INTRODUCTION

Translation plays an essential role in understanding different languages. There are some definitions of translation by experts; stated by Newmark (1988,5), "translation is rendering the meaning of a text into another language in the way that the author intended the text." According to Nida and Taber (1974,12), "translating consists in reproducing in the receptor language the closest natural equivalent of the source language, first in terms of meaning and secondly in terms of style." Moreover, Bassnett (2002) stated that translation is not only the replacement of lexical and grammatical aspects of two languages but involves the cultural settings of the texts. Therefore, translation is not merely a matter of transferring a text but requires adequate background knowledge of the source and target languages.

Gotlieb (1998) identifies four types of translation:

1. verbal audio channel: dialogues, off-screen voices, and songs;

2. non-verbal audio channel: music, sound effects, and off-screen sounds;

3. verbal and visual channels: subtitles, signs, notes, and inscriptions that appear on the screen;

4. non-verbal visual channel: picture on the screen.

Subtitles is one example of verbal and visual channel translation. This type of translation emphasizes the coordination of verbal and non-verbal elements. When translating, a translator must consider not only the text but also the dialogue, sound effects, pictures, and the video's ambiance (Matviska, 2014).

Subtitling and dubbing are two methods of audio-visual translation. Subtitling is the less expensive of the two audio-visual translation formats and is completed more quickly than dubbing (Koolstra et al., 2002; Bogucki, 2004;

Matamala et al., 2017). According to Cintas & Remael (2020), subtitles are a translation practice where the results are shown at the bottom of the screen. A subtitle is a text displayed in a video that typically serves as a translation of the words spoken into another language so that people who do not understand the language of the video can understand what it is about. Subtitles are used in films and television shows to help the viewer understand sentences or words explained by presenters, news anchors, film actors, and other media aspects included in television and films.

Gambier and Gottlieb (2001) stated that the subtitling strategy is a close correlation between film dialogue and subtitle content. In other words, the source language should be synchronized with the target language. Gotlieb (1998) divided the subtitle classification into the following:

1. Intralingual is called vertical subtitles as they change perceptive modality (spoken text is converted into written text without any change);
2. Interlingual or diagonal type of subtitles that change both perceptive modality and language;
3. Open or non-optional represented which are integral physical parts of a film or tele program;
4. Closed or optional which are represented in the form of teletext which you can view using a correspondent decoder.

Translators who create subtitles have to think about more than just meaning when creating a translation. The textual, linguistic, and technical limitations in subtitling are three major considerations for translators, as noted by Cintas &

Anderman (2009). Liu (2014) underlines four specific characteristics of subtitling, including the content (written translations), position (the foot of the screen), presentation (synchrony), production (post-production activity), and nature (additive). This statement highlights the consequence of a translator considering not only the meaning of the source text but also the technical aspects. The technical aspects influence the meaning of the target text. Therefore, a translator must decide whether to put the meaning over the technical aspect or vice versa.

Subtitles appear in films. Nowadays, people can easily be entertained. Many websites across various media platforms assist individuals with film streaming. Two types of websites can be used to access films online. One is accessible with a paid membership, such as Netflix, Amazon Prime Video, and Vidio. On the other hand, there are non-membership or free-to-use film streaming services, such as LK21, INDOXXI, and Rebahin.

Rapid Internet development has led to the growth of various types of audiovisual translation, which Bogucki (2009) refers to as amateur subtitling or fansub as used by Cintas & Remael (2020). According to Cintas & Sanchez (2007), fansub is the practice of non-professional subtitling and the online sharing of movies, TV series, and other snippets from the world of cinema. Fansubs are currently a social phenomenon in cyberspace, as proven by the rapid rise of virtual communities on several websites and forums. The purpose of fansub is to contribute to a particular pastime and spread it in other nations so that viewers from different language communities may more easily access it (Bogucki, 2009).

Subtitles must be evaluated to ensure that they are of high quality and effectively convey the intended information. It entails a thorough examination of translation correctness, linguistic nuances, timing, and synchronization with audio-visual content. Comprehensive assessment ensures that subtitles cater to a wide range of audiences, including those with hearing impairments and non-native speakers, by delivering clear and coherent language that is consistent with the context and emotional tone of the material. Moreover, assessment helps maintain cultural sensitivity and authenticity, preserving the artistic integrity of the original content.

One of the quality assessment frameworks, known as the FAR Model, is presented by Pedersen (2017). FAR is defined as Functional equivalence: do the subtitles convey the speaker's meaning? Acceptability: do the subtitles sound correct and natural in the target language, and Readability: can the subtitles be read in a fluent and non-intrusive way?

Functional equivalence refers to the degree of conveyance of intent (message) in translation. Functional equivalence is crucial in subtitle quality because it ensures that the subtitles accurately convey the intended meaning and information from the original audio or dialogue. In the case of subtitling, keeping in mind the limitations of space and time, the most appropriate equivalence applied and obtained is pragmatically commensurate (Pedersen, 2008). According to Gottlieb (2001), to assess the quality of subtitling, each verbal segment of a movie's translation must be evaluated in terms of stylistic and semantic value.

Equivalence errors are of two kinds:

1. Semantic: a semantic error refers to a mistake or misunderstanding that arises from the interpretation of meaning in language. It happens when a subtitle error inhibits the viewer from understanding the film's plot or if the viewer spends time trying to grasp the error.

2. Stylistic: stylistic errors do not impede the understanding of a film. They are less damaging than semantic errors. Mistakes in address, register, and any other language that deviates from the original's style (e.g. contemporary terminology in a historical film).

According to Pedersen, the penalty points for semantic equivalence are minor: 0.5, standard: 1, and serious: 2. Minor errors are lexical errors that do not affect the plot of the movie or the principal meaning. Standard errors are defined by Pedersen (2017) as a subtitle that contains errors, but still has a bearing on the actual meaning and does not seriously hamper the viewers' progress beyond that single subtitle. Standard semantic errors would also be cases where utterances that are important to the plot are left without subtitles. A serious error was defined by Pedersen (2017) as a subtitle that is so erroneous that it makes the viewers' understanding of the subtitle nil and would hamper the viewers' progress beyond that subtitle, either by leading to plot misunderstandings or by being so serious as to disturb the contract of illusion for more than just one subtitle.

Acceptability refers to the translation's adherence to the target language's rules, conventions, and cultures. According to the FAR Model, subtitle acceptability problems have to do with how effectively the subtitles follow audience

expectations, cultural sensitivities, and language conventions. These faults include grammatical flaws, strange wording, poor language selections, and cultural misunderstandings. When there are mistakes in this section, the translated text sounds unnatural. The three types of errors include:

1. Grammar errors: Subtitles are a combination of spoken and written language, therefore strictly adhering to written language grammar norms may be inappropriate. These traits include incomplete sentences, shortened pronoun forms, and occurrences of subject deletion. (cf. Pedersen, 2011).

2. Spelling problems: Spelling errors can be classified according to their severity: a minor error is any spelling error, standard faults modify the meaning of the term, and serious errors make a word hard to read. This viewpoint varies from that of the NER model, which regards change in meaning as worse than unintelligibility. (Romero Fresco & Martínez, 2015).

3. Idiomatic errors: Idiomaticity is not meant to signify only the use of idioms, but the natural use of language; i.e. that which would sound natural to a native speaker of that language.

Pedersen follows the NER Model in grading acceptability, which means that serious errors are penalized by 1, while Standard errors are penalized by 0.5. Minor errors are penalized by 0.25. Serious errors produce false or misleading information while standard errors are errors that hamper comprehension; they may disrupt the coherent flow of text. Minor errors are errors of capitalization, apostrophes and insertion of small word (Romero-Fresco, 2017).

Readability concerns include segmentation and recognizing errors, punctuation and reading speed, and line length. Designed for subtitle text readers (viewers), they can easily read subtitles. It comprises three parts:

1. Line Length and Reading Speed: Reading speeds in subtitling is also a varied and often contested issue. In reading research (cf. e.g. Schotter and Rayner, 2012), speed is often measured in words per minute (wpm), and this is also the case for the NER model (cf. Romero Fresco & Martinez, 2015). However, in interlingual subtitling, the typical measure is characters per second (cps), which raises the issue of conversion. The length of words varies by language. For example, in English, five characters per word is considered ordinary. (Romero Fresco, 2011). According to Cintas & Remael (2020), a line of subtitles should not contain more than thirty-five signs. A line can contain between 39 and 41 characters in some cases. The text is placed below the image so that it is not obscured. The bottom row takes up at least one-twelfth of the screen's height. Reiss (1971) stated that when used, however, a line of subtitles should never be longer than thirty-five signs. Only the very bottom of the screen used single-line titles at best. Thus, there is a maximum limitation of seventy volumes of text per replica sign. This very low number is because subtitles are the maximum visibility of visual information possible and not more than 20% of the image on the screen.

2. Punctuation: Having a separate punctuation subcategory may seem nit-picky, but punctuation in subtitling is more important than in other texts. (Truss, 2003).

3. Segmentation and Spotting: Literature on subtitling stresses the importance of correct segmentation and spotting (cf. e.g. Ivarsson & Carroll 1998; Díaz Cintas & Remael 2007; Tveit 2004). Segmentation errors are when the semantic or syntactic structure of the message is not respected (cf. Karamitroglou 1998 on segmenting at the highest syntactic node). Spotting problems are produced by poor speech synchronization, which occurs when subtitles appear too soon or disappear later than the allowable lag on out-times or images. Lång et al's eye-tracking study (2013) has shown that delayed subtitles make viewers search for subtitles before they appear, so these are errors of more than aesthetic importance.

The three parameters that are used to test the quality of translation with FAR Model are based on an error analysis typology. Errors fall into three categories: "minor," "standard," or "serious." Pedersen (2017) suggested using the Model's 0.25, 0.5, and 1 rating for errors. If viewers are not paying close attention, little errors may go unnoticed. Standard errors, however, have the power to break the illusion contract and reveal the subtitles to most viewers. Serious faults impair the subtitles not only while they are there but also in the future and require time for viewers to remove them.

In subtitling, the main focus is not what linguistic units are used to convey the message, but the intent of what is conveyed because there is not always enough space to reproduce speech in the target language. If forced to do so, when the translation forces the use of excess space, it will later affect the readability of the subtitle. Ideally, subtitles reproduce the speech and intention of the utterance. Based

on the Cambridge Dictionary (n.d) "*reproduce*" means to produce a copy of something, or to be copied in a production process. While "intent" is the action that the user wants to execute. In simple words, "intent" is the intentions of the user that you can draw from the utterances. In most of the cases, "intent" can be identified by looking for verbs in the dialogues of the users. Sometimes the complete sentence is used to determine the intent of it, e.g. in the sentence "Can I have a dozen doughnuts?" the user wants to place an order for a dozen of doughnuts. We can label the "intent" under an understandable name like 'order food'. Thus, the translation is subject to error if none of the utterances and intents are reproduced.

There have been prior researches focusing on error analysis within subtitles. The first research by Amilia and Hasni (2023) was titled *Subtitle Error Typologies in Unofficial Movie Streaming Website by Using FAR Model.* Their study was intended to investigate the types of errors in the movie subtitles available on a movie online streaming, LayarKaca21 (LK21). The research method applied is a descriptive study. Throughout the analysis, 716 errors were identified, comprising 316 functional equivalence, 105 acceptability, and 295 readability errors.

The second study related to subtitle quality assessment was carried out by Koskivirta (2023) titled *Fansub quality assessment: Comparing amateur and professional subtitles for Futurama - Bender's Big Score* using FAR Model. In his studies, three sets of subtitles – one produced by professionals and two produced by fansubbers – are analyzed.

Another related study was one by Sihotang, Tadjuddin, and Ekowati (2020) was *Translation Errors in movie subtitles "The Help" and "Hidden*

Figures". This study aimed to identify cultural translation problems regarding gender and racial prejudice in movie subtitles for The Help and Hidden Figures. Krippendorff's (2004) qualitative methodology and content analysis were employed in this investigation. This qualitative study followed a descriptive qualitative technique. The study found cultural translation mistakes in conversations that included gender and racial discrimination. The study identified four types of cultural translation problems related to gender and racial prejudice in movie subtitles for The Help and Hidden Figures. There were four types of translation errors: word choice, number, cultural material, and understood SL in the text.

All three previous researches are different from this research. The first research explained the subtitle error with FAR Model using cartoon film as the source but this research use action and historical movie genres. The second research is different in the number of data source. The second research used three sets of subtitles - one produced by professionals and two produced by fansubbers. On the other hand, this research only examined 1 set of subtitles. The third study covers aspects of translation errors that are related to cultural components, whereas this study focuses on translation errors only.

This research is critical since it ensures accessibility, improves user experience, preserves cultural and linguistic accuracy, meets technical standards, supports education, and continuously improves the overall quality of subtitles across multiple media platforms.