

AN ERROR ANALYSIS OF ENGLISH-INDONESIAN SUBTITLE TRANSLATION IN *AVENGERS: ENDGAME*

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ABSTRACT

This study aims to identify types of errors that the writer found in English-Indonesian subtitles of *Avengers: Endgame* movie. The method used in this study is a qualitative descriptive. The data are restricted only to those dialogs or lines that are wrongly translated by a fansub translator (later mentioned as non-professional translator). The subtitles produced by the non-professional subtitler are then compared with that of the professional one to check the errors. The errors found are analysed by using Mossop's revision parameters. The result shows 21 errors. The most error found are related to errors in accuracy with 16 errors (76.2%). The second error is smoothness and completeness with two errors found (9.5%). There is only one error (4.8%) in terms of idiomatic error. It can be concluded that the majority of mistakes involved poor word choices (diction) when translating the text into the target language, which led to improper translation and misled readers that caused by lack of research that the translator do before translating the subtitle. The same mistakes in smoothness has caused the sentences to sound confusing. Thus, it made the content difficult to read or even unreadable. Besides, mistakes in understanding the meaning of the idioms made the viewers get the wrong message in understanding the target language subtitle.

Keyword: subtitle, error analysis, Mossop's revision parameters.

ABSTRAK

Penelitian ini bertujuan untuk mengidentifikasi kesalahan apa yang ditemukan penulis dalam film Avengers: Endgame subtitle bahasa Inggris-Indonesia. Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif. Data dikumpulkan dengan menonton film Avengers: Endgame dengan subtitle yang dibuat oleh penerjemah non-profesional dan penerjemah profesional secara bersamaan untuk menemukan kesalahan yang dibuat oleh non-profesional. Kesalahan dianalisis dengan menggunakan parameter revisi Mossop. Parameter revisi yang disusun Mossop ini bertujuan untuk memberikan panduan cara merevisi atau menyunting terjemahan. Hasil dari penelitian ini menunjukkan ada 21 kesalahan. Kesalahan yang paling banyak ditemukan adalah kesalahan pada akurasi sejumlah 16 kesalahan (76,2%). Kesalahan kedua adalah kelancaran dan kelengkapan sebanyak dua kesalahan (9,5%). Untuk kesalahan idiomatik hanya ada satu kesalahan (4,8%). Dapat disimpulkan bahwa sebagian besar kesalahan melibatkan pilihan kata (diksi) yang tidak tepat ketika menerjemahkan teks ke dalam bahasa target menyebabkan terjemahan yang tidak tepat dan dapat menyesatkan pembaca. Kesalahan semacam ini disebabkan oleh kurangnya penelusuran yang dilakukan penerjemah sebelum menerjemahkan subtitle. Kesalahan yang sama dalam tepatnya pilihan kata menyebabkan kalimat terdengar membingungkan. Hal ini membuat pesan sulit dibaca atau bahkan tidak terbaca. Selain itu, kesalahan dalam memahami arti dari idiom membuat penonton mendapatkan pesan yang salah dalam takarir teks sasaran.

Kata kunci: subtitle, analisis kesalahan, parameter revisi Mossop

INTRODUCTION

Translation is transferring message from the source language (SL) to the target language (TL). As Munday (2016) said that the word translation has various meanings as it can be applied to a broad topic area, a specific output (a translated text), or a process (the act of producing the translation, otherwise known as translating). The translator converts an original written text (the source text or ST) into a written text (the target text or TT (Munday, 2016). Nurredine (2021) mentioned that translation is one of the oldest linguistic phenomena. It is viewed as the essential factor that brought forth the large number of languages spoken today when at a period humankind was only beginning to spread widely across the globe.

Translation is not only about translating written text documents such as novels or books but there is also audio-visual translation (AVT). Since its beginning as a brand-new area of study in the middle of the 1990s, audio visual translation (AVT) has undergone a significant shift in its focus (Guillot, 2020). At that time, the study on AVT attempted to establish a place in Translation Studies and documented the main issues and restrictions associated with its many modes, such as subtitling, dubbing, audio-description, and other modes (Guillot, 2020). In Diaz' (2020) words, AVT itself is a collective term for the translation of programs whose linguistic aspects are part of the communication process. Unlike literature and poetry, audio visual programs use two codes, namely image and sound, and films portray and realize a certain reality based on unique pictures assembled by a director (Diaz, 2020).

Subtitles as a part of AVT, usually appear in movies, with the aim of helping the audience who do not understand the source language. The subtitles are written with reading and comprehension in mind. Subtitles are viewed as translation products and films with subtitles are expressly or implicitly compared to their original texts (Maserreli, 2019). The purpose of subtitles in film is to get the message or what the speakers say in the film and also to help people who are deaf or hard-of-hearing to be able to view audio visual content (Diaz, 2020). Abaci (2018) explained that subtitles remain on the screen for a specific amount of time, which is decided by the expected audience reading speed required to understand what is being said. For the definition of subtitling, Diaz (2020) stated that subtitling

entails the rendering in writing the translation into a TL of the original dialogue exchanges stated by the various speakers, as well as all other verbal information that is delivered visually (letters, banners, inserts) or aurally (songs and voice-over narration). In the process of making subtitles sometimes there are errors that can be made because Wahyuningsih (2021) said that translating is not easy to do, because in addition to requiring accuracy, the ability to understand the source language and target language well is very important.

Errors can happen frequently during the learning process. Pedersen (2017, p. 218) stated that “a clear error would occur if neither what is spoken, nor what is meant is delivered because subtitles should ideally explain both what is said and what is meant”. Pedersen (2017) also stated that if only the meaning is conveyed, it is not wrong. This is simply the standard way of subtitling and is preferred over verbatim. Reproducing only what was said (not what was meant) is also misleading and counts as an error. Misunderstanding of the translation brief or the ST content, inaccurate depiction of ST meaning, factual errors, terminological or stylistic errors, and various interferences between ST and TT can cause errors in translation (Hansen, 2010).

To avoid errors Thus, it is necessary to revise subtitles in order to correct errors and offer a suitable output text. In revising errors in subtitles, there is a parameter that can be used, which is Mossop’s (2014) Revision Parameters. Mossop (2014) divided errors into four big categories as **a) problems of meaning (Transfer); b) problems of content (Content); c) problems of language and style (Language); and d) problems with the visual and organizational aspects of the text (Presentation)**. From those four groups, they are then divided into 12 parameters. Those parameters are Accuracy, Completeness, Logic, Facts, Smoothness, Tailoring, Sub-language, Idioms, Mechanics, Layout, Typography, and Organization.

Group A- Problems of meaning (Transfer) Accuracy

Mossop (2014) stated that translators need to ensure that there are no serious mistranslations that could seriously mislead readers about key features of the original message. This requires imagining how the reader will perceive the

translation, which is a difficult task as each reader interprets from their own mental context. Do not consider out-of-context reading when assessing the likelihood of reader misunderstanding.

Completeness

There is a difference between Completeness and Accuracy. Accuracy is a qualitative issue as it refers to the meaning of particular passages matching. On the other side, completeness is a quantitative issue, that is the entire source text, included in the translation. Mossop (2014) stated that Revising for Accuracy is a semantic exercise but revising for Completeness is a mechanical matter. In Completeness, translators are expected to represent the original text's entire message, and only the message of the source text.

Group B- Problems of content (Content)

Logic

The translation must be understandable in a larger sense of logic, that is the flow of ideas must make sense to the intended readers of the translation. In addition, the readers must be able to correctly interpret each sentence without having to rely on information that is only provided in a later sentence. According to Mossop (2014), lack of logic can take two forms. The first one is, the source text itself is illogical, and the translator just ignores it. One can usually assume that the author intended something which makes sense, but due to poor language or self-editing, the reader's most likely interpretation is gibberish or contradiction. Second, the source text makes sense but the translator has introduced nonsense or contradiction ideas. Nonsensical passages are frequently the result of a lack of source-language knowledge or the practice of choosing a dictionary equivalent of an inter-sentence connector word rather than thinking about what works in the target-language context. When expert translators are rushed or exhausted, nonsense is more likely to occur.

Facts

Although it is not a translator's responsibility to examine a text for factual, conceptual, and mathematical errors, such errors are obviously of communicative importance; they will be detected immediately by readers of the translation who are familiar with the subject area. If these faults are not merely overlooked in silence, clients will appreciate it. They are most typically present in the original, but they may sometimes be introduced inadvertently by the translator. If they are present in the original, the client's wishes are to follow, which may differ: make adjustments to the translation; identify and detail the errors in a separate document; contact the source text's author for permission to amend the text's wording.

Group C- Problems of language and style (Language)

Smoothness

In Smoothness, the meaning of text is needed to be understandable by readers on their first reading normal speed. If it does not, the issue will result in odd sentence structures or poor connections between phrases, possibly as a result of casual replication of the source text's word order or connector words ('this,' 'therefore') of the source text.

Tailoring

Mossop (2014) stated that a translation has to be suited to its readers and to the way they will use it. The translation must have the right register or level of language, that is given the relationship between the writer and the readers (and the genre), the language must have the right degree of formality and tone (commanding, persuading, requesting, informing, suggesting). Thus, given the readers' education level and knowledge of the text's subject matter, the language must have the right degree of technicality.

Sub-Language

The most obvious aspect of sub-language that requires checking is field-specific terminology. In most translation projects, the terminology used by specialists who are native speakers of the target language, or the client's in-house terminology, must

be utilized. Clients may accept wordings that convey the content even if correct language is not used when materials are translated for information only. Many revisers feel that if they uncover anything other than the correct term in the translation, subject-matter specialists will be irritated. But in general Mossop did not agree with that. The professionals who read the translations are not 'language people', but they are more to typical forest scientists who are more interested in trees than in the language used to talk about trees.

Idiom

Mossop (2014) stated that idiomatic words are a grammatical possible combination, that only some of them are actually used in every language. It is common for an experienced translator to make unidiomatic combinations as a result of the effect of the source text, which is understood in the target text but not used in the TL. In this scenario, it is ideal that the revisers are native speakers to cope with the problem.

Mechanics

When rewriting content for homepages, public signage, and famous publications, it is extremely crucial to look for mechanical faults. If the translation is typed over an electronic version of the source text, double-check that the source language's punctuation and number-writing traditions that have been substituted with target-language conventions.

Group D- Problems with the visual and organizational aspects of the text (Presentation) Layout

To revise layout, the version of the translation that shows its final formatted appearance must be looked into carefully. It is crucial to double-check how the text is laid out on the page. A page with too much type is difficult to read, so make sure there are enough margins and spacing between sections. If you have a lot of footnotes, ensure that none of them are half on one page and half on the next. Also, double-check that the footnote indicator is on the same page as the footnote.

Typography

Moderation and consistency are the most important things to look for here. It will be difficult to read a text with too many bolded, italicized, underlined, coloured, or all-caps terms. Also, be certain that each gadget is utilized for the same reason every time (e.g. bolding for section heads; underlining for emphasis; italicization for any source-language words retained in the translation).

Organization

The overall organization of the translation is critical for readers to move through the material and understand its structure. Section, passage, chapter, and other organizational terms. Organization includes lettering, numbering, page references, captions, presentation features, headers, and footers. If organizational problems are found in the source text, it needs to be reported to the client.

The writer has found three journal articles that discuss similar topics to support this research. The first article is written by Yuwono and Amilia (2020). Yuwono and Amilia are focusing on analysing errors made by Google Translate in translating Eliza Riley's *Return to Paradise* short story. The study uses a qualitative descriptive method and uses Mossop's Revision Parameters to analyse errors. The writers found 63 errors and from 12 types of errors this data included seven of the types. Those seven types are Accuracy, Completeness, Logic, Smoothness, Sub-language, Idiom, and Mechanics. The major error that the writer found is error in accuracy with 21 errors, and second most is errors in smoothness with 19 errors. Meanwhile, there are 11 errors in mechanics and there are five errors in completeness error. There are five errors that occurred in completeness errors. For error in idiom and sub- language, three errors found; and the logical errors occur most rarely with only one error.

The second article is written by Napitupulu (2017). In this article, Napitupulu is focusing on analysing the frequency of errors in the translation of abstracts produced by Google Translate with reference to Keshavarz's (1999) model of error analysis. This journal is using a descriptive qualitative method. There were five types of errors classification used as the parameters in this study, namely lexicon semantic error, tense error, preposition error, word order error,

distribution and use of verb group error, and active and passive voice error. There were 21 lexicon-semantic errors, nine tense errors, 13 preposition errors, 27 word order problems, 15 verb group distribution and use errors, and eight active and passive voice faults found in this study. The difference between this article and the proposed research is the source data and the parameters. This study is using Keshavarz's model of error analysis while the writer uses Mossop's revision parameters.

The third article is written by Halimah (2018). Halimah is focusing on the types of Google translation errors found in the English translation of a procedural text. In this article, Halimah is using a descriptive qualitative method. Ten procedural sentences from process literature were analysed as a sample. Each of these procedural sentences is also decapitated into the phrase or word that the researcher specifies. From those 10 sentences, Halimah found 19 errors in the morphological aspects, semantic error appears in the text 44 times, and there are 34 errors in syntax. From the studies above there are some differences with this research. From all of the studies above the writer use novel, short story, or procedural text as their source data meanwhile in this study the writer use subtitles as the source data. For the second and third studies, the writer use different theory with the writer use in this studies. Meanwhile, in the first study, the writer uses the same theory as this study which is Mossop's revision parameters. In this research, the writer used subtitles from a movie entitled Avengers: Endgame by Anthony Russo and Joe Russo translated by fansub as the data source of this research. The objectives were to find errors in the movie and analyse the errors based on Mossop's revision parameters. By using the parameters, the writers were able to observe specifically the errors made by the translator or subtitler.

METHOD

In this research, the writer use descriptive qualitative methods. By using this method, this research will explain what kind of errors based on Mossop's revision parameters that are found in this research. The writer can conduct their studies without being constrained by a theory or conceptual framework by using qualitative descriptive research (Kim, Sefcik, & Bradway, 2017).

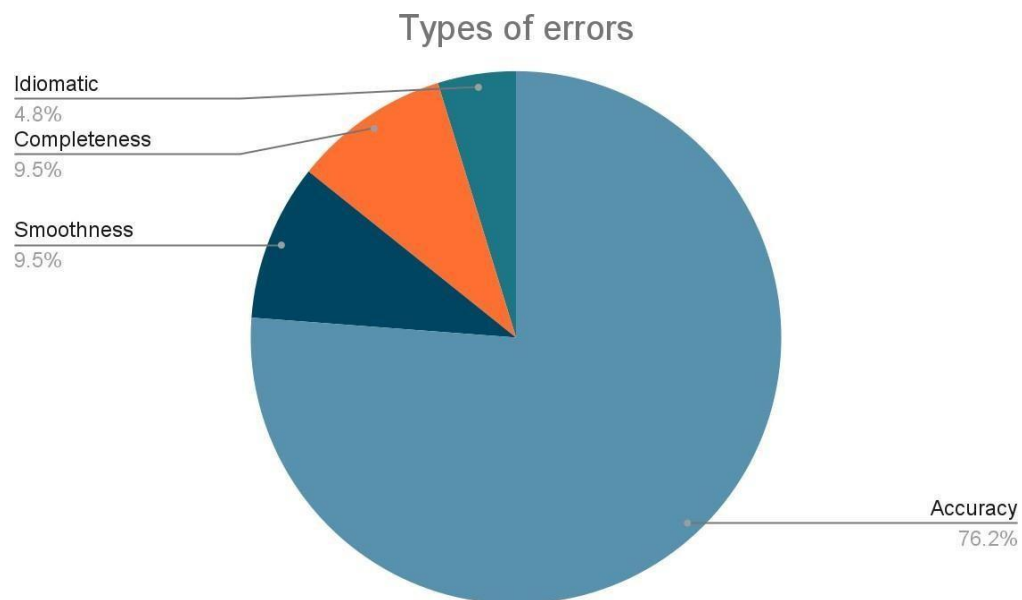
The data taken from the movie entitled *Avengers: Endgame*. *Avengers: Endgame* is a 2019 American superhero film based on the Marvel Comics superhero team the Avengers. Produced by Marvel Studios and distributed by Walt Disney Studios Motion Pictures, it is the direct sequel to *Avengers: Infinity War* (2018). This movie is directed by Anthony and Joe Russo. In the film, the surviving members of the Avengers and their allies attempt to go back to the past and collect all the infinity stones and use it to reverse the destruction that was caused by Thanos in *Infinity War* and bring everyone back.

The data that are collected are taken from *Avengers: Endgame* Indonesian subtitles by fansub (non-professional translator). The reason why fansubs are categorized as non-professional translators is because fansub is the activities of fans who usually buy or record audio-visual products which are then translated into their language and also provided in the form of subtitles whose legality is still in question (Ilham, 2019). Though the fansub that the writer took was from a person who has made hundreds of subtitles, but he only uploaded it on an illegal sites for free, and no one knows his real identity. Some subtitles that he prepared are *House of Gucci* (2021), *King Richard* (2021), *Avengers: Infinity War* (2018), and *Avengers: Endgame* (2019).

The following procedures are used to collect data. First, watching the movie with Indonesian subtitles by fansub and Disney+ Hotstar at the same time to find if there is a difference in word choice. Second, checking the word that has a difference in the dictionary to confirm it can be identify as error or not. Third, writing down errors that have been found. Last, analysing errors by using Mossop's revision parameters. All errors are then rewritten in the data card, analysed based to the revision parameter and then compared to the translation by the professional translator. The professional translator for this *Avengers: Endgame* is Mr. Suleiman in the Disney+ Hotstar platform. There is no further information about the subtitler. However, he can be categorized as professional translator because his work is displayed on official sites like Disney+ Hotstar or Netflix. Thus, his professionalism and legality or work can be justified.

RESULT AND DISCUSSION

This part consists of data analysis of the types of errors found in the subtitle of the movie *Avengers: End Game*. The source of this data is only taken from the subtitle Indonesia of the movie *Avengers: End Game* that was translated by Pein Akatsuki (non-professional translator). The writer found 21 errors that were made by Pein Akatsuki. As seen below, the errors are categorized into Mossop's revision parameters.



The Indonesian subtitles that Pein Akatsuki translated has four out of 12 different types of errors. The types of errors found are Accuracy, Smoothness, Completeness, and Idiomatic. The writer cannot find errors in Logic, Sub-language, Mechanics, Facts, Tailoring, Layout, Typography, and Organization. The information in the table below demonstrates the analysis procedure for each sort of error.

ACCURACY ERRORS

There are 16 errors in accuracy that the writer found, the writer will explain four out of 16 errors and it is shown on the table below.

Table 1. Accuracy errors

No.	Time	SL	TL	Professional Translator
1	11 : 57	No clues, no strategies, no options.	Tak punya petunjuk, rencana, pilihan.	Tak punya petunjuk, strategi, atau pilihan.

2	42 : 31	We got really lucky.	Aku sangat beruntung.	Kita beruntung.
3	35: 42	We have to take a stand.	Kita harus mengambil pilihan.	Kita harus bertindak.
4	01:49:06	Consider me a guide to you.	Anggap aku sebagai pemandu bagimu.	Anggap aku pemandu untuk kalian.

The four errors in accuracy category are presented here. In sample number one, the scene happens when Tony Stark (Iron Man) was upset because of the question from Steve Rogers (Captain America) and he let out his emotions. From sample number four, the writer found an error in the sentence ‘*tak punya petunjuk, tak punya rencana, tak punya pilihan*’ as the translation of the English sentences ‘No clues, no strategies, no options. The writer found errors in accuracy in this sample. The word *strategies* is a plural form of the word *strategy*. According to Merriam Webster dictionary, the word *strategy* (*n.d*) means *a plan that is intended to achieve a particular purpose*.

The nonprofessional translator in the TL translated the word ‘strategies’ inaccurately into ‘rencana’ because in the KBBI Daring, the word *rencana* (*n.d*) means *rancangan; buram (rangka sesuatu yang akan dikerjakan)*. Meanwhile, the professional translator translated the word ‘strategies’ into *strategi*. In the KBBI Daring the word *strategi* (*n.d*) means *rencana yang cermat mengenai kegiatan untuk mencapai sasaran khusus*. Therefore, for sentence in sample number one it is more accurate to translate the word ‘strategies’ into ‘strategi’ like the professional translator did in his translation.

Next sample that the writer gave is sample number two. In sample number two, the scene happened when Tony talks to Pepper (Tony’s wife) about how he managed to make a time machine and he can make everyone back if he wants to do it, but Tony is in doubts to do that even though making a time machine can bring everyone back but he can lose what he has now which is his family. Then, Tony said that they are very lucky to still be together after what happened and Pepper agree with Tony that they are very lucky. In sample number two, the writer finds errors in the sentence ‘Aku sangat beruntung’ as a translation of the English sentence ‘We got really lucky’. The writer found errors in accuracy in this sample.

The nonprofessional translator in the TL translated the word ‘We’ into ‘aku’ which is inaccurate. According to the Merriam Webster dictionary the meaning of We (n.d) is, I and the rest of a group that includes me : you and I . Meanwhile, if we look up in KBBI Daring the meaning of *aku (n.d) is, pron kata ganti orang pertama yang berbicara atau yang menulis (dalam ragam akrab); diri sendiri; saya*. The professional translator translated the word we into *kita*. This is accurate because in KBBI Daring, the word *kita means pron pronomina persona pertama jamak, yang berbicara bersama dengan orang lain termasuk yang diajak bicara*. In this sample, the error that made by the translator are quite fatal because the translator really misinterprets the word. We should translate the word into *kita* in the target language but the non-professional translator translated it into the word *aku*. Therefore, in this sentence it is more accurate to translate the word ‘We’ into ‘kita’.

The next sample the writer explained is sample number three. In this sample, the scene is when Natasha comes to Tony's house to tell him that there is a chance for them to save and get everyone back but she needs Tony's help. Tony refuses Natasha's offer because if he can do what Natasha asks it will be very risky, and Natasha tries to convince Tony that they must take action if they really have the opportunity. From the table above, the writer concluded an error in the sentence ‘Kita harus mengambil pilihan’ as a translation of the English sentence ‘We have to take a stand.’ The writer found errors in accuracy in this sample. In the word ‘stand’ translated inaccurately into ‘pilihan’. According to KBBI Daring, *pilihan (n.d) means yang dipilih atau hasil memilih*. Meanwhile, in the context when Natasha speaks like that, what she means is for them to take action, not to make choices. The professional translator translated the word ‘stand’ into ‘bertindak’. It is more accurate because according to KBBI Daring, *bertindak means melakukan tindakan (aksi dan sebagainya); berbuat*. The meaning of the word *bertindak* in Indonesian is more suitable. Therefore, in this sentence it is more accurate to translate the word ‘stand’ into ‘bertindak’.

The last sample in this category that the writer explained is sample number four. In sample number four, this scene shows when Black Widow and Hawkeye are on their way to take the soul stone but they get stopped by a man who called

himself ‘a Guide’. In sample number 14, the writer found error in the sentence ‘Anggap aku sebagai pemandu bagimu’ as the translation of the English sentence ‘Consider me a guide to you’. The writer considered this as error in accuracy. The nonprofessional translator translated the word ‘you’ inaccurately into ‘bagimu’. According to Merriam Webster, the word *you* (n.d) means *the one or ones being addressed —used as the pronoun of the second person singular or plural in any grammatical relation except that of a possessive*. Meanwhile, the word ‘bagimu’ has a suffix which is ‘-mu’. This suffix comes from the word ‘kamu’. According to KBBI Daring, the word *kamu* (n.d) means *yang diajak bicara; yang disapa*. The professional translator chose to translate the word ‘you’ into ‘kalian’. According to KBBI Daring, *kalian* means *yang diajak bicara yang jumlahnya lebih dari satu orang*. If the word ‘you’ is translated literally into Indonesian becomes ‘kamu’, the line would have different meaning. We have to look at the context first. The context in this part is the word *you* and is used to address to two people. The nonprofessional translator failed to understand the context as he gave an inaccurate meaning. Therefore, in this scene it is more accurate to translate the word ‘you’ into ‘kalian’.

SMOOTHNESS ERRORS

There are two errors in smoothness that the writer found and it is shown on the table below.

Table 2. Smoothness errors

No.	Time	SL	TL	Professional Translator
1.	00:47	Who puts mayo on a hot dog?	Siapa pakai mayo di hotdog?	Siapa pakai mayones di hot dog?
2.	34 : 32	In layman’s terms, it means you’re not coming home.	Dalam istilah layman, artinya kau tak akan pulang.	Dalam istilah awam artinya kau tak akan pulang.

There are two samples that the writer explained here related to errors in smoothness. In sample number one, the scene happens when Lila, the daughter of Hawkeye, questions her brother's option in using mayo in a hotdog and she says it to her father. In sample number one, the writer finds error in the sentence ‘Siapa pakai mayo di hotdog?’ as the SL is ‘Who puts mayo on a hot dog?’ In this part, an error was produced in transferring the SL word into the TL word. The word ‘mayo’

is the informal way to say mayonnaise and according to the Merriam Webster Dictionary, *mayonnaise (n.d)* means *a thick, cold white sauce made from eggs, oil and vinegar, added to sandwiches, salads, etc.*

The professional translator translated the word ‘mayo’ into *mayones*. KBBI Daring shows that *mayones (n.d)* as *saus dingin yang dimakan dengan selada, dibuat dari bahan kuning telur, garam, merica, moster, cuka, dan minyak yang dijadikan emulsi*. Smoothness error occurred in this sample. The nonprofessional translator kept the word *mayo* and did not translate it. Meanwhile, when the writer consulted the word *mayo* in KBBI Daring, this entry does not exist. As not all target audiences are familiar with the meaning of *mayo*, the use of this source-language word hampered audience ability to understand the subtitle. Therefore, it would be better to translate the word *mayo* into *mayones*, so the audience can understand it better.

Next, in sample number two, the writer found an error in the sentence ‘Dalam istilah layman, artinya kau tak akan pulang’ as the translation of the English of ‘In layman’s terms it means you’re not coming home’. This part happens when Steve Rogers, Natasha Romanoff, and Scott Lang come to Tony Stark's house to convince him to build a time machine but Tony disagrees and he tries to explain to them that it is risky. According to Merriam Webster online dictionary, the meaning of *layman* is a simple language that anyone can understand. In this sample, smoothness error was produced in transferring the meaning of the SL to TL. In the TL, the translator failed to translate the words ‘Layman’s terms’ and kept the word *Layman* in the TL. The word *layman* is not common in Indonesian. Thus, this caused the subtitle to be difficult to understand. However, the professional translator translated the word ‘layman’s terms’ into ‘istilah awam’. According to KBBI Daring, the meaning of *awam (n.d)* is *umum; am; kebanyakan; biasa; tidak istimewa; orang kebanyakan; orang biasa (bukan ahli, bukan rohaniawan, bukan tentara)*. The professional translator chose the word *awam* as it is a better choice of word and is more commonly used and easier to understand for the audience.

COMPLETENESS ERRORS

There are two errors in completeness that the writer can find and it explains below.

Table 3. Completeness errors

No.	Time	SL	TL	Professional Translator
1.	02 :05:29	The arrogant never do.	Arogansi mereka tak bisa melihatnya	Orang congkak tak pernah curiga.
2.	02:14:34	In all my years of conquest.	Sepanjang aku melakukan penaklukan.	Selama bertahun- tahun penaklukan.

The first sample that the writer explained is sample number one. The line above is the conversation between Thanos and his daughter, Nebula. Nebula told Thanos that the Avengers member did not suspect that she was a fake Nebula, not the real one by saying ‘They suspect nothing’. Then, Thanos answered this as shown in the sample above as ‘The arrogant never do’. The nonprofessional translator translated the sentence ‘The arrogant never do’ into ‘Arogansi mereka tak bisa melihatnya’. There is the addition of the word “mereka” in the sentence. The word *mereka* in this sentence changes the whole meaning of the sentence because *mereka* is a third person plural pronoun. Meanwhile, the sentence ‘The arrogant never do’ does not have any pronoun, because when Thanos said it he meant it for all people who are arrogant. The addition of the word ‘*mereka*’ in this sentence changes the actual meaning. This sentence should be conveyed to the general public, not to a particular group or person but it turned to be particular for a certain group because of the addition of a pronoun. Thus, completeness error is happening in this sample.

Meanwhile, the professional translator translated the sentence into ‘Orang congkak tak pernah curiga.’ He did not use any pronoun. Therefore, the error that occurred in this datum dealt with completeness.

Next, sample number two is the dialog when Thanos explained to Iron Man, Thor, and Captain America that no one had ever tried to fight him this hard during his years of conquest. From the table above, the writer found an error in the sentence ‘Sepanjang aku melakukan penaklukan’ as a translation of the English sentence ‘In all my years of conquest’. There is a completeness error when the non-professional translator translated the sentence. In the sentence “In all my years” the non-professional translator chose to translate it into ‘*sepanjang aku*’ in the TL. In the

sentence ‘in all my years of conquest’ there is an adverb of time in the sentence, which is years. According to Merriam Webster Dictionary, the word *years* (*n.d*) means *plural: a time or era having a special significance*.

Meanwhile, the word *sepanjang* (*n.d*) in KBBI Daring means *sejauh; menurut panjang; selama; seluruh (waktu)*. The professional translator translated the phrase into ‘selama bertahun-tahun penaklukan’. According to the KBBI Daring the word ‘*bertahun-tahun*’ means *beberapa tahun lamanya*. Thus, there is an adverb of time in that sentence.

In this sentence, the indication of time plays an important role because it explains how long the conquest has been carried out by Thanos. The non-professional translator used ‘sepanjang’ to describe the adverb of time, while the word ‘sepanjang’ does not specify how long it took. Therefore, the error that occurred in this datum deals with completeness.

IDIOMATIC ERRORS

There is only one idiomatic error that the writer can find and it is explained below.

Table 4. Idiomatic errors

No.	Time	SL	TL	Professional Translator
1.	01:41:41	You look a little green around the gills, there Potts.	Kau terlihat berantakan sekali, Potts.	Kau terlihat kurang sehat, Potts.

The dialog happens when Tony goes back in time to retrieve one of the Infinity Stones. He sneaks into the Shield’s secret building because that is where the Infinity Stones are kept. When he thought that he had managed to take the stone, it turned out that someone had seen it and surprised him. He turned out to be his father who had died in the present and that made him even more shocked and so nervous that he could not say anything. Tony’s father (Howard) saw Tony's face turning pale. He said: ‘You look a little green around the gills, there Potts. ’...green around the gills’ is an idiom and it needs to be carefully handled while translating it. McCarthy and O’Dell (2010) said “that idioms are word combinations that have a meaning distinct from the component words' original meanings”. The phrase

green around the gills in the scene was said to give the impression that the person looks sick or not well. The phrase ‘green around the gills’ is an idiom. According to Merriam Webster Dictionary, it means *pale or sickly in appearance*. Meanwhile, it was translated into “Kau terlihat berantakan sekali”. This is an idiomatic error because in the TL the translator failed to understand the meaning of the idiom correctly so he made an error in the translation.

However, the professional translator translated the idiom into ‘*kau terlihat kurang sehat*’. This phrase is more understandable because according to the KBBI Daring the word ‘berantakan’ means *cerai-berai (berserak-serak); tidak keruan letaknya*. Meanwhile, the word ‘kurang sehat’ in the TL has the same meaning as ‘not in a good condition or sick. Thus, the sentence ‘kau terlihat kurang sehat’ is more suitable for translation of the idiom ‘You look a little green around the gills’.

DISCUSSION

Based on the findings, most errors found are related to errors in accuracy. Most mistakes involved poor word choices or diction when translating the SL into the TL, which led to improper translation and misled readers. The same mistakes in smoothness made the TL sentences sounded confusing and made the content difficult to comprehend.

For errors in completeness, one of the data the non- professional translation did was by putting an additional word which changed the whole meaning of the sentence and the audience can get a different message from what the character means in the film. According to Diaz (2020), the subtitles should not contradict what the characters are doing or saying on screen, and the delivery of the translated message should coincide with that of the original speech.

Another problem found was the idiomatic error. Based on the author's findings, errors in the idiomatic section occurred due to the lack of understanding by the non-professional translator in translating which made the audience fail in getting the message as intended as in the film. These errors happened because of lack of research that no professional translators do before translating the SL to the TL. Not only do research before translating but understanding the context is very important because like Eugene (2001) stated that contexts in translating were

created to assist translators in comprehending the many contexts and their significance for comprehending a text and accurately conveying its meaning in a different language. Thus, the translation by a professional translator is necessary.

CONCLUSION

From the findings, there 21 errors that the writer had found from the English-Indonesian subtitles of *Avengers: Endgame movie*. Those errors are identified from the four categories of error based on Mossop's revision parameters. The types of errors found are accuracy, smoothness, completeness, and idiomatic errors. 16 errors (76.2%) are under the category of accuracy, in which the nonprofessional subtitler translated some of the dialogs inaccurately. The second error is smoothness with two errors. The next error made by the nonprofessional subtitler are in completeness category as many as two data (9.5%). As for idiomatic error, there is only one error found (4.8%).

There are possible reasons why the nonprofessional subtitler made many accuracy errors. First, the nonprofessional subtitler most likely did not do thorough research in finding the correct and common words for the intended words. Second, the nonprofessional subtitler only chose the first entry of the meaning in the dictionary. By taking only the first or top entry of the definition from the dictionary does not guarantee that it is the correct meaning. The nonprofessional subtitler must be willing to do a deeper research by crosschecking the common and natural word in the target words.

To summarize, translation which is correct, accurate, and natural will help the viewers or target audience to get the message the author intends to send. In terms of subtitling, a correct subtitling serves the viewers on the messages the actors in the movies are saying. Thus, it prevented the target viewers of having the misinterpretation of the dialogs. It can be concluded that the majority of mistakes involving poor word choices (diction) when translating the text into the target language. Furthermore, the writer thinks that errors in subtitling films vary greatly between professionals and nonprofessional, but that this does not mean that they cannot be improved. Professionalism appears to be measured by experience. Thus, nonprofessional subtitler' errors may be reduced as s/he get more experience and

receive feedback from the professionals. In the end, this will improve the quality of translated movies that are translated by the nonprofessional subtitler.

This study revealed the errors made by nonprofessional subtitler, particularly from a fansubtitler perspective, in subtitling a movie. However, this study still have limitation in terms of theoretical and analytical components. Analysing more data from more than one movies or the subtitles work from more nonprofessional subtitlers is advised to be done in further research. The use of other error analysis theories can also be considered.

Suggestion for the next research in error analysis in translation or subtitling is by comparing two or more subtitling done by the nonprofessional subtitlers for it is giving a bigger chance in obtaining errors in the subtitles. The next research can also use the data from the dubbing version of the same movies to get a more reliable data to analyse. Moreover, the writer would like to remind the viewers not to rely on the subtitling done the nonprofessional subtitler or fansubtitler due to many errors found in their work.

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