : Title

FN : First Name

LN : Last Name

N : Nickname

C : Combination

EX : Expansion

PR : Paraphrase

TR : Transfer

IM : Imitation

TRS : Transcription

DS : Dislocation

CN : Condensation

DC : Decimation

SME : Semantic Error

STE : Stylistic Error

GE : Grammatical Error

SE : Spelling Error

IE : Idiomaticity Error

SS : Segmentation and Spotting

There are 65 data in this research. This data is analyzed based on three aspects namely: type of addressing terms, subtitling strategies of addressing terms, and subtitling quality of addressing terms. Based the componential table above, some discussion can be explained.

There are 11 data used title type of addressing term. The most dominant strategy that used to translate the addressing terms is transfer which is 8 data. The use of transfer strategy means that title type of addressing terms used in the film *Cinderella* has equal meaning in the target language. Those 8 addressing terms that translate uses transfer strategy is also has a good quality of subtitling with no error at all based on three aspects subtitling quality assessment. It means the strategy that used to translate the addressing terms is correct. Besides that, title type of addressing terms is also translated used condensation, deletion and paraphrase which each strategy consist some error based on three aspect of subtitling quality assessment.

There are 10 data that used Fist Name type of addressing terms in the film *Cinderella*. The most dominant strategy that used to translate those addressing terms is Imitation which is 9. The imitation strategy is used because the addressing terms consist of person's name. Therefore, the subtitle is also imitating the terms from source language. Those 9 data of addressing terms that translate uses transfer strategy is also has a good quality of subtitling with no error at all based on three aspects subtitling quality assessment. It means the strategy that used to translate the addressing terms is correct. Besides that, title type of addressing terms is also translated used deletion and consist some error based on three aspect of subtitling quality assessment. The use of deletion

strategy in this context is caused by some consideration of reading speed and line length.

There are only 1 data that used Last Name type of addressing terms which is translated with Imitation strategy. This strategy is chosen by translator because the addressing terms consist of someone's name. Therefore, the subtitle is also imitating the terms from source language. Since the subtitle is only follow the terms from source language, the quality of subtitle can be ensured belongs to good quality.

There are 38 data that used Nickname type of addressing terms. This type of addressing terms is the most frequently used in the film *Cinderella*. This is because the *Cinderella* film reveals family and friendship relationships that indicate closeness and intimacy between the interlocutor. Nickname type of addressing terms is frequently used as representation of closeness and intimacy among the characters.

There are 13 data nickname type of addressing terms that is translated uses with paraphrase strategy. 11 data with this strategy have a good quality of subtitling with no error at all based on three aspects subtitling quality assessment. 2 data have error which is included into minor error. There are 13 data nickname type of addressing terms that is translated uses with Transfer strategy. All data this strategy has a good quality of subtitling with no error at all based on three aspects subtitling quality assessment. There are 5 data nickname type of addressing terms that is translated uses with deletion strategy. All this data with deletion strategy consist some error based on three aspect of subtitling quality assessment. The use of deletion strategy in this context is

caused by some consideration of reading speed and line length. There are 5 data nickname type of addressing terms that is translated uses with Condensation strategy. 3 data of addressing terms that translate uses condensation strategy is also has a good quality of subtitling with no error at all based on three aspects subtitling quality assessment. 2 data have error which is included into minor error. There are 2 data of addressing terms that is translated uses resignation and those both data have error which is included into minor error.

There are 5 data that used Combination type of addressing terms in the film Cinderella. 3 data are translated uses transfer strategy. 2 data are translated into paraphrase strategy. All data that is translated either uses transfer or paraphrase has a good quality of subtitling with no error at all based on three aspects subtitling quality assessment. It means the use of transfer and paraphrase strategy in combination type of addressing terms in the film *Cinderella* is correct.

The tendency to use subtitling strategies for the transfer type is closely related to the type of addressing terms most used in *Cinderella* film, which is nickname. From several types of nicknames that exist, the affection nickname type is the type most often used. Affection nickname itself is a type of addressing terms that is intended to express feelings of affection. Examples of affection nicknames in the film *Cinderella* include "my love", "darling", "My Dear, "My Darling Girl", "Baby" etc. The type of addressing as above is included in the affection nickname which has an equivalent meaning in the target language so the subtitling strategy that tends to be used is transfer.

Besides that, the type of addressing terms Title also contributes a big role in the use of transfer type subtitling strategies. As for some examples of title type of addressing terms used in *Cinderella,* they include "Lord", "Your Highness", "Prince", "Your Grace", and "Milord". The types of addressing terms as above also have equivalent meanings in the target language. Therefore, the most widely subtitling strategy used is transfer.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the result that has been obtained and analyzed, some conclusion can be drown bellow:

1. The use of addressing terms in the film Cinderella is quite varied. It is proved by the emersion of all the type of addressing terms proposed by Wardaugh (2006) in the film *Cinderella*. The types are Title, First Name, Last Name, Nickname and Combination.

2. Subtitling strategies that used to translate addressing terms in the film *Cinderella* is quite diverse. It is proved by the use of many strategies in translating the addressing terms. From 10 strategies that proposed by Gottlieb (1997), there are 6 strategies were used. They are paraphrase, Transfer, Imitation, Condensation, Deletion, and Resignation.

3. The subtitling quality of addressing terms in the film *Cinderella* is included into good quality. This is measured based on the global score of each assessment indicator which does not exceed the minimum score for standard quality.

4. Since the quality of the subtitling is good, therefore the subtitling strategies that used to translate the addressing terms in the film Cinderella Prime were mostly correct and acceptable.

B. Suggestions

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

1. For the other researcher

The researcher hopes that this research can be reference and motivation to conduct research. The researcher hopes that the next researcher is able to conduct research by giving data from different source, year, and theory. Therefore, the research about subtitling quality of addressing terms become more various and improve the translation field.

The researcher also suggests the other researcher who want to analyses a topic about addressing terms, to choose a comedic genre of film. This is due to the type of addressing terms used in a comedy film is more varied and interesting. Therefore, the subtitling strategy result must be interesting too to be analyzed.

2. For the translator

The translator has a good capacity in translating addressing terms in this movie. The researcher hopes the translator maintaining and improve their skill in translating movie subtitle not only on addressing terms but also the other aspect of movie text.

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Appendices

Appendices 1: Validation sheet

VALIDATION

The data of this thesis entitled "**Subtitling Strategies and Qualities of Addressing Terms in *Cinderella* Film**" has been validated by M. Romdhoni Prakoso, M.Pd.
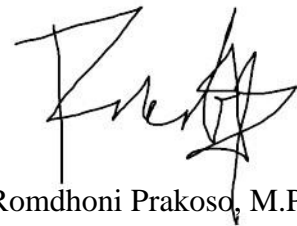
in:

       Day   : Tuesday

       Date   : March 4th 2023

Surakarta, 4th March 2023

Validator

M. Romdhoni Prakoso, M.Pd.

Appendices 2: Rattering the Subtitle Quality

RATER
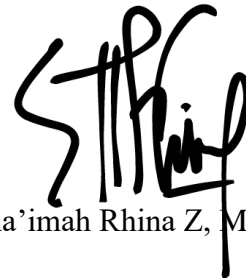
The translation quality assessment of this thesis entitled "**Subtitling Strategies and Qualities of Addressing Terms in *Cinderella* Film**" has been assessed by Fatkhuna'imah Rhina Zulkarnain, M.Hum. in:

Day   : Sunday

Date   : 14th May 2023

Surakarta, 14th May 2023

Rater

Fatkhuna'imah Rhina Z, M.Hum.

Appendices 3: Table Data of Types of Addressing Terms and Subtitling Strategies

Table Data of Types of Addressing Terms and Subtitling Strategies

Description

01	: Datum number 1	CDR	: Cinderella		
SL	: Source Language	C	: Combination	DS	: Dislocation
TL	: Target Language	EX	: Expansion	CN	: Condensation
T	: Title	PR	: Paraphrase	DC	: Decimation
FN	: First Name	TR	: Transfer	DL	: Deletion
LN	: Last name	IM	: Imitation	RS	: Resignation
N	: Nickname	TRS	: Transcription		

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
1	01/CDR/LN/IM	Good morning, **Ella.**	Selamat pagi, **Ella**			√						√							True
2	02/CDR/N/RS	Take that, **Birds.**	Yang itu dahulu (no translation)				√										√		The correct subtitling strategies is "Resignation"

1

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
3	03/CDR/N/DL	Please, **Girls**, we're going to be late	Ayolah, kita akan terlambat (no translation)				√										√		True
4	04/CDR/N/PR	Good morning, **my beady-eyed friend.**	Pagi, **Teman-teman bermata bundar**				√			√									True
5	05/CDR/N/TR	Nod your head, **Mates**.	Mengangguklah, **Sobat**.				√				√								True
6	06/CDR/N/RS	Come to, **Papa**.	Kemarilah. (no translation)				√										√		The correct subtitling strategies is "Resignation"

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
7	07/CDR/FN/TR	**Cinderella**, now that you an orphan,	**Cinderella**, karena kini kau yatim,		√						√								True
8	08/CDR/N/TR	Unhappy with the tea, **Stepmother**?	Tehnya tak enak, **Ibu Tiri**?				√				√								True
9	09/CDR/C/TR	It's **Mr. Cecil**	Ini **Tn. Cecil**					√			√								True
10	10/CDR/FN/IM	**Vivian**	**Vivian**		√							√							True

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
11	11/CDR/FN/IM	**Thomas**	**Thomas**		√							√							True
12	12/CDR/N/DL	Oh, **Boy**, she's got a heavy feet.	Gawat, langkahnya berat. (no translation)				√										√		True
13	13/CDR/N/PR	**Ladies**, are we ready?	**Kalian** sudah siap?				√			√									True
14	14/CDR/N/CN	Do not hit me, **Sweet Prince.**	Jangan pukul aku, **Pangeran**				√								√				True

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
15	15/CDR/T/DS	We got news for you **ladies and gents.**	Ada berita untuk **kalian.**	√											√				The correct subtitling strategies is "Condensation"
16	16/CDR/N/TR	Yes, **Stepchild**, don't be dense!	Ya, **Anak Tiri**, jangan bodoh!				√				√								True
17	17/CDR/FN/IM	Well, perhaps you should marry the sea monster, **Robert**.	Menikahlah dengan monster laut, **Robert**		√							√							True
18	18/CDR/FN/IM	Leave us, **Gwen**.	Tinggalkan kami, **Gwen**		√							√							True

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
19	19/CDR/N/TR	**Father**, you know how badly I want to be a king.	**Ayah**, kau tau aku ingin sekali menjadi raja.				√				√								True
20	20/CDR/T/TR	**Lord**, what you do it to me?	**Tuhan**, apa salahku?	√							√								True
21	21/CDR/N/PR	**Dude!**	**Hei!**				√		√										True
22	22/CDR/T/TR	I,m sorry, **Your Highness**	Maafkan aku, **Yang Mulia**	√							√								True

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
23	23/CDR/FN/IM	**Wilbur**, you sound old.	**Wilbur**, kamu terlihat tua.		√							√							True
24	24/CDR/N/TR	**Beautiful Human.**	**Manusia Rupawan.**				√				√								True
25	25/CDR/N/PR	**Bats!**	**Kurang ajar!**				√			√									True
26	26/CDR/N/PR	**You Street Urchin**.	**Gembel**				√			√									True

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
27	27/CDR/T/TR	**Ladies and Gentlement,** five pieces of silver.	**Tuan** dan **Nyonya,** hanya dengan lima keping perak**.**	√							√								True
28	28/CDR/N/TR	I'd stop while you're ahead, **Missy**	Berhentilah sebelum gagal, **Nona**				√				√								True
29	29/CDR/T/TR	**Sir**, please don't pile on, okay!	**Pak**, jangan menambah penderitaanku	√							√								True
30	30/CDR/T/TR	Don't judge a book by its cover, **Milady**	Jangan menilai orang dari penampilannya, **Nona**.	√							√								True

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
31	31/CDR/N/TR	Uh, **guys**?	**Kawan-kawan**.				√				√								True
32	32/CDR/N/PR	If you were **A Sad Chick**	Jika kau **Gadis yang sedih**				√			√									True
33	33/CDR/N/TR	Sorry, **Ma'am**	Maaf, **Nyonya**				√				√								True
34	34/CDR/N/CN	Well done, **My Friend**	Selamat, **Kawan**				√								√				True

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies											Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
35	35/CDR/N/TR	**Baby**, you saved me	Kau menyelamatkanku, **Sayang**				√				√								True
36	36/CDR/N/PR	Yas, **Future Queen!**	Benar, **Calon Ratu**!				√			√									True
37	37/CDR/N/CN	You are **Shining Star**	Kau adalah **Bintang**				√								√				True
38	38/CDR/T/TR	What's that, **Prince**?	Apa, **Pangeran**?	√							√								True

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
39	39/CDR/N/CN	Look at you, **little disgusting creatures**.	Lihatlah, **makhluk-makhluk menjujikkan.**				√								√				True
40	40/CDR/N/TR	Now, three of you are going to make sure that this **beautiful young lady** gets to the ball	Kalian bertiga akan memastikan **gadis muda yang cantik** ini sampai di pesta dansa				√				√								True
41	41/CDR/N/PR	Ok, focus, **People**.	Baik, focus, **Semuanya**.				√			√									True
42	42/CDR/N/DL	Tell'em **Fab G**	(no translation)				√										√		True

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
43	43/CDR/N/TR	No, **Darling**.	Tidak, **Sayang**.				√				√								True
44	44/CDR/T/TR	I'm not accustomed to being among the nobility, **Your Grace**	Aku tak terbiasa Bersama bangsawan, **Yang Mulia**	√							√								True
45	45/CDR/N/CN	Excuse me, **My Dear**	Permisi, **Sayang**				√								√				True
46	46/CDR/C/TR	Of course, **Queen Tatiana**	**Ratu Tatiana**.					√			√								True

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
47	47/CDR/FN/IM	My little sister, **Gwendelyn.**	Adik perempuanku, **Gwendleyn.**		√							√							True
48	48/CDR/C/PR	No, **My Queen**.	Tidak, Yang Mulia.					√		√									True
49	49/CDR/N/PR	**My good people**, your future queen.	**Rakyatku sekaklian**, calon ratu kalian.				√			√									True
50	50/CDR/T/TR	If the crown demands it, **Milord**.	Jika ini tuntutan takhta, **Tuanku**				√				√								The correct type of addressing terms is "Title"

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
51	51/CDR/T/PR	**Dear God**, no.	**Gawat**, tidak.	√						√									True
52	52/CDR/FN/IM	**Bea**, please. You know I love you	**Bea**, ayolah. Kau tau aku mencintaimu		√							√							True
53	53/CDR/FN/IM	Saying love and showing love are very different thing, **Rowan.**	Mengatakan cinta dan menunjukkan cinta dua hal berbeda, **Rowan.**		√							√							True
54	54/CDR/N/PR	It's your life, **Son.**	Ini hidupmu, **Nak.**				√			√									True

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
55	55/CDR/T/DL	That's a dirty old boot, **Lady**, swing and miss.	Itu sepatu bot using dan kotor, Gagal	√													√		True
56	56/CDR/N/DL	Your foot's the size of a canoe, **Ma'am**, way too tight	Kaikimu sebesar kano, tidak muat				√										√		True
57	57/CDR/FN/IM	You're crying, **Hench**?	Kau menangis, **Hench**?		√							√							True
58	58/CDR/FN/DL	No one ask you **Beatrice**	Kau tak diminta bicara.		√												√		True

No	Code	Subtitle SL	Subtitle TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	Comment
59	59/CDR/N/TR	Oh, **My Love**	**Cintaku**				√				√								True
60	60/CDR/N/TR	**Mother,** Father.	**Ibu,** ayah**.**				√				√								True
61	61/CDR/N/PR	I remember you, you're **The Statue Girl**	Aku ingat kau, kau **Gadis di Patung Itu**.				√			√									True
62	62/CDR/C/TR	To my brother, **Prince Robert**	Untuk kakakku, **Pangeran Robert**.					√			√								True

No	Code	Subtitle		Type Of Addressing Terms					Subtitling Strategies										Comment
		SL	TL	T	FN	LN	N	C	EX	PP	TR	IM	TRS	DS	CN	DC	Dl	RS	
63	63/CDR/N/PR	Gwen, **My Darling Girl**	Gwen, **Sayangku**.					√		√									True
64	64/CDR/N/DL	Ohh, **Man**.	No translation				√										√		True
65	65/CDR/N/PR	**Farm boy** is off the table	Coret, **Peternak**.				√			√									True

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Appendices 4: Table Data of Subtitling Quality

Functional Equivalence Scoring

NO	Code	Subtitle		Functional Equivalence		Reason
		SL	TL	Semantic Error	Stylistic Error	
1	01/CDR/LN/IM	Good morning, **Ella.**	Selamat pagi, **Ella**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
2	02/CDR/N/RS	Take that, **Birds.**	Yang itu dahulu (no translation)	1	0.25	There is a mistake on those two aspects because the addressing terms "Birds" is deleted
3	03/CDR/N/DL	Please, **Girls**, we're going to be late	Ayolah, kita akan terlambat (no translation)	1	0.25	There is a mistake on those two aspects because the addressing terms "Girls" is deleted
4	04/CDR/N/PR	Good morning**, my beady-eyed friend.**	Pagi**, Teman-teman bermata bundar**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
5	05/CDR/N/TR	Nod your head, **Mates**.	Mengangguklah, **Sobat**.	0	0	The data has no mistake of those two aspects. So, the subtitle is good
6	06/CDR/N/RS	Come to, **Papa**.	Kemarilah. (no translation)	1	0.25	There is a mistake on those two aspects because the addressing terms "Papa" is deleted

7	07/CDR/FN/TR	**Cinderella**, now that you an orphan,	**Cinderella**, karena kini kau yatim,	0	0	The data has no mistake of those two aspects. So, the subtitle is good
8	08/CDR/N/TR	Unhappy with the tea**, Stepmother**?	Tehnya tak enak, **Ibu Tiri**?	0	0	The data has no mistake of those two aspects. So, the subtitle is good
9	09/CDR/C/TR	It's **Mr. Cecil**	Ini **Tn. Cecil**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
10	10/CDR/FN/IM	**Vivian**	**Vivian**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
11	11/CDR/FN/IM	**Thomas**	**Thomas**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
12	12/CDR/N/DL	Oh, **Boy**, she's got a heavy feet.	Gawat, langkahnya berat. (no translation)	1	0.25	There is a mistake on those two aspects because the addressing terms "Boy" is deleted
13	13/CDR/N/PR	**Ladies**, are we ready?	**Kalian** sudah siap?	0	0	The data has no mistake of those two aspects. So, the subtitle is good
14	14/CDR/N/CN	Do not hit me, **Sweet Prince.**	Jangan pukul aku, **Pangeran**	0	0	The data has no mistake of those two aspects. So, the subtitle is good

15	15/CDR/T/DS	We got news for you **ladies and gents.**	Ada berita untuk **kalian.**	1	0.25	There is a mistake on those two aspects because the meaning of addressing terms "Ladies and Gents" is distorted and influence the Semantic and Stylistic aspects in the subtitle.
16	16/CDR/N/TR	Yes, **Stepchild**, don't be dense!	Ya, **Anak Tiri**, jangan bodoh!	0	0	The data has no mistake of those two aspects. So, the subtitle is good
17	17/CDR/FN/IM	Well, perhaps you should marry the sea monster, **Robert**.	Menikahlah dengan monster laut, **Robert**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
18	18/CDR/FN/IM	Leave us, **Gwen**.	Tinggalkan kami, **Gwen**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
19	19/CDR/N/TR	**Father**, you know how badly I want to be a king.	**Ayah**, kau tau aku ingin sekali menjadi raja.	0	0	The data has no mistake of those two aspects. So, the subtitle is good
20	20/CDR/T/TR	**Lord**, what you do it to me?	**Tuhan**, apa salahku?	0	0	The data has no mistake of those two aspects. So, the subtitle is good
21	21/CDR/N/PR	**Dude!**	**Hei!**	0	0	The data has no mistake of those two aspects. So, the subtitle is good

22	22/CDR/T/TR	I,m sorry, **Your Highness**	Maafkan aku, **Yang Mulia**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
23	23/CDR/FN/IM	**Wilbur**, you sound old.	**Wilbur**, kamu terlihat tua.	0	0	The data has no mistake of those two aspects. So, the subtitle is good
24	24/CDR/N/TR	**Beautiful Human.**	**Manusia Rupawan.**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
25	25/CDR/N/PR	**Bats!**	**Kurang ajar!**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
26	26/CDR/N/PR	**You Street Urchin**.	**Gembel**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
27	27/CDR/T/TR	**Ladies and Gentlement,** five pieces of silver.	**Tuan** dan **Nyonya,** hanya dengan lima keping perak**.**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
28	28/CDR/N/TR	I'd stop while you're ahead, **Missy**	Berhentilah sebelum gagal, **Nona**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
29	29/CDR/T/TR	**Sir**, please don't pile on, okay!	**Pak**, jangan menambah penderitaanku	0	0	The data has no mistake of those two aspects. So, the subtitle is good

30	30/CDR/T/TR	Don't judge a book by its cover, **Milady**	Jangan menilai orang dari penampilannya, **Nona**.	0	0	The data has no mistake of those two aspects. So, the subtitle is good
31	31/CDR/N/TR	Uh, **guys**?	**Kawan-kawan**.	0	0	The data has no mistake of those two aspects. So, the subtitle is good
32	32/CDR/N/PR	If you were **A Sad Chick**	Jika kau **Gadis yang sedih**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
33	33/CDR/N/TR	Sorry, **Ma'am**	Maaf, **Nyonya**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
34	34/CDR/N/CN	Well done, **My Friend**	Selamat, **Kawan**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
35	35/CDR/N/TR	**Baby**, you saved me	Kau menyelamatkanku, **Sayang**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
36	36/CDR/N/PR	Yas, **Future Queen!**	Benar, **Calon Ratu**!	0	0	The data has no mistake of those two aspects. So, the subtitle is good

37	37/CDR/N/CN	You are **Shining Star**	Kau adalah **Bintang**	1	0.25	There is a mistake on those two aspects because the meaning of addressing terms "Shining Star" is distorted and influence the Semantic and Stylistic aspects in the subtitle.
38	38/CDR/T/TR	What's that, **Prince**?	Apa, **Pangeran**?	0	0	The data has no mistake of those two aspects. So, the subtitle is good
39	39/CDR/N/CN	Look at you, **little disgusting creatures**.	Lihatlah, **makhluk-makhluk menjujikkan.**	1	0.25	There is a mistake on those two aspects because the meaning of addressing terms "People" is distorted and influence the Semantic and Stylistic aspects in the subtitle.
40	40/CDR/N/TR	Now, three of you are going to make sure that this **beautiful young lady** gets to the ball	Kalian bertiga akan memastikan **gadis muda yang cantik** ini sampai di pesta dansa	0	0	The data has no mistake of those two aspects. So, the subtitle is good
41	41/CDR/N/PR	Ok, focus, **People**.	Baik, focus, **Semuanya**.	0,5	0.25	There is a mistake on those two aspects because the meaning of addressing terms "People" is changed and influence the Semantic and Stylistic aspects in the subtitle.

42	42/CDR/N/DL	Tell'em **Fab G**	(no translation)	2	1	There is a mistake on those two aspects because the addressing terms "Fab G" is deleted
43	43/CDR/N/TR	No, **Darling**.	Tidak, **Sayang**.	0	0	The data has no mistake of those two aspects. So, the subtitle is good
44	44/CDR/T/TR	I'm not accustomed to being among the nobility, **Your Grace**	Aku tak terbiasa Bersama bangsawan, **Yang Mulia**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
45	45/CDR/N/CN	Excuse me, **My Dear**	Permisi**, Sayang**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
46	46/CDR/C/TR	Of course, **Queen Tatiana**	**Ratu Tatiana**.	0	0	The data has no mistake of those two aspects. So, the subtitle is good
47	47/CDR/FN/IM	My little sister**, Gwendelyn.**	Adik perempuanku, **Gwendleyn.**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
48	48/CDR/C/PR	No, **My Queen**.	Tidak, Yang Mulia.	0	0	The data has no mistake of those two aspects. So, the subtitle is good
49	49/CDR/N/PR	**My good people**, your future queen.	**Rakyatku sekaklian**, calon ratu kalian.	0	0	The data has no mistake of those two aspects. So, the subtitle is good

50	50/CDR/T/TR	If the crown demands it, **Milord**.	Jika ini tuntutan takhta, **Tuanku**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
51	51/CDR/T/PR	**Dear God**, no.	**Gawat**, tidak.	0,5	0.25	There is a mistake on those two aspects because the meaning of addressing terms "Dear God" is changed and influence the Semantic and Stylistic aspects in the subtitle.
52	52/CDR/FN/IM	**Bea**, please. You know I love you	**Bea**, ayolah. Kau tau aku mencintaimu	0	0	The data has no mistake of those two aspects. So, the subtitle is good
53	53/CDR/FN/IM	Saying love and showing love are very different thing, **Rowan.**	Mengatakan cinta dan menunjukkan cinta dua hal berbeda, **Rowan.**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
54	54/CDR/N/PR	It's your life, **Son.**	Ini hidupmu, **Nak.**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
55	55/CDR/T/DL	That's a dirty old boot, **Lady**, swing and miss.	Itu sepatu bot using dan kotor, Gagal	2	1	There is a mistake on those two aspects because the addressing terms "Lady" is deleted
56	56/CDR/N/DL	Your foot's the size of a canoe, **Ma'am**, way too tight	Kaikimu sebesar kano, tidak muat	1	0.5	There is a mistake on those two aspects because the addressing terms "Ma'am" is deleted

57	57/CDR/FN/IM	You're crying, **Hench**?	Kau menangis, **Hench**?	0	0	The data has no mistake of those two aspects. So, the subtitle is good
58	58/CDR/FN/DL	No one ask you **Beatrice**	Kau tak diminta bicara.	1	0.25	There is a mistake on those two aspects because the addressing terms "Beatrice" is deleted
59	59/CDR/N/TR	Oh, **My Love**	**Cintaku**	0	0	The data has no mistake of those two aspects. So, the subtitle is good
60	60/CDR/N/TR	**Mother,** Father.	**Ibu,** ayah.	0	0	The data has no mistake of those two aspects. So, the subtitle is good
61	61/CDR/N/PR	I remember you, you're **The Statue Girl**	Aku ingat kau, kau **Gadis di Patung Itu**.	2	0.5	There is a mistake on those two aspects because the addressing terms "You're The Statue Girl" is distorted and influence the Semantic and Stylistic aspects in the subtitle.
62	62/CDR/C/TR	To my brother, **Prince Robert**	Untuk kakakku, **Pangeran Robert**.	0	0	The data has no mistake of those two aspects. So, the subtitle is good
63	63/CDR/N/PR	Gwen, **My Darling Girl**	Gwen, **Sayangku**.	0	0	The data has no mistake of those two aspects. So, the subtitle is good

| 64 | 64/CDR/N/DL | Ohh, **Man**. | No translation | 2 | 1 | There is a mistake on those two aspects because the addressing terms "Man" is deleted |
| 65 | 65/CDR/N/PR | **Farm boy** is off the table | Coret, **Peternak**. | 0 | 0 | The data has no mistake of those two aspects. So, the subtitle is good |

Acceptability Scoring

NO	Code	Subtitle		Acceptability			Reason
		SL	**TL**	**Grammar Error**	**Stylistic Error**	**Idiomaticity Error**	
1	01/CDR/LN/IM	Good morning, **Ella.**	Selamat pagi, **Ella**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
2	02/CDR/N/RS	Take that, **Birds.**	Yang itu dahulu (no translation)	0.25	0.25	0.5	There is a mistake on those three aspects because the addressing terms "Birds" is deleted
3	03/CDR/N/DL	Please, **Girls**, we're going to be late	Ayolah, kita akan terlambat (no translation)	0.25	0.25	0.5	There is a mistake on those three aspects because the addressing terms "Girls" is deleted
4	04/CDR/N/PR	Good morning, **my beady-eyed friend.**	Pagi, **Teman-teman bermata bundar**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
5	05/CDR/N/TR	Nod your head, **Mates**.	Mengangguklah, **Sobat**.	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
6	06/CDR/N/RS	Come to, **Papa**.	Kemarilah. (no translation)	0.25	0.25	0.5	There is a mistake on those three aspects because the addressing terms "Papa" is deleted

7	07/CDR/FN/TR	**Cinderella**, now that you an orphan,	**Cinderella**, karena kini kau yatim,	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
8	08/CDR/N/TR	Unhappy with the tea**, Stepmother**?	Tehnya tak enak, **Ibu Tiri**?	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
9	09/CDR/C/TR	It's **Mr. Cecil**	Ini **Tn. Cecil**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
10	10/CDR/FN/IM	**Vivian**	**Vivian**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
11	11/CDR/FN/IM	**Thomas**	**Thomas**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
12	12/CDR/N/DL	Oh, **Boy**, she's got a heavy feet.	Gawat, langkahnya berat. (no translation)	0.25	0.25	0.5	There is a mistake on those three aspects because the addressing terms "Boy" is deleted
13	13/CDR/N/PR	**Ladies**, are we ready?	**Kalian** sudah siap?	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
14	14/CDR/N/CN	Do not hit me, **Sweet Prince.**	Jangan pukul aku, **Pangeran**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good

15	15/CDR/T/DS	We got news for you **ladies and gents.**	Ada berita untuk **kalian.**	0.25	0.25	0.5	There is a mistake on those three aspects because the addressing terms "Ladies and Gents" is distorted
16	16/CDR/N/TR	Yes, **Stepchild**, don't be dense!	Ya, **Anak Tiri**, jangan bodoh!	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
17	17/CDR/FN/IM	Well, perhaps you should marry the sea monster, **Robert**.	Menikahlah dengan monster laut, **Robert**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
18	18/CDR/FN/IM	Leave us, **Gwen**.	Tinggalkan kami, **Gwen**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
19	19/CDR/N/TR	**Father**, you know how badly I want to be a king.	**Ayah**, kau tau aku ingin sekali menjadi raja.	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
20	20/CDR/T/TR	**Lord**, what you do it to me?	**Tuhan**, apa salahku?	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
21	21/CDR/N/PR	**Dude!**	**Hei!**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
22	22/CDR/T/TR	I,m sorry, **Your Highness**	Maafkan aku, **Yang Mulia**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good

23	23/CDR/FN/IM	**Wilbur**, you sound old.	**Wilbur**, kamu terlihat tua.	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
24	24/CDR/N/TR	**Beautiful Human.**	**Manusia Rupawan.**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
25	25/CDR/N/PR	**Bats!**	**Kurang ajar!**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
26	26/CDR/N/PR	**You Street Urchin**.	**Gembel**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
27	27/CDR/T/TR	**Ladies and Gentlement,** five pieces of silver.	**Tuan** dan **Nyonya,** hanya dengan lima keping perak**.**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
28	28/CDR/N/TR	I'd stop while you're ahead, **Missy**	Berhentilah sebelum gagal, **Nona**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
29	29/CDR/T/TR	**Sir**, please don't pile on, okay!	**Pak**, jangan menambah penderitaanku	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
30	30/CDR/T/TR	Don't judge a book by its cover, **Milady**	Jangan menilai orang dari penampilannya, **Nona**.	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good

31	31/CDR/N/TR	Uh, **guys**?	**Kawan-kawan**.	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
32	32/CDR/N/PR	If you were **A Sad Chick**	Jika kau **Gadis yang sedih**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
33	33/CDR/N/TR	Sorry, **Ma'am**	Maaf, **Nyonya**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
34	34/CDR/N/CN	Well done, **My Friend**	Selamat, **Kawan**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
35	35/CDR/N/TR	**Baby**, you saved me	Kau menyelamatkanku, **Sayang**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
36	36/CDR/N/PR	Yas, **Future Queen!**	Benar, **Calon Ratu**!	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
37	37/CDR/N/CN	You are **Shining Star**	Kau adalah **Bintang**	0.25	0.25	0.5	There is a mistake on those three aspects because the addressing terms "Shining Star" is distorted and influence the grammar, spelling, and idiomaticity in the subtitle.

38	38/CDR/T/TR	What's that, **Prince**?	Apa, **Pangeran**?	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
39	39/CDR/N/CN	Look at you, **little disgusting creatures**.	Lihatlah, **makhluk-makhluk menjujikkan.**	0.25	0.25	0.5	There is a mistake on those three aspects because the addressing terms "Little disgusting creatures" is distorted and influence the grammar, spelling, and idiomaticity in the subtitle.
40	40/CDR/N/TR	Now, three of you are going to make sure that this **beautiful young lady** gets to the ball	Kalian bertiga akan memastikan **gadis muda yang cantik** ini sampai di pesta dansa	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
41	41/CDR/N/PR	Ok, focus, **People**.	Baik, focus, **Semuanya**.	0.25	0.25	0.25	There is a mistake on those three aspects because the addressing terms "People" is untranslated uses its literal meaning.
42	42/CDR/N/DL	Tell'em **Fab G**	(no translation)	1	1	1	There is a mistake on those three aspects because the addressing terms "Fab G" is deleted
43	43/CDR/N/TR	No, **Darling**.	Tidak, **Sayang**.	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good

44	44/CDR/T/TR	I'm not accustomed to being among the nobility, **Your Grace**	Aku tak terbiasa Bersama bangsawan, **Yang Mulia**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
45	45/CDR/N/CN	Excuse me, **My Dear**	Permisi**, Sayang**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
46	46/CDR/C/TR	Of course, **Queen Tatiana**	**Ratu Tatiana**.	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
47	47/CDR/FN/IM	My little sister**, Gwendelyn.**	Adik perempuanku, **Gwendleyn.**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
48	48/CDR/C/PR	No, **My Queen**.	Tidak, Yang Mulia.	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
49	49/CDR/N/PR	**My good people**, your future queen.	**Rakyatku sekaklian**, calon ratu kalian.	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
50	50/CDR/T/TR	If the crown demands it, **Milord**.	Jika ini tuntutan takhta, **Tuanku**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
51	51/CDR/T/PR	**Dear God**, no.	**Gawat**, tidak.	0.25	0.25	0.25	There is a mistake on those three aspects because the addressing terms "Dear God" is distorted and influence the grammar,

							spelling, and idiomaticity in the subtitle.
52	52/CDR/FN/IM	**Bea**, please. You know I love you	**Bea**, ayolah. Kau tau aku mencintaimu	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
53	53/CDR/FN/IM	Saying love and showing love are very different thing, **Rowan.**	Mengatakan cinta dan menunjukkan cinta dua hal berbeda, **Rowan.**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
54	54/CDR/N/PR	It's your life, **Son.**	Ini hidupmu, **Nak.**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
55	55/CDR/T/DL	That's a dirty old boot, **Lady**, swing and miss.	Itu sepatu bot using dan kotor, Gagal	1	1	1	There is a mistake on those three aspects because the addressing terms "Lady" is deleted
56	56/CDR/N/DL	Your foot's the size of a canoe, **Ma'am**, way too tight	Kaikimu sebesar kano, tidak muat	0.5	0.25	0.5	There is a mistake on those three aspects because the addressing terms "Ma'am" is deleted
57	57/CDR/FN/IM	You're crying, **Hench**?	Kau menangis, **Hench**?	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good

58	58/CDR/FN/DL	No one ask you **Beatrice**	Kau tak diminta bicara.	0.25	0.25	0.5	There is a mistake on those three aspects because the addressing terms "Beatrice" is deleted
59	59/CDR/N/TR	Oh, **My Love**	**Cintaku**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
60	60/CDR/N/TR	**Mother,** Father.	**Ibu,** ayah**.**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
61	61/CDR/N/PR	I remember you, you're **The Statue Girl**	Aku ingat kau, kau **Gadis di Patung Itu**.	1	0.25	0.5	There is a mistake on those three aspects because the addressing terms "You're The Statue Girl" is distorted and influence the grammar, spelling, and idiomaticity in the subtitle.
62	62/CDR/C/TR	To my brother, **Prince Robert**	Untuk kakakku, **Pangeran Robert**.	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
63	63/CDR/N/PR	Gwen, **My Darling Girl**	Gwen, **Sayangku**.	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
64	64/CDR/N/DL	Ohh, **Man**.	No translation	1	1	1	There is a mistake on those three aspects because the addressing terms "Man" is deleted

| 65 | 65/CDR/N/PR | **Farm boy** is off the table | Coret, **Peternak**. | 0 | 0 | 0 | The data has no mistake of those three aspects. So, the subtitle is good |

Readability Scoring

NO	Code	Subtitle		Readability			Reason
		SL	**TL**	**Segmentation and Spotting**	**Punctuation and Graphic**	**Reading Speed and Line Length**	
1	01/CDR/LN/IM	Good morning, **Ella.**	Selamat pagi, **Ella**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
2	02/CDR/N/RS	Take that, **Birds.**	Yang itu dahulu (no translation)	0.25	0.25	0.25	There is a mistake on those three aspects because the addressing terms "Birds" is deleted
3	03/CDR/N/DL	Please, **Girls**, we're going to be late	Ayolah, kita akan terlambat (no translation)	0.25	0.25	0.25	There is a mistake on those three aspects because the addressing terms "Girls" is deleted
4	04/CDR/N/PR	Good morning**, my beady-eyed friend.**	Pagi**, Teman-teman bermata bundar**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
5	05/CDR/N/TR	Nod your head, **Mates**.	Mengangguklah, **Sobat**.	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good

6	06/CDR/N/RS	Come to, **Papa**.	Kemarilah. (no translation)	0.25	0.25	0.25	There is a mistake on those three aspects because the addressing terms "Papa" is deleted
7	07/CDR/FN/TR	**Cinderella**, now that you an orphan,	**Cinderella**, karena kini kau yatim,	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
8	08/CDR/N/TR	Unhappy with the tea**, Stepmother**?	Tehnya tak enak, **Ibu Tiri**?	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
9	09/CDR/C/TR	It's **Mr. Cecil**	Ini **Tn. Cecil**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
10	10/CDR/FN/IM	**Vivian**	**Vivian**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
11	11/CDR/FN/IM	**Thomas**	**Thomas**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good

12	12/CDR/N/DL	Oh, **Boy**, she's got a heavy feet.	Gawat, langkahnya berat. (no translation)	0.25	0.25	0.25	There is a mistake on those three aspects because the addressing terms "Boy" is deleted
13	13/CDR/N/PR	**Ladies**, are we ready?	**Kalian** sudah siap?	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
14	14/CDR/N/CN	Do not hit me, **Sweet Prince.**	Jangan pukul aku, **Pangeran**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
15	15/CDR/T/DS	We got news for you **ladies and gents.**	Ada berita untuk **kalian.**	0.25	0.25	0.25	There is a mistake on those three aspects because the addressing terms "Ladies and Gents" is distorted
16	16/CDR/N/TR	Yes, **Stepchild**, don't be dense!	Ya, **Anak Tiri**, jangan bodoh!	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
17	17/CDR/FN/IM	Well, perhaps you should marry the sea monster, **Robert**.	Menikahlah dengan monster laut, **Robert**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good

18	18/CDR/FN/IM	Leave us, **Gwen**.	Tinggalkan kami, **Gwen**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
19	19/CDR/N/TR	**Father**, you know how badly I want to be a king.	**Ayah**, kau tau aku ingin sekali menjadi raja.	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
20	20/CDR/T/TR	**Lord**, what you do it to me?	**Tuhan**, apa salahku?	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
21	21/CDR/N/PR	**Dude!**	**Hei!**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
22	22/CDR/T/TR	I,m sorry, **Your Highness**	Maafkan aku, **Yang Mulia**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
23	23/CDR/FN/IM	**Wilbur**, you sound old.	**Wilbur**, kamu terlihat tua.	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good

24	24/CDR/N/TR	**Beautiful Human.**	**Manusia Rupawan.**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
25	25/CDR/N/PR	**Bats!**	**Kurang ajar!**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
26	26/CDR/N/PR	**You Street Urchin**.	**Gembel**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
27	27/CDR/T/TR	**Ladies and Gentlement,** five pieces of silver.	**Tuan** dan **Nyonya,** hanya dengan lima keping perak**.**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
28	28/CDR/N/TR	I'd stop while you're ahead, **Missy**	Berhentilah sebelum gagal, **Nona**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
29	29/CDR/T/TR	**Sir**, please don't pile on, okay!	**Pak**, jangan menambah penderitaanku	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good

30	30/CDR/T/TR	Don't judge a book by its cover, **Milady**	Jangan menilai orang dari penampilannya, **Nona**.	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
31	31/CDR/N/TR	Uh, **guys**?	**Kawan-kawan**.	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
32	32/CDR/N/PR	If you were **A Sad Chick**	Jika kau **Gadis yang sedih**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
33	33/CDR/N/TR	Sorry, **Ma'am**	Maaf, **Nyonya**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
34	34/CDR/N/CN	Well done, **My Friend**	Selamat, **Kawan**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
35	35/CDR/N/TR	**Baby**, you saved me	Kau menyelamatkanku, **Sayang**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good

36	36/CDR/N/PR	Yas, **Future Queen!**	Benar, **Calon Ratu**!	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
37	37/CDR/N/CN	You are **Shining Star**	Kau adalah **Bintang**	0.25	0.25	0.25	There is a mistake on those three aspects because the addressing terms "Shining Star" is distorted and influence the Segmentation, Punctuation, and Reading Speed in the subtitle.
38	38/CDR/T/TR	What's that, **Prince**?	Apa, **Pangeran**?	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
39	39/CDR/N/CN	Look at you, **little disgusting creatures**.	Lihatlah, **makhluk-makhluk menjujikkan.**	0.25	0.25	0.25	There is a mistake on those three aspects because the addressing terms "Little disgusting creatures" is distorted and influence the Segmentation, Punctuation, and Reading Speed in the subtitle.

40	40/CDR/N/TR	Now, three of you are going to make sure that this **beautiful young lady** gets to the ball	Kalian bertiga akan memastikan **gadis muda yang cantik** ini sampai di pesta dansa	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
41	41/CDR/N/PR	Ok, focus, **People**.	Baik, focus, **Semuanya**.	0.25	0.25	0.25	There is a mistake on those three aspects because the addressing terms "People" is untranslated uses its literal meaning.
42	42/CDR/N/DL	Tell'em **Fab G**	(no translation)	1	1	1	There is a mistake on those three aspects because the addressing terms "Fab G" is deleted
43	43/CDR/N/TR	No, **Darling**.	Tidak, **Sayang**.	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
44	44/CDR/T/TR	I'm not accustomed to being among the nobility, **Your Grace**	Aku tak terbiasa Bersama bangsawan, **Yang Mulia**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
45	45/CDR/N/CN	Excuse me, **My Dear**	Permisi**, Sayang**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good

46	46/CDR/C/TR	Of course, **Queen Tatiana**	**Ratu Tatiana**.	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
47	47/CDR/FN/IM	My little sister**, Gwendelyn.**	Adik perempuanku, **Gwendleyn.**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
48	48/CDR/C/PR	No, **My Queen**.	Tidak, Yang Mulia.	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
49	49/CDR/N/PR	**My good people**, your future queen.	**Rakyatku sekaklian**, calon ratu kalian.	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
50	50/CDR/T/TR	If the crown demands it, **Milord**.	Jika ini tuntutan takhta, **Tuanku**	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good

51	51/CDR/T/PR	**Dear God**, no.	**Gawat**, tidak.	0.25	0.25	0.25	There is a mistake on those three aspects because the addressing terms "Dear God" is distorted and influence the Segmentation, Punctuation, and Reading Speed in the subtitle.
52	52/CDR/FN/IM	**Bea**, please. You know I love you	**Bea**, ayolah. Kau tau aku mencintaimu	0	0	0	The data has no mistake of those three aspect. So, the subtitle is good
53	53/CDR/FN/IM	Saying love and showing love are very different thing, **Rowan.**	Mengatakan cinta dan menunjukkan cinta dua hal berbeda, **Rowan.**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
54	54/CDR/N/PR	It's your life, **Son.**	Ini hidupmu, **Nak.**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
55	55/CDR/T/DL	That's a dirty old boot, **Lady**, swing and miss.	Itu sepatu bot using dan kotor, Gagal	1	1	1	There is a mistake on those three aspects because the addressing terms "Lady" is deleted

56	56/CDR/N/DL	Your foot's the size of a canoe, **Ma'am**, way too tight	Kaikimu sebesar kano, tidak muat	0.5	0.5	0.5	There is a mistake on those three aspects because the addressing terms "Ma'am" is deleted
57	57/CDR/FN/IM	You're crying, **Hench**?	Kau menangis, **Hench**?	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
58	58/CDR/FN/DL	No one ask you **Beatrice**	Kau tak diminta bicara.	0.5	0.5	0.25	There is a mistake on those three aspects because the addressing terms "Beatrice" is deleted
59	59/CDR/N/TR	Oh, **My Love**	**Cintaku**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
60	60/CDR/N/TR	**Mother,** Father.	**Ibu,** ayah**.**	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good

61	61/CDR/N/PR	I remember you, you're **The Statue Girl**	Aku ingat kau, kau **Gadis di Patung Itu**.	0.5	0.5	0.25	There is a mistake on those three aspects because the addressing terms "You're The Statue Girl" is distorted and influence the Segmentation, Punctuation, and Reading Speed in the subtitle.
62	62/CDR/C/TR	To my brother, **Prince Robert**	Untuk kakakku, **Pangeran Robert**.	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
63	63/CDR/N/PR	Gwen, **My Darling Girl**	Gwen, **Sayangku**.	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good
64	64/CDR/N/DL	Ohh, **Man**.	No translation	1	1	0.25	There is a mistake on those three aspects because the addressing terms "Man" is deleted
65	65/CDR/N/PR	**Farm boy** is off the table	Coret, **Peternak**.	0	0	0	The data has no mistake of those three aspects. So, the subtitle is good