







Age or Aim: Subtitling Strategies and Qualities of Disney's Animation Film Trailers for Indonesian Audiences

SF Lukfianka Sanjaya Purnama¹, M.R. Nababan², Riyadi Santosa³, and SF Luthfie Arguby Purnomo⁴

^{1,2,3} Universitas Sebelas Maret, Surakarta, Indonesia

⁴ Universitas Islam Negeri Raden Mas Said Surakarta, Indonesia
iaftersmile@gmail.com

Abstract. Films are often closely regulated by age ratings to ensure content appropriateness for different age groups. However, it remains unclear if these considerations extend to film trailers, particularly in the context of subtitling strategies and quality. This study investigates the correlations among subtitling goals, strategies, and quality in Disney's animated film trailers for *Encanto*, *Raya and the Last Dragon*, and *Turning Red*, which are age-rated differently in the U.S. and Indonesia, targeted at Indonesian audiences. The research utilizes Skopos theory, Gottlieb's subtitling strategies, and Pedersen's FAR model to evaluate subtitle effectiveness and quality. A qualitative approach, including surveys and focus groups across different age groups, was employed to explore how subtitles influence viewer comprehension and engagement. The findings indicate that younger viewers (under 13) are more visually oriented, focusing on animation rather than reading subtitles. This suggests that targeting this age group with specific subtitling strategies may not be as crucial. Differences in age rating systems between the U.S. and Indonesia add complexity, affecting subtitle comprehension due to varying vocabulary mastery and reading speeds. The frequent use of transfer and paraphrase strategies ensures clear and comprehensible translations, while strategies like condensation, expansion, imitation, and decimation address spatial and temporal constraints. The FAR Model assessment shows that subtitles generally exhibit good quality, with minor errors indicating effective conveyance of the intended message. The application of Skopos theory emphasizes the promotional purpose of the trailers, often prioritizing this over age-based considerations. This interconnected approach underscores the need to balance readability, synchronization, and promotional goals while navigating the challenges posed by age rating discrepancies and user reception. The study concludes that subtitling strategies prioritize broader audience engagement over age-specific goals, enhancing promotional effectiveness.

Keywords: Film Trailer, Subtitling Strategies, Subtitling Quality

1 Introduction

Film trailers are an intriguing phenomenon in the film industry as they introduce a new form or category of audiovisual content. Historically, trailers, as their name suggests, appeared after the main film or feature presentation had finished. Kernan (2009) defines a film trailer as a short film text that typically showcases images from a particular feature film while highlighting its merits, created for projection in cinemas to promote the film's release. Over time, especially with the advent of the Internet, trailers no longer necessarily appear after a film has been shown and are therefore also referred to as "previews" or "coming attractions" (Kernan, 2009). Essentially, trailers are promotional media or advertisements for upcoming films, intended to entice viewers to watch the film (Sorkin, 2021).

Regarding their form and purpose, the concepts and definitions of trailers and teasers sometimes overlap. Although both are aimed at promoting upcoming films, trailers and teasers have different characteristics. A teaser is a short video clip containing intense scenes from the upcoming film as a promotional medium, whereas a trailer is a clip that includes a sequence of the most striking scenes from the upcoming film as a promotional medium (Anuradha, 2022). In terms of content, trailers usually present a three-act plot structure with a duration of 30 seconds to two minutes and 30 seconds (Sorkin, 2021; Anuradha, 2022).

These unique characteristics, combined with the media used, make trailers a form of mini-narrative that entertains viewers on one hand while promoting the film on the other (Gibson, 2006; Kernan, 2009). These two aspects, mini-narrative, and advertisement, complement each other because, in the concept of a mini-narrative, as well as in advertising, a story is said to be more dramatic and engaging if it is presented more concisely. This is based on the understanding that due to the limited duration of its presentation, a mini-narrative and advertisement must be able to present only the important parts of what is to be told (Oates, 2022). A trailer cannot be said to be entirely a mini-narrative, nor can it be said to be entirely an advertisement. Kernan describes the uniqueness of trailers as a form of cinematic promotion of a narrative and a narrative of a promotion. These two objectives are the core and form a unity of a trailer.

A particular concern is that trailers and their source language versions have the same target audience based on age ratings, whereas their translated versions have less clear audience boundaries. This occurs in translated trailers that use interlingual subtitles, not intralingual subtitles or dubbing, to present their translations. The goal of trailers to present mini-narratives while attracting viewers' attention and interest should focus on the target audience according to the age rating. In reality, this is not always the case. Subtitles for Disney animated film trailers aimed at the Parental Guide age rating, which includes children aged eight to under thirteen, for example, show many uses of words, phrases, and sentences that are not appropriate for their age. The factors causing this are interesting to investigate. Additionally, considering that trailers have very specific purposes, especially related to promotion, examining trailer translations with a Skopos approach is essential. This approach will reveal how the three main rules in Skopos are applied in trailer translations, including the subtitling strategies used and the quality of the subtitles. This research explores three questions: 1) What factors cause the

mismatch between subtitles and their purpose as mini-narratives for the target audience in the Disney animated film trailer for *Encanto*, *Raya and the Last Dragon*, and *Turning Red*?; 2) How are the three main rules of Skopos applied in the subtitles of the film trailers?; and 3) How is the quality of the subtitles in *Encanto*, *Raya and the Last Dragon*, and *Turning Red* film trailers evaluated using the FAR model?

2 Literature Review

The rules for age rating distribution for source language and target language films, the basis for their determination, and their differences are important to understand as they affect the distribution of a film and the production or post-production processes that precede it. Each country has its own basis and rules for determining the age rating of audiovisual content. In the United States, film ratings are managed by the Motion Picture Association (MPA). The MPA's film rating system is used in the United States and its territories to assess the suitability of films for specific audiences based on their content, making each film's rating their responsibility. The MPA's age rating system is voluntary, not legally binding, and is also open to films outside the MPA membership (Ratings Guide, 2020). The MPA's rating system divides age ratings into five main categories:

1. G – General Audiences: Suitable for all ages.
2. PG – Parental Guidance: Some content may not be suitable for children, and parental guidance is advised to prevent negative impacts on children.
3. PG-13 – Parental Guidance (13 and over): Intended for films with content that may be inappropriate for children under 13. Parents are urged to be cautious as some material may not be suitable for pre-teens.
4. R – Restricted: Intended for viewers over 17 years old. Viewers under 17 require parental or adult guardian accompaniment due to adult material. Parents are strongly advised to learn more about the film before bringing children under 17.
5. NC-17 – No Children under 17: Not suitable for viewers aged 17 and under.

The MPA evaluates each film as a whole and considers aspects that most parents would consider in determining whether a film is suitable for their children, including adult themes, language, depictions of violence, nudity, sensuality, depictions of sexual activity, adult activities (i.e., activities legal for adults but not for minors), and drug use.

In Indonesia, the age rating of audiovisual content is regulated by legislation outlined in the Republic of Indonesia Law Number 33 of 2009 on Film. Article 7 of this law states that films, as the main element of film activities and film business, must include age classification for viewers, which includes films (Law No. 33 of 2009 on Film [JDIH BPK RI], 2009):

1. For all ages;
2. For viewers aged 13 years or older;

- 3. For viewers aged 17 years or older; and
- 4. For viewers aged 21 years or older.

There are no more detailed descriptions related to these age rating classifications or the components that influence them.

In addition to regulations related to age ratings, the purpose of creating an a film also plays a significant role in determining the final product and other accompanying aspects. When a film has a specific purpose or target, this must also be reflected in its translated version. The problem arises when there are multiple objectives that sometimes contradict each other. In such cases, the primary or larger goal usually takes precedence. The second question is addressed using Skopos theory, which is closely related to the main purpose of a translation. Skopos is a Greek word meaning “purpose” and was introduced into translation theory in the 1970s by Hans J. Vermeer as a technical term to refer to the purpose and action of translation (Munday, 2016). Vermeer proposed three main rules: the Skopos rule, the coherence rule, and the fidelity rule. The highest rule in this theory of translational action is the Skopos rule, which states that every action is determined by its purpose (Reiß & Vermeer, 2014). According to Vermeer, the Skopos rule stipulates that every text is produced for a specific purpose and must meet that purpose (Nord, 2018). The coherence rule states that the translation must be coherent with or acceptable in the recipient’s situation, while the fidelity rule refers to the correspondence between the produced translation and the source text.

In subtitling, the purpose becomes evident through the subtitling strategies used. The orientation towards the intended goal influences the strategies employed. To uncover this, Gottlieb’s subtitling strategies theory is utilized in this research. It is undeniable that when aiming to achieve specific objectives in translation, the characteristics of the medium used cannot be ignored. Translating trailers using subtitles falls into the realm of Audiovisual Translation (AVT) and must be treated as an AVT product. Therefore, it is necessary to use relevant theories that view subtitles as AVT products. Gottlieb (1992) proposed 10 interlingual subtitling strategies that consider both the translation and the technical aspects of subtitles.

Table 1. Subtitling Strategies.

Type of Strategy	Character of Translation	Media Specific Type?
1) Expansion	Expanded expression, adequate rendering	No (culture-specific references, etc.)
2) Paraphrase	Altered expression, adequate rendering	No (non-visualized language-specific phenomena)
3) Transfer	Full expression, adequate rendering	No (‘neutral’ discourse - slow tempo)
4) Imitation	Identical expression, equivalent rendering	No (proper nouns, international greetings, etc.)
5) Transcription	Anomalous expression, adequate rendering	Yes (non-standard speech, etc.)

6) Dislocation	Differing expression, adjusted content	Yes (musical or visualized language-specific phenomena)
7) Condensation	Condensed expression, concise rendering	Yes (normal speech)
8) Decimation	Abridged expression, reduced content	Yes (fast speech of some importance)
9) Deletion	Omitted expression, no verbal content	Yes (fast speech of less importance)
10) Resignation	Differing expression, distorted content	No ('untranslatable' elements)

From the table, we can see the translation techniques that can be used and the technical prerequisites or conditions that allow their use in subtitles. The subtitling strategies found in the film trailers will then be examined in relation to the Skopos rules previously discussed.

The quality of the subtitling in the *Encanto*, *Raya and the Last Dragon*, and *Turning Red* animated film trailers is measured using the FAR Model proposed by Jan Pedersen (2017), while still oriented towards Skopos. In this interlingual subtitling quality assessment model, Pedersen proposes three main evaluation categories: Functional Equivalence (F), Acceptability (A), and Readability (R). F is further divided into semantic and stylistic errors, while A is divided into grammar, spelling, and idiomaticity errors. The R category is divided into segmentation and spotting, punctuation and graphic, and reading speed and line length. By measuring using this model, the quality of the subtitles in the trailer and their alignment with Skopos, both as mini-narratives and promotional tools, will be determined.

3 Method

This qualitative research data consists of source language dialogues and target language subtitles from the Disney animated film trailers for *Encanto*, *Raya and the Last Dragon*, and *Turning Red*. The data is taken from the official film trailer published by Walt Disney Studios Indonesia on their official YouTube channel and several official distribution sites. There are two stages in this research. The first stage aims to identify whether the subtitles studied are appropriate for the target audience of the target language. This stage is conducted within the field of receptive studies, where the subtitles are tested on the target audience according to their intended purpose related to age rating, mini-narrative, and promotional media. The results of these tests reveal the priority tendencies of the goals intended to be achieved using subtitles in the trailer.

The second stage examines the relationship between the priority goals of the existing subtitles and the subtitling strategies used. The data obtained is analyzed by applying Spradley's (2016) theory. There are four steps taken to analyze the data. The first step is domain analysis, used to identify what constitutes data and what does not. In this research, data refers to all voice dialogues and subtitles related to the audiovisual presentation as a film trailer. Therefore, any part that includes advertisements, as long

as there are references to the source language and target language subtitles, will be considered data.

In the next step, taxonomy, Gottlieb's subtitling strategies theory is used to categorize the data based on the types of subtitling strategies employed. The next step is componential analysis, where the relationship between the translation goals and the subtitling strategies used, as well as the quality of the subtitling, is revealed.

The qualities of the subtitling in the *Encanto*, *Raya and the Last Dragon*, and *Turning Red* animated film trailers are measured using the FAR Model proposed by Jan Pedersen (2017), while still oriented towards Skopos. In this interlingual subtitling quality assessment model, Pedersen proposes three main evaluation categories: Functional Equivalence (F), Acceptability (A), and Readability (R). F is further divided into semantic and stylistic errors, while A is divided into grammar, spelling, and idiomaticity errors. The R category is divided into segmentation and spotting, punctuation and graphic, and reading speed and line length. By measuring using this model, the quality of the subtitles in the trailer and their alignment with Skopos, both as mini-narratives and promotional tools, will be determined.

4 Findings and Discussion

In the first stage of this research, the *Encanto*, *Raya and the Last Dragon*, and *Turning Red* film trailers with Indonesian subtitles were tested on all target age groups of the target language audience. The participants included 10 children under 13 years old, 10 teenagers aged 13 to under 17, 10 teenagers aged 17 and over, and 10 adults aged 21 and over.

4.1 User Reception

None of the ten respondents under the age of 13 engaged with the subtitles in the *Encanto*, *Raya and the Last Dragon*, and *Turning Red* film trailers, as their attention was predominantly drawn to the visual elements, thereby neglecting the textual components. In contrast, viewers aged 13 to under 17 demonstrated some engagement with the subtitles, although their focus was not as pronounced as that of viewers aged 17 and above, including those over 21. This observation suggests that prioritizing age-based target audience goals in subtitling may not be paramount. This phenomenon can be attributed to several factors, primarily the discrepancies in age rating systems between the source and target languages. In the United States, there are five distinct age rating categories, whereas Indonesia employs only four. The disparity not only lies in the number of categories but also in the age segmentation, which complicates the direct conversion of age ratings from the source language to the target language.

In the case of the *Encanto*, *Raya and the Last Dragon*, and *Turning Red* animated films, the age rating given by the MPA is PG, meaning parental guidance is required as some content may not be suitable for children under 13 years old. However, the age rating of this film changes to "All Ages" when it enters Indonesia. The implications are different when a film rated PG for children under 13 in the source language becomes a film considered safe for all ages in the target language. This creates its own set of

problems when applied, as subtitles must also consider the target audience's age to be understandable, given that age differences affect vocabulary mastery and reading speed. The results of this initial stage indicate that age-oriented target audience goals are not and cannot be a priority in subtitling film trailers.

4.2 Subtitling Strategies

Subtitling strategies are intricately linked to spatiotemporal constraints and Characters Per Second (CPS). These factors are essential in ensuring that subtitles are both readable and synchronized with the on-screen dialogue. Spatiotemporal constraints refer to the available time and space for displaying subtitles, which must be sufficient to allow viewers to comfortably read and understand the text. CPS measures the number of characters, including spaces and punctuation, that appear on screen per second. Maintaining an appropriate CPS is crucial because it directly impacts the readability of subtitles. If the CPS is too high, viewers may struggle to keep up with the text, leading to a disjointed viewing experience. Therefore, effective subtitling strategies must balance these elements to provide clear, concise, and culturally relevant translations that enhance the overall viewing experience.

The results of the second stage of the research indicate that certain subtitling strategies are used more frequently than others. Below is a table of the subtitling strategies used in the trailers for the films *Encanto*, *Raya and the Last Dragon*, and *Turning Red*:

Table 2. Subtitling Strategies in the Three Film Trailers

Film	Transfer	Paraphrase	Condensation	Expansion	Imitation	Decimation
<i>Encanto</i>	29	4	7	0	4	1
<i>Raya and the Last Dragon</i>	28	12	4	0	2	0
<i>Turning Red</i>	40	5	0	3	4	0

From the table above, it is evident that the strategies consistently present in all three trailers are transfer and paraphrase. The transfer strategy is used 40 times in *Turning Red*, 34 times in *Encanto*, and 28 times in *Raya and the Last Dragon*. The paraphrase strategy is used 12 times in *Raya and the Last Dragon*, 5 times in *Turning Red*, and 4 times in *Encanto*. In contrast, the other strategies—condensation, expansion, imitation, and decimation—are found only sporadically and in smaller numbers. The condensation strategy is used 4 times in *Raya and the Last Dragon* and 7 times in *Encanto*, but not at all in *Turning Red*. The expansion strategy is used 3 times in *Turning Red*, but not in *Encanto* and *Raya and the Last Dragon*. The imitation strategy is used 4 times in *Encanto* and in *Turning Red*, and twice in *Raya and the Last Dragon*. The decimation strategy is found only once in *Encanto* and not used in the other two trailers. This indicates that transfer and paraphrase are the primary strategies employed to ensure clear and comprehensible translations, while the other strategies are used as needed to address specific spatial and temporal constraints or to add relevant cultural context.

High Frequency of Transfer. Across all three trailers, the transfer strategy is the most frequently used, with 100 out of 144 instances. This indicates a preference for direct translation, which helps maintain the original meaning and ensures clarity. It suggests that the source texts are straightforward and culturally neutral enough to be directly translated without losing their essence. Technically, it shows that there is sufficient time and space. In *Raya and the Last Dragon*, “Let’s go!” is transferred to “Ayo!” This example maintains the sentence structure and equivalence, ensuring that the urgency and simplicity of the original command are preserved in the translation. In *Turning Red*, “I wear what I want,” is transferred to “Aku pakai yang aku mau,” and “say what I want.” is transferred to “mengatakan yang aku mau.” These examples maintain the sentence structure and equivalence, ensuring that the original meaning and the cultural context are preserved. In *Encanto*, “I’m not super strong like Luisa...” is transferred to “Aku tak super kuat seperti Luisa...”. This example keeps the sentence structure and equivalence, maintaining the comparison and the emotional tone of the original sentence. These examples demonstrate how the Transfer strategy effectively preserves the original meaning, sentence structure, and cultural neutrality, ensuring that the subtitles are clear and easy to understand.

Paraphrase Usage. Paraphrasing is the second most common strategy in *Raya and the Last Dragon* and *Turning Red*, but it is less frequent in *Encanto*. This strategy is used to adapt the text to fit cultural and contextual nuances, making the dialogue more relatable to the target audience. Paraphrasing involves conveying the same meaning with different or altered expressions when the spatiotemporal aspect of the subtitle is adequate, meaning there is enough time and space for paraphrasing to occur, and the subtitle meets the Characters Per Second (CPS) criteria. The lower frequency in *Encanto* might indicate that the original text was already well-suited for direct translation. In *Raya and the Last Dragon*, “Our people never see eye to eye.” is transferred to “Rakyatku tak pernah akur.” This example is considered a paraphrase because it conveys the same meaning using different expressions. The original sentence contains the idiom “see eye to eye,” which means to agree or have the same opinion. The translation adapts this idiom to a more straightforward expression that fits the cultural and linguistic context of the target audience while preserving the original intent and meaning of disagreement among the people. The essence of needing someone with specific qualities is maintained, but the expression is adapted to be more natural in the target language. In *Turning Red*, “All about that hustle. Am I right?” is paraphrased to “Kerja keras yang paling penting, benar kan?” The translation captures the original meaning and tone but uses different expressions to make it more relatable and understandable for the target audience. In *Encanto*, “Lot of stairs...” is paraphrased to “Wah! Tinggi sekali.” The translation conveys the same sense of amazement and the physical challenge of climbing stairs but uses a different expression that fits the visual of the scene which shows high structure captured from low angle.

Condensation. Condensation is used in *Raya and the Last Dragon* and *Encanto*, but not in *Turning Red*. Condensation helps in shortening the text while retaining the essential

meaning, which is useful when dealing with time and space constraints in subtitles. The absence of this strategy in *Turning Red* suggests that the dialogue might have been concise enough not to require further condensation. Condensation involves shortening the text while preserving its essential meaning, even when there is sufficient time and the subtitle meets the Characters Per Second (CPS) criteria. This strategy ensures that subtitles remain concise and easy to read, which is crucial for maintaining the dialogue's flow and helping viewers, especially children, follow along without difficulty. For instance, in *Raya and the Last Dragon*, the line "Hmm. My sword here says we're not." is condensed to "Pedangku menolak." This makes the subtitle quicker to read while still conveying the essential meaning. Similarly, in *Encanto*, "Wait. How do I save the magic?" is condensed to "Tunggu. Bagaimana caranya?" simplifying the text while retaining the core message.

Expansion. Expansion is used in *Raya and the Last Dragon* and *Turning Red*, but not in *Encanto*. Expansion is employed to add necessary context or cultural relevance, making the subtitles more understandable. The lack of expansion in *Encanto* might indicate that the original text was already sufficiently detailed. For instance, in *Raya and the Last Dragon*, "Our lands have been at war for as long as we can remember." is expanded to "Negeri kami sudah berperang sepanjang ingatan kami." In *Turning Red*, "24/7, 365." is expanded to "24/7, 365 hari dalam setahun." The translation adds "hari dalam setahun" (days in a year) to clarify the meaning of "365," ensuring that the audience understands the reference to the entire year. Another finding in *Turning Red*, "This little quirk runs in our family." is expanded to "Keanehan ini terjadi turun-temurun di keluarga kita." This example is considered an expansion because the translation adds the word "terjadi" (happens) to make the sentence clearer and more explicit, ensuring that the audience understands that this quirk is a recurring trait in the family. This addition makes the subtitle more explicit and culturally relevant.

Imitation. Imitation is used in all three trailers, with *Encanto* having the highest frequency. It is used to retain proper nouns, names, or culturally significant terms. The higher frequency in *Encanto* suggests a greater emphasis on preserving original terms, which might be important for maintaining cultural authenticity. This is particularly relevant as *Encanto* heavily showcases Colombian culture as its backdrop. This can be seen through various Spanish terms, dancing, music, vibrant clothing, and beautiful landscapes. For example, in *Encanto*, "Casita", "Senorita Perfecta Isabela", and "arepa con queso" are kept the same as the source text. In *Turning Red*, "J'aime le fromage blanc." is kept as "J'aime le fromage blanc." The use of French in *Turning Red* aims to highlight that the main character is an intelligent girl. In *Raya and the Last Dragon*, and also the other two, imitation is seen in the use of character names, such as "Raya", "Sisu", "Mei Mei", "Meilin Lee", "Four-Town", "Mirabel", and "Isabela".

Decimation. Decimation is only used once in *Encanto*. Decimation is used sparingly, appearing only once in *Encanto*. This strategy involves significantly reducing the text, which is rarely employed as it can result in the loss of important information. Its use in *Encanto* highlights a specific instance where such a reduction was necessary due to

the rapid pace of the dialogue. In these cases, the short duration makes reduction imperative to maintain readability and adhere to the Characters Per Second (CPS) criteria. “I can’t do this” is decimated to “Aku tak bisa ini.” The word “do” is omitted because the time is limited, and incorporating it would affect the CPS. This reduction ensures that the subtitle remains readable within the brief time available.

4.3 Subtitling Quality

The quality of subtitling for the animated film trailers is assessed using the FAR Model proposed by Jan Pedersen (2017), with an emphasis on Skopos theory. This model evaluates interlingual subtitling quality through three primary categories: Functional Equivalence (F), Acceptability (A), and Readability (R). Functional Equivalence is further divided into semantic and stylistic errors, while Acceptability encompasses grammar, spelling, and idiomaticity errors. Readability includes segmentation and spotting, punctuation and graphics, and reading speed and line length. Each element, except for semantic errors, is assigned penalty scores for minor (0.25), standard (0.5), and serious errors (1). Semantic errors have higher penalty scores: minor (0.5), standard (1), and serious (2). After evaluating each element, the scores are averaged to determine the overall subtitle quality. Minor errors indicate good quality, standard errors indicate average quality, and serious errors indicate poor quality. The assessment results show that the average error for each element in each category is below 0.25, indicating only minor errors. Consequently, the subtitles for the trailers of *Encanto*, *Raya and the Last Dragon*, and *Turning Red* are generally of good quality. This model helps determine the quality of subtitles in the trailers and their alignment with Skopos, both as a mini-narrative and a promotional tool for this AVT product.

From a mini-narrative perspective, the film follows a three-act structure—beginning, middle, and end—while adhering to the typical trailer duration of 30 seconds to 2 minutes and 30 seconds. The importance of this time constraint in a mini-narrative is to present the core of the three stages without revealing too much. If everything is disclosed in detail, the trailer fails to generate curiosity and excitement for the film’s release. Correlated with the Skopos theory perspective, it is evident the main priority for the subtitles of these three film trailers is to promote the film to potential viewers. The focus on presenting a mini-narrative in the subtitles, serving as a promotional medium, and sacrificing age rating orientation indicates that these trailer subtitles are indeed oriented towards Skopos rules, which state that every text is produced for a specific purpose and must fulfill that purpose (Nord, 2018). The coherence rule states that the translation must be coherent with or acceptable in the recipient’s situation, but this should not override the Skopos rule. Considering the target audience’s age, the trailer subtitles should take into account children’s reading abilities and vocabulary mastery, as the film is rated for all ages. However, in reality, this consideration is sacrificed to maintain Skopos rules. The same applies to the fidelity rule, which refers to the correspondence between the produced translation and the source text. This is evidenced by several serious errors in the trailer subtitles. For a giant company with extensive experience in the film industry, it seems unlikely for Disney to make such serious errors. Additionally, there is no revision process to correct these glaring

mistakes. This again relates to the characteristic of trailers, which are usually very short and aim to promote the upcoming film, thus these errors are overlooked.

4.4 Interconnections and Implications

The research reveals several key insights into subtitling strategies for Disney animated film trailers. Firstly, younger viewers (under 13) show limited engagement with subtitles, suggesting that detailed or complex subtitles may not be necessary for this age group. Instead, simpler and more concise translations could be more effective, as younger viewers are more visually oriented and focus on animation rather than reading subtitles. However, subtitles should not be entirely disregarded for this audience; rather, they should be adjusted to suit their viewing habits.

Secondly, differences in age rating systems between countries, such as the US and Indonesia, add complexity to subtitling. These discrepancies can lead to challenges in subtitle comprehension due to varying levels of vocabulary mastery and reading speeds among different age groups. Therefore, it is crucial to consider the target audience's linguistic capabilities and cultural context when creating subtitles to ensure they are accessible and appropriate.

The frequent use of transfer and paraphrase strategies across all trailers ensures clear and comprehensible translations. Transfer involves directly translating the source text while maintaining its meaning, whereas paraphrase rephrases the text to make it more understandable. These strategies, along with condensation, expansion, imitation, and decimation, help balance readability and synchronization with the on-screen dialogue, ensuring that subtitles are both informative and easy to follow.

The FAR Model, which evaluates subtitles based on Functional Equivalence, Acceptability, and Readability, provides a comprehensive framework for assessing subtitle quality. Minor errors in these categories indicate good quality, suggesting that the subtitles effectively convey the intended message without significant issues.

In the context of film trailers, the primary goal is to promote the film and generate interest among potential viewers. This promotional purpose often takes precedence over other considerations, such as age-based target audience goals. According to Skopos theory, every text is produced for a specific purpose and must fulfill that purpose. In this case, the subtitles are designed to attract viewers and encourage them to watch the film, even if this means sacrificing some aspects of age-appropriateness or linguistic fidelity. The coherence rule within Skopos theory ensures that the translation is acceptable and understandable in the recipient's context, while the fidelity rule maintains a correspondence between the translation and the source text.

The interconnections between these elements highlight the multifaceted nature of subtitling. The lack of engagement from younger viewers suggests that age-based target audience goals may not be as critical, aligning with the observation that age rating discrepancies complicate subtitle comprehension. The frequent use of transfer and paraphrase strategies ensures high-quality subtitles, as indicated by the FAR model assessment. Furthermore, the focus on Skopos theory aligns with the promotional purpose of the trailers, ensuring that subtitles serve their intended function despite minor errors. This interconnected approach underscores the need to balance readability,

synchronization, and promotional goals while navigating the challenges posed by age rating discrepancies and user reception. By exploring these interconnections in detail, a deeper understanding of the complexities involved in subtitling and the strategic considerations required to produce effective and high-quality subtitles can be achieved.

5 Conclusion

Conclusion Subtitling is a specialized field within audiovisual translation that has unique characteristics. These characteristics become more apparent when linked to the purpose of creating subtitles. The purpose guides the use of specific subtitling strategies that are deemed more appropriate, effective, and efficient in achieving the desired goals. These goals can vary and may be synergistic or contradictory. Ideally, all goals can be achieved, but in cases where there are many conflicting goals, it is necessary to identify the primary priority. This study also shows that the use of Skopos theory in translation has a positive contribution. This theory is often thought to disregard the source text and focus solely on the user. However, this view is incorrect; the goal in this theory is not to prioritize the user's desires but to focus on the intended purpose that can be conveyed to the user. When translating film dialogues, the goal is for the audience to understand the story well without ignoring age factors and translation quality. However, in the case of translating trailers, full understanding is not achieved because the trailer does not present the entire film. Therefore, the focus is the purpose of the product itself, which is as a promotional medium.

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