SUBTITLING STRATEGIES AND TRANSLATION READABILITY OF THE INDONESIA SUBTITLE OF *MALEFICENT* MOVIE

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in English

by

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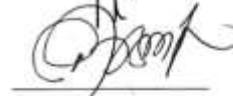
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ii

ii

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Menyatakan dengan sesungguhnya bahwa skripsi/final project yang berjudul:

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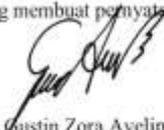
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The good life is one inspired by love and guided by knowledge.

(George Bernard Shaw)

This final project is lovingly dedicated to:

World's best parents, Kunarti and R. Agus Guritno

My lovable, Dedied, Elnino and Fathan

And all of my beloved best friends

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ABSTRACT

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Key words: Translation, Subtitle, Strategy, Readability Quality, Movie.

Subtitling strategies are needed to translate the subtitle of *Maleficent* movie in order to give the information about the story for target language's viewer. Sometimes, the result of subtitling can be either readable or unreadable by the viewers. The first aim of this final project was to describe the strategies used by the translator in subtitling clauses as found in *Maleficent*. The second aim of this study was to investigate the translation readability level in the Indonesia subtitle of *Maleficent*. This study used qualitative approach to describe the results of the analysis of subtitling strategies. In gathering the data, the writer used several steps. They are watching, transcription, identifying, classifying, and reporting. After evaluating the data, the writer presented the finding by using the qualitative method. The writer used Readability Rating Instrument which contains three criteria; very readable, readable enough, and unreadable to assess the Indonesia subtitle of *Maleficent*. The procedure was done by arranging side by side the original dialogue and subtitle version in questionnaire table, asked the informants to watch the movie, to fulfill the questionnaire and to give comments. After that, each score from informants was counted into table. The findings of the strategy analysis are as follows: translation by paraphrase (18.16%), translation by using transfer (34.78%), translation by imitation (11.76%), translation by condensation (6.9%), translation by decimation (2.3%), and translation by using deletion (26.1%). Based on the result of each strategy, the translation by using transfer was the most used in this study. From the result of readability test which conducted by 15 informants, the writer can draw a conclusion that the translation of *Maleficent* movie categorized as very readable translation. The calculation of score for each datum is 3.345, with the distribution; 3.033 (90.67%) very readable data, 280 (8.37%) data are readable enough, and 32 (0.96%) data are categorized as unreadable translation.

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TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

LIST OF CHART

LIST OF APPENDICES

CHAPTER I

INTRODUCTION

This chapter introduces the foundation and general overview of the research undertaken. It consists of background of the study, reason for choosing the topic, statement of the problem, objective of the study, significance of the study, and outline of the report.

1.1 Background of the Study

Translation has always been a central part of communication. Many people think that translation is only about changing words or texts from one language into another one. This concept is not totally wrong. Translation deals with languages, words or texts and changing the one language into other language. People may understand clearly and deeply about what and how translation is by learning the theory of translation.

The basic concept of translation deals with changing the form of source language (SL) into target language (TL) which involves a process. Larson (1984) defined that translation process is about transferring the meaning of source language into the target language. The process of translation can be done by going from the form of the first language to the form of a second language by way of semantic structure. According to him, the form refers to the actual words, phrases, clauses, sentences, paragraphs, etc. (surface structure of a language). The meaning

of source language (SL) is then transferred into target language (TL) in the most appropriate form according to the lexical and grammatical structure and primarily acceptable by the readers of target language (TL).

Form of translations are found not only in printed media but also in electronic media. The form of translation in printed media can be found in imported novels such as the series of Harry Potters, Lord of The Rings, Twilight, and etc. Those imported novels are then translated into the target market's language. Another example of printed translation form is bilingual books. Bilingual books are a books with the complete text in two languages. Mostly, international schools use bilingual textbooks as a method of using two languages to deliver the materials and reinforce students' competency in a foreign language. Another form of translation is in electronic media or multimedia such as imported movies, international news broadcast, and foreign TV shows that are created in other countries are the products of audiovisual translations. Those voices and texts has translated into the target country language in the form of subtitling and dubbing. Audiovisual translations are meant to be seen and heard simultaneously, their translation is different from printed translation. Written works are primarily meant to be read.

Translation in electronic media is called as Audiovisual Translation that concise as AVT. Generally speaking, "audiovisual language transfer denotes the process by which a film or television programme is made comprehensible to a target audience that is unfamiliar with the original's source language" (Luyken, 1991:11). The best-known types of audiovisual translation (AVT) are subtitling

and dubbing. "Subtitling and dubbing represent the two methods for transferring language in the translation process of mass audio-visual communication such as film and television", Coelh (2003). The two methods have different characteristics and have not received enough attention from the discipline of Translation Studies, which deals not only with audio-visual translation but also with written translation and interpretation (oral translation). Both of those methods are used to help deaf people or hard-of-hearing. Basically, dubbing is refered to any technique of covering the original voice in an audio-visual production by another voice. On the other hand, the activity of subtitling is the process of translation where one language as source language is transferred into other language as the target language. It involves transferring the characteristics of spoken dialogue to the written mode.

Along with the technology progress, movie has better sound, more colorful, and more entertaining. It makes the film grows to be people's need. We can say that movie is the most familiar literary work for common people. However, there is a problem in this condition, i.e. the difference of language used. Therefore, the movie's language needs to be translated to the certain target language, so, it will make the audience understand the plot and enjoy the movie. There is no doubt that movie subtitle is one of translation form which is interesting and easy to get. Movie subtitle is the most common form of audiovisual translation because movie subtitle is familiar for people.

The existence of audiovisual translation, then, opens a challenge for students or future research of translation study to design and undertake

audiovisual translation research projects. In this research the writer focus on the subtitle translation of the movie. Movies has made contributions to the development of teaching and learning translation by the subtitle that deals with changing the form of source language (SL) into target language (TL) as the definition of translation. As stated by Cronin (2009:13), movies is to suggest how the evidence of cinema can be integrated into the teaching and learning of translation through a foregrounding of translational perspectives.

For the subtitler, subtitling is not always an easy job because it has some constraints and limitations. Many of the translators have tried various ways to cover the constraints. There are many problems in the process of translation such as the different language system in word levels, linguistics levels, and grammatical system. In other words, each language has different structure, grammar, vocabulary, etc. Each country cultivates a different tradition of translating films, it depends on several factors, such as historical circumstances, traditions, the technique to which is accustomed for both the source and the target viewer. Translating the subtitle of film not only concerns in the grammatical sentence but also in the utterances as close as possible with the source language in order to make a good and readable subtitle.

It needs procedure and strategies to get a good translation in the movie. There are many translation strategies in subtitling can be applied. Gottlieb in Ghaemi and Benyamin (2010) has devised ten strategies into expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation,

decimation, deletion, and resignation. Every kind of translation form whether it is written or a visual text has its own strategy. Choosing the appropriate translation strategy in the translation process is also an important thing for the translator to make a good translation. From the strategies, translator can help the audience to catch the message of the text.

The question that often emerge in translating is 'What is the best translation?'. Sakri (1985:86) in his writing stated that the best subtitle is the one the viewer can catch the meaning of the dialogue as they read. In other words, the success of translation can be seen from the extent to which the audience can respond and understand the message.

We may conclude that subtitling practice must pay more attention for the correlation between source language and target language as close as possible in order to make a good and readable subtitle. The readable subtitle can help the viewer to understand the message and the plot of the film and make them interested to know more about the story of the movie. But the interpretation process will be a problem if it cannot be translated well in order to get good understanding. The unreadable subtitle will make viewers uninterested with the story. A good understanding of the readability concept will help the translator in doing the translation work.

This research conducts the translation strategy in subtitling and readability in the Indonesia subtitle of movie entitled *Maleficent*. Translation strategy analysis is needed to know the varieties of strategies found in the movie.

Meanwhile, the readability analysis is used to make sure that the target readers can receive the idea presented by the word in the target language and it is also used as the strategy accuracy parameter.

1.2 Reasons for Choosing the Topic

Watching movie is mostly everyone's favorite. It is always enjoyable and fun for watching movies that often bring us in a unique imagination about the movies. Some scenes show unimpossible thing to be real. In movies, we do not only watch the movie but also become part of the story.

Imported films especially Hollywood films have dominated the movie industry in Indonesia. The audiences are not only adults or teenagers but also children. The high quality pictures make Hollywood films increasingly in demand by the Indonesian. Almost all of Hollywood movies/films are produced in English, which are difficult to understand by mostly Indonesian, because the difference of language used. Therefore, the creativity in using the translation strategies in subtitling is important to make a good quality of subtitle.

The purpose of translation is to make the quality of translation readable and accepted to everyone who watch the film. That's why in this research, the writer wants to know the strategies used in movie subtitle and it's readability which sometimes the result of subtitling can be neither readable nor unreadable. The low quality of subtitle will make the audience cannot enjoy the movie. Paunonen (1996:549) in Jaskanen (1991) gives a telling example of this: an angry

viewer had written to the editor of *Uusi Suomi* in 1945 complaining about the quality of a subtitling in a film. The viewer had demanded that distributors should take action to improve the quality of translations. Hence, the translators must be aware about the readability in translating the subtitle and a high readability can only be reached when a subtitle is translated by an accurate strategy.

Maleficent is an American dark fantasy film directed by Robert Stromberg which is released in 2014. The reasons I choose this movie are the movie can be enjoyed by everybody at any age. Knowing and studying subtitling strategies which are used in *Maleficent* movie and the subtitle readability are interesting since this drama movie contains many dramatical sentences. The transferred idea from Indonesian subtitle will give many findings to be analyzed. This study attempts to classify the subtitling strategies used in transfering the meaning from English into Indonesian subtitle and the readability in the Indonesia subtitle of *Maleficent* movie. Thus, if the translator of *Maleficent* movie subtitle could not translate and transfer the subtitle and the main idea of that movie well, misunderstanding, and misinterpretation are potential to happened.

1.1 Statement of the Problems

Based on the research background of the study, the problem proposed in the research are:

1) What are subtitling strategies applied in the movie entitled *Maleficent?*

2) Which strategies frequently occured in the movie subtitle of *Maleficent*?

3) How is the readability level of the Indonesia subtitle in the *Maleficent?*

1.2 Objectives of the Study

The objectives of this study are:

1) To describe the subtitling strategies in the movie entitled *Maleficent.*

2) To analyze which strategies are frequently occured in the movie subtitle of *Maleficent.*

3) To investigate the translation readability level of the Indonesia subtitle in the *Maleficent*.

1.5 Significance of the Study

The writer may have expectations that the research will give some benefits. They are along these lines:

   1. Academic Benefit

     a. This research finding hopefully can give the contribution for those who learn English as means of translation study especially in the subtitling field.

     b. These research findings are also expected to enrich the theories of subtitling in a film or movie.

   2. Practical Benefit

     a. This research is expected to be useful to the scriptwriters, producers, and the subtitlers to give more attention to their translation that is

important for delivering the message of movie from certain language (English) to the certain target language (Indonesian).

b. The result of this research can be useful to other researchers to improve their research quality, especially when they wants to carry out similar or further research about translation strategies and translation readability.

1.6 Outline of the Report

This study consists of five chapters. Each chapter is presented as follows:

Chapter I contains the introduction of the research, which cover background of the study, reasons for choosing the topic, problems of the research, purposes of the study, significance of the study, and outline of the report.

Chapter II contains the theoretical of related literature, which provides definition of translation, translation process, translation methods, definitions of subtitle, subtitling process, translation strategies in subtitling, translation quality assessment, assessment purposes, types of assessment, readability, and translation readability test.

Then, chapter III is the method of investigation, which consists of object of the study, roles of the researcher, type of data, method of data collection, and method of data analysis.

Chapter IV, is the results and discussion, which consists of the general description and results of the study. And the last, chapter V, the writer would put forward her opinion in the form of conclusion and suggestion for further research.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter II consists of three main parts. The first part is review of previous study, the second part is theoretical review, and the last part is theoretical framework. In the theoretical review, the writer presents the theories related to the topic of the research. It explains about translation, translation process, translation methods, then explains about subtitle, subtitling process, translation strategies in subtitling, codes of good subtitling practice, translation quality assessment, assessment purposes, types of assessment, readability, and translation readability test.

2.1 Review of Previous Study

Translation has become important elements in conveying messages, thus translating the source language (SL) into the target language (TL) is not easy as it seems. A good translation is the one the target language reader can catch the meaning of the text, in order to achieve this, the translators need to use the appropriate strategies in translating and comply with certain levels of readability.

There have been some researchers conducted the research in the field of translation. Yet, there were few studies done on the study about strategy of translation and translation quality asessment. Many of the studies have the same purposes. Among the studies have been conducted dealing with the quality of

10

translation and they analyze the readability translation. I use them as refferences in conducting this final project.

The first study is Ghaemi and Benyamin (2010) entitled *Strategies Used in the Translation of Interlingual Subtitling*. This study was an attempt to identify the interlingual strategies employed to translate English subtitles into Persian and to determine their frequency, as well. The study's theoretical framework was based on Gottlieb's (1992) classification of subtitling translation strategies. The results indicated that all strategies proposed by Gottlieb were applicable to the corpus with some degree of variation of distribution among different film genres. The most frequently used strategy was "transfer" at 54.06%; the least frequently used strategies were "transcription" and "decimation" both at 0.81%. It was concluded that the film genre plays a crucial role in using different strategies.

Another research was conducted by Mousavi (2012) entitled *Strategies in Subtitling Black English Movies*. She also used Gottlieb's typology of subtitling strategies. The major aim of this study was to explore the most commonly used strategy in subtitling *Black English* movies. To do this, six original *Black English* movies were compared with their subtitled versions in Persian. This descriptive research was a qualitative attempt to describe and analyze the applied strategies. The research question aimed to explore the most prevalent strategy. From the result of her study, it can be concluded that among the subtitling strategies proposed by Gottlieb: 1) the strategy of transfer is the most frequent strategy with 39.2%; 2) transcription is the least common strategy with 1.2%; 3) dislocation is not used in subtitling *Black English* among these movies.

Natalian and Nugroho (2014) conducted a study entitled *Translation Strategies of Cultural Words And Their Readabilities In "The Hunger Games" By Suzanne Collins.* The researcher argues that the analysis of cultural words must be related to the translation strategies as the solution for the cultural problems. The researcher uses *The Translator's Invisibility* theory by Venuti (1995) in this research. It consists of two main strategies named domestication and foreignization. In this research, the researcher also uses the translation strategy theory by Vinay and Darbelnet. The theory is divided into 7 strategies, they are: borrowing, caique, literal translation, transposition, modulation, equivalence, and adaptation. The researcher tries to relate the translation strategy to the readability level. The unit of analysis of this study was all cultural words found in *The Hunger Games* novel of both English and Indonesian version. The analysis focused on every cultural word at the level of word and phrase. The results of cultural word classifications are: 30 (28,04%) ecology words, 31 (28,97%) material culture words, 25 (23,36%) social culture words, 11 (10,28%) organization, customs, and idea words, and 10 (9,35%) gesture and habit words. After classifies the cultural words, the researcher divides the words based on the translation strategy. The results of translation strategy classifications are: 67 (62,62%) foreignization strategies and 40 (37,38%) domestication strategies. After that, the researcher also divides the words based on their readability level. The results of readability classifications are: 84 (78,50%) words at high readability and 23 (21,50%) words at medium readability.

Three studies above conducted strategies in the movie subtitle. Considering that there was still an area of studies that had not been explored, I decided to analyze subtitling strategies and the readability level in a movie. Another research that analyze the readability level of translation is Silalahi (2009) who holds a research entitled *"The Impact of the Translation Techniques, Methods, and Ideologies on the Quality of the Translated Text Medical-Surgical Nursing in Bahasa Indonesia"*. The objectives of her study are (1) to formulate translation techniques applied to translate "Medical-Surgical Nursing" text into *bahasa Indonesia*, (2) to describe translation methods chosen, (3) to interpret translation ideologies adopted, and (4) to assess the impact of the translation techniques, methods and ideologies on the quality of the translated text into *bahasa Indonesia*. In analyzing the quality of translation, Silalahi used *Readibillity-rating instrument* proposed by Nababan (2004) to assess the readability of the translation. In the instrument, she modified the scale into 3 scales: (1) low readability level, (2) adequate readability level, and (3) high readability level. In terms of the quality of the translation, it was found that 338 (64,75%) data are accurate, 136 (26,05%) less accurate, and 48 (9,20%) inaccurate. Meanwhile, 396 (75,86%) data are acceptable, 91 (17,44%) less acceptable, and 35 (6,70%) unacceptable. It was also found that 493 data (96,29%) have a high readability level, and other 19 (3,71%) have an adequate readability level.

Anggraeni (2012) in her study entitled *Analysis of English-Indonesian Translation Readability in the Subtitle of Cartoon Movie "Despicable Me",* the

objective of her study is to investigate readability level of the English texts compared to their counterpart in Indonesia found in *Despicable Me* movie subtitling. In term of analyzing, she also used *Readibillity-rating instrument* proposed by Nababan (2004) with the modification to assess the readability level of the cartoon movie translation. She modified the scale into 5 scales : (1) unreadable, (2) less readable, (3) readable enough, (4) readable, and (5) very readable. From the result of readability test which was taken by 10 informants, it was found that 2 (1.81%) data are very readable, 105 (95.5%) data are readable, 3 (2.7%) data are readable enough, and there are 0 data categorized as less readable and unreadable.

2.2 Theoretical Review

2.2.1 Translation

There are many definition about translation. Baker (2011:3) stated that for some professional translators, translation is an art, which requires aptitude practice and general knowledge – nothing more. But basically, translation is an act of transforming from one form into another. Larson (1984: 3) states:

> Translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant. Only the form changes.

From his explanation above we can conclude that translation is not an easy task to do, because every language has their ways and grammatical structure to say some terms that might be different with another language. In translation

there are many process and procedures that must be master and known such as, studying the source text, analyzing it, and reconstructing the meaning.

Catford (1965: 20) said that translation is defined as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Here, Catford said that the important thing in process of translation is a way to find the equivalent meaning between source language (SL) and target language (TL) and the readers or listeners can understand and does not misunderstanding with the meaning of translation product. Another definition is explained by Newmark (1988:5), he says that "Translation is rendering the meaning of a text into another language in the way the author intended the text". Here, Newmark said translation is the way to find the equivalence meaning from source text into target text. Thus, we may say that in doing translation, translators reconstructing or reproducing the meaning inside the source language text into the form of target language text. These two definition of translation explain that translation is a kind of process of transferring meaning from one language into another without changing the message of the source text.

Nida and Taber (1982:12) state that translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. From here it can be concluded that in reproducing or transferring the message, there is an equivalent relationship between SL and TL. Nida also stated about style. It refers to the stylistic of linguistic aspect. The translator needs to pay attention to the

style of source language in order to maintain the naturalness the target language in the target text. So the target readers could easily understand the content of the text. On the other hand, Suryawinata (1989:2) pointed five important elements on the process of translating they are (1) reproducing the message, (2) equivalent, (3) closest natural equivalent, (4) meaning, and (5) diction. Because of those definitions we can conclude that translator must pay their attention in reproducing the message in the source language (SL) to target language (TL) it should be closest and naturally not only the meaning but also the diction.

Due to the definitions from the linguist above, we may conclude that translation is the task that deals with two different kind of language. The first is the source language (SL), that is the language that is about to translate, and the second is target language (TL) or the form of language that become the target. Translation does not only change the form but translation is a process of transferring the meaning from source language (SL) to target language (TL). The important thing in translation is the way to find the equivalent in source language (TL) to target language (TL). In process of translating, there are some steps that must be done, studying the source text, analyzing it, and reconstructing the meaning. A translator must know about process and procedure in translation.

2.2.2 Translation Process

Nida and Taber (1982:33) explained simple and generally about the process of translation, they introduce three stages in the process of translation. These processes are started by analyzing SL into grammatical relationships and the

meanings of the words and combination of the words to the TL, transferring the meaning from SL to the TL, and at last by restructuring the grammatical structure into the appropriate TL forms in order to create an equivalent target text (TT).

Bell (1991) has given a clear explanation about the stages used by translators in translating from the source language into the target language. Simply put, figure 2.1 is a process of translation offered.

The translator is exposed to a source language text. Next, translator do an analysis of the semantic of the symbolism that is expressed through the lingual units such as words, phrases, clauses, sentences. The analysis aims to capture the meaning contained in it. Next he/she translates it into the target language. Then the result is the target language text.
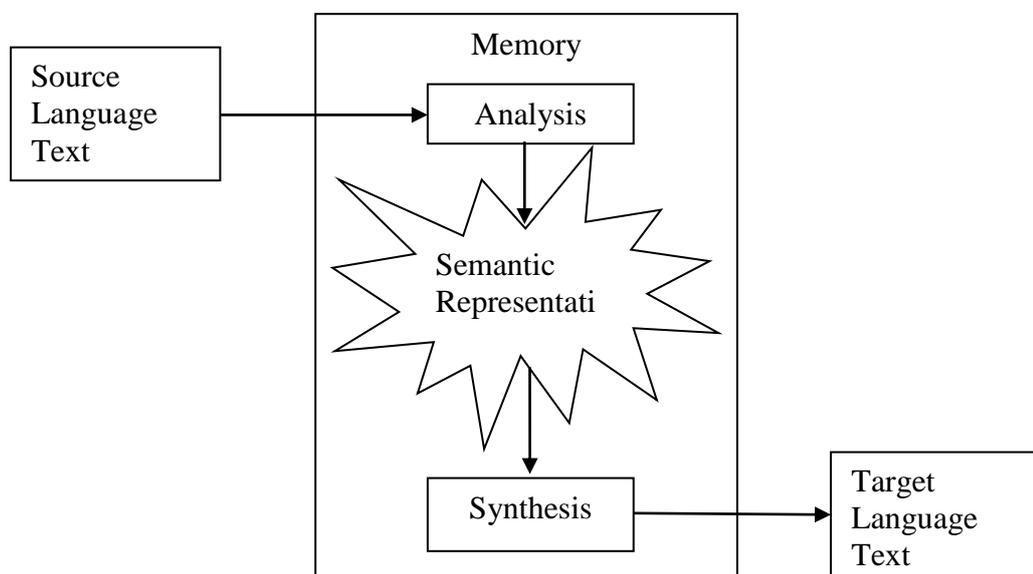
Figure 2.1 Bell's Translation Process

The figure of the translation process above looks simple. In fact, the translation process is very complicated, as expressed by the Bell (1991: 59), the first thing, translator did a syntactic analysis to identify the parts that form of clause. Syntactic analysis phase is then continued with the semantic analysis, in order to determine the meaning contained in the parts that make up the clause. The determination of the meaning should always be associated with the context. Next, translators doing pragmatics analysis to find out; (1) the purpose of the source language text, (2) the thematic structure of the source language text, and (3) the style of the text of the source language.

In doing syntax, semantics, and pragmatics of language source texts analysis, translators also do synthesis of syntax, semantics, and pragmatics in the target language. If the translator received no constraint in synthesize, the translator can produce translations. If the translator has not managed to translate its meaning or message properly, he/she returns to the initial phase. Thus it can be said that the translation process is a cycle, which can be repeated until the translator is convinced that he/she has managed to find a match for the text of the source language into the target language (Bell,1991:45-60).

Basically, the translation process consists of three main stages that which refer to a *linguistic operation* in order to transfer the meaning of the source language text into the target language text, as stated by Nida in Silalahi (2009); (1) the analysis of the text, in order to understand the message from the source language, (2) transfer, redirect the source language message into the target

language, and (3) restructuring, in order to make the translated messages acceptable to the target language in the term of the lexicon, grammatical structure, and its cultural context.

It may conclude that the translator must master the aspect both the source language and the receptor language. Because the final goal of the translation process is to find the equivalent meaning of the receptor language so the translation itself has to be understandable for the target reader.

2.2.3 Translation Methods

In order to produce such good translation product, it is important for a translator to enrich their knowledge, especially the general knowledge of world and its symptoms. That is why the general encyclopedia can also provide guidance for translator. It is impossible to properly translating some texts without generally understanding the texts. A translator who wants to translate a material related to life, custom, and culture of other's society must know the non-verbal language used in that society in order to be able to find the exact equivalent words in the target language in order to make a good translation product. Larson (1984:6) said that a good translation product could be seen from:

1) using of natural form of the target language.

2) having fluency in communicating the message of the source language as much as possible exactly as the writer wants to convey to the receptor's language.

3) having equivalent effects and responses to the reader and listener of the translation product from both of the source and receptor language.

A good understanding might help translators overcoming the problems occur in their work. But most of all, experience is the most valuable tool than formal knowledge. Experienced translators will increase their understanding quality and their responsibility for their job, so that they can become more selective in choosing the translation method(s). In order to produce a good translation product, methods are needed to be applied. Methods help translators in doing the translation orderly.

Machali (2000:48) stated that method is a way of doing something, especially in accordance with a definite plan. Based on the definition, the writer concludes that there are two important items can be drawn from it:

1) A method is a way of doing something, which refers to 'way of doing translation'.

2) A method is always deal with a definite plan, which refers to 'plans in doing translation processes'.

According to Larson (1984: 15) translation is classified into two main types, namely *form-based translation* and *meaning-based translation*. Forms-based translation attempts to follow the form of the source language (SL) and it is known as literal translation, while meaning-based translation makes every effort to communicate the meaning of the SL text in the natural forms of the receptor language. Such translation is called idiomatic translation. A literal translation

sounds like nonsense and has little communication value. The literal translation can be understood if the general grammatical form of the two languages is similar. Larson then adds that in applying the literal translation, there is rarely a true literal translation. The methods spread in the continuum from very literal, to literal, to modified literal, to near idiomatic, idiomatic, and unduly free.

According to Newmark (1988:45) there are eight translation methods. They are word-for-word, literal, faithful, semantic, communicative, idiomatic, free, and adaptation. Then, Newmark has grouped them in two big categories. The first one is purpose on source language (SL) they are word-for-word translation, literal translation, faithful translation, and semantic translation. The second one is purpose on target language (TL) those are adaptation, free translation, idiomatic translation, and communicative translation. It can be seen in the figure below :

SL Emphasis	TL Emphasis
Word for Word Translation	Adaptation
Literal Translation	Free Translation
Faithful Translation	Idiomatic Translation
Semantic Transl.	Communicative Transl.
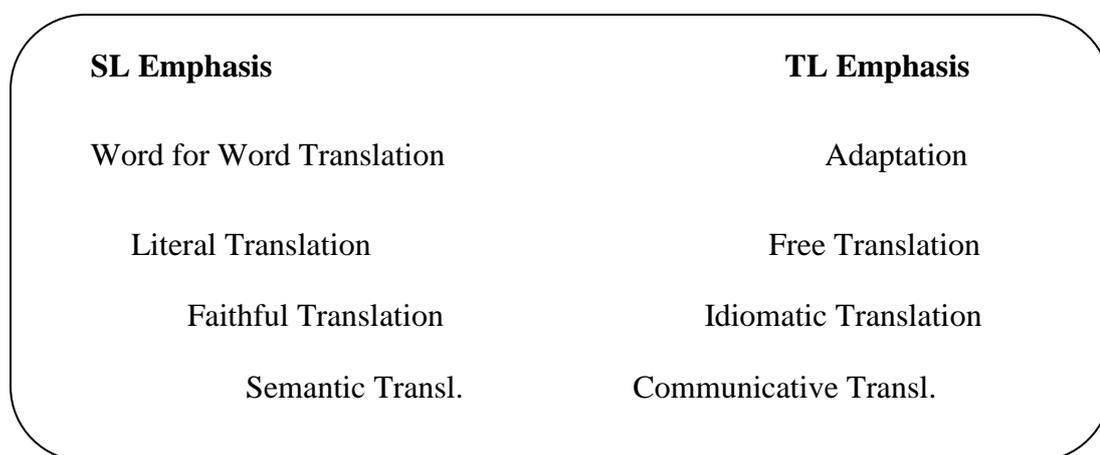
Figure 2.2 Newmark's V-Diagram

A brief explanation of translation methods proposed by Newmark (1988:45) are :

1) Word-for-word translation : in which the SL word order is preserved and the words translated singly by their most common meanings, out of context. For example :

> SL : *Susan bought me a book yesterday.*
>
> TL : *Susan membelikan saya sebuah buku kemarin.*

2) Literal translation : in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context. For example :

> SL : *Bella is a beautiful girl.*
>
> TL : *Bella adalah gadis yang anggun.*

3) Faithful translation : it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures. For example :

> SL : *They was entering the green zone.*
>
> TL : *Mereka telah memasuki zona hijau.*

4) Semantic translation : which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text. For example :

> SL : *He is a book-worm.*
>
> TL : *Dia seorang kutu buku.*
>
> (Hartono, 2013:19)

5) Adaptation : which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is

rewritten. For example, the song lyrics by the Beatles in 1968 entitled Hey Jude in Hartono (2011:22)

TL : *Hey Jude, don't make it bad*

    Take a sad song and make it better

    Remember to let her into your heart

    Then you can start to make it better

SL : *Kasih, dimanakah*

    Mengapa kau tinggalkan aku

    Ingatlah-ingatlah kau padaku

    Janji setiamu tak kan kulupa

6) Free translation : it produces the TL text without the style, form, or content of the original. For example :

    SL : *The man with red shirt is my uncle.*

    TL *: Pria yang memakai kaos merah adalah pamanku.*

7) Idiomatic translation : it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. For example :

    SL : *Although I am in abroad, we will keep in touch.*

    TL: *Walaupun aku berada di luar negeri, kita akan tetep berkomunikasi.*

8) Communicative translation : it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. For example :

SL : *Beware of Dog.*

TL : *Awas Anjing Galak.*

Hartono (2011)

The use of translation methods depends on the translator needs. Whatever method he/she uses, the main point in translation is to transfer the source language messages as well as to be understood by the target language reader.

2.2.4 Subtitle

In terms of Audio Visual Translation (AVT), the method used are subtitling and dubbing. These methods are the types of audio-visual communication media such as television and film. In dubbing, the translated text is spoken by the target country's voice talents. According to Bernschütz (2010) it is hard for the translator to translate the original text into the target language while matching the lip movements. It is better for the translators to do "acting"; they attempt to lip-synch the text in order to get fairly similar lip movements. Pronunciation also matters, for the text spoken by the voice talent is allowed to be neither longer, nor shorter than that of the original actor. According to those factors, we can conclude that dubbing is more difficult to do than subtitling. Regarding to this research, the writer only focuses on subtitling in the movie.

The activity of subtitling is the process of translation where one language as source language is transferred into other languages as the target language. Karamitraoglou (2000) defines subtitling as translation of the spoken (written)

source text of an AV product into a written target text which is added on to the images of the original product at the bottom of the screen.

Gottlieb (2002) presents two general categories for subtitling: intralingual and interlingual subtitling. Intralingual subtitling deals with the production of subtitles that remain in the same language as the original and are used for the deaf or hard of hearing, or for language learners. Gottlieb describes it as vertical, 'in the sense that it involves taking speech down in writing, changing mode but not language. Interlingual subtitling is the type of language transfer that (1) simultaneously presents the translated and the original verbal elements and, at the same time, (2) transforms speech into writing. Interlingual subtitling can be defined as :

1) the rendering in a different language

2) of verbal messages

3) in filmic media,

4) in the shape of one or more lines of written text,

5) presented on the screen,

6) and in sync with the original verbal message.

From those definitions, we can conclude that subtitle can be defined as transcription of film or TV dialogue that is used to help the target audience in understanding a movie which appears continuously in the bottom of the screen.

2.2.5 Subtitling Process

According to Bernschütz (2010) the process of subtitling can be divided into three phases. In the first phase, the original language script is split into scenes. In the second phase, the text is extracted and translated. The third phase comprises the substantive part of the process: professionals attempt to time the translated part to the film.

Díaz-Cintas and Remael (2007: 30-34) have explained the detail about subtitling process of movies. First of all, a client (most usually a production or distribution company) contacts a subtitling company and applies for a translation. The subtitling company then choose a particular translator who will do the translation. Someone has to watch the copy of the given movie to make sure there is no damage to it or other problems. There needs to be a working copy of the film made. The client may, for example, provide only certain scenes with dialogues to the subtitling company in order to preserve the movie from illegal copying. Next, spotting/timing takes place, which means that a professional determines when subtitles will appear and disappear. Sometimes the film can be provided already with a spotting list. Then the translator is given the copy of the film and a dialogue list (sometimes only one of these two is actually sent and the translator has to work only from the written dialogue or from the images and soundtrack). It is very useful for the translator to watch the whole movie before starting to actually translate, because it is good to think about several issues first, such as the actual meaning of some words that tend to have polysemous meaning in the

source language, realizing the gender and number of certain nouns or pronouns (e.g. "you" in English), deciding whether formal or informal form of address will be used in the target language, etc. When this all is done, the subtitles may be put into the film. The movie is then screened in a cinema, broadcasted on television or sold on DVD.

The finished product of the work is subtitle. It is to read and understand in a few seconds when it is visible on screen. We can conclude that the subtitles should be of high quality, so the target audience can understand the gist information of a movie.

2.2.6 Translation Strategies in Subtitling

Being success in subtitling is a goal of the translator. Luyken in Lever (2010:32) stated "an accurate assessment of audience literacy and of the viewers' knowledge of the subject matter is therefore essential to the success of subtitling". As a form of audiovisual translation, subtitling process is not without flaws. Aside from having to comply with differences between the linguistic system of the source and of the target language, subtitling is naturally limited by various technical matters, like the maximum length of a subtitle and its screen duration. Therefore, Lever (2010:33) added, the translator must ensure about the subtitles that disappeared from the screen by the time the frame changes. Krings in Ordudari (2007) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task."

From the statements above, there is a conclusion that translation strategies is about a procedure of translation that used to solve problems in rendering message from one language to another language in translation process based on the purpose of translation itself. Therefore, we need the strategies to overcome the problems. A well-known set of subtitling strategies is proposed by Gottlieb in Ghaemi and Benyamin (2010), are as follows:

1) Expansion is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language. For example :

   SL : *I'm attempting to resign.*

   TL : *Aku berniat resign (berhenti).*

   The phrase "*I'm attempting to resign*" was translated into "a*ku berniat resign (berhenti)*". The explanation word in the bracket was purposively added by the subtitler to clarify the dialogue. For some people in TL, word "*resign*" was not strange, but for most of the TL speakers this word could be unusual; therefore, the subtitler tries to retain the word "*resign*" by explaining the word that contain punchline with bracket.

2) Paraphrase is used when the subtitler does not use the same syntactical rules in subtitling the dialogue. In other words, the subtitler using this strategy to changes the structures of the subtitle and makes it easier to understand and readable by the audience.

   Example : SL : *She's black-hearted person and I'm done with her.*

   TL: *Dia orang yang berhati jahat dan aku sudah tak mau berurusan dengannya.*

The use of paraphrase strategy could be seen on *"black- hearted"* which was translated into *"berhati jahat"*. *"black hearted"* which was a figurative language meaning *"disposed to doing or wishing evil"* or *"without any moral quality or goodness"*, and black was close to the dark and evil world so the subtitler translated it *"berhati jahat"* which had a similar meaning.

3) Transfer refers to the strategy of translating the source text completely and accurately. there is no added explanation or modifying of view, because the subtitler translates the dialogue by literal word. In addition, the usage of this strategy also maintains the structure of the original text.

Example : SL : *I need a drink.*

TL : *Aku butuh minum.*

There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. *"I need a drink"* which was translated *"Aku butuh minum"* and was very similar in the syntax and meaning. Transfer strategy was used in this translation process because all the words were translated.

4) Imitation maintains the same forms, typically with names of people and places.

Example : SL : *Are you Louis McLarence?*

TL : *Apakah kamu Louis McLarence?*

"Louis McLarence" was a name of a person; therefore, the subtitler did not have to translate it.

5) Transcription is used in those cases where a term is unusual even in the source text, for example, the use of a third language or nonsense language.

Example : SL : *This is our way, amigo.*

TL : *Ini adalah jalan kita, teman.*

It could be seen in word "*amigo*" which was translated into "*teman*". The word "*amigo*" was a third language which was a Spanish word meaning friend.

6) Dislocation is adopted when the original employs some sort of special effect, e.g., a silly song in a cartoon film where the translation of the effect is more important than the content.

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

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

(The Simpsons Movie, 2007)

It could be seen that the translator translates it word-to-word without changing the content because the effect is more important.

7) Condensation is making the text brief to miss unnecessary utterance using the shorter utterance, but it does not lose the message. Sometimes pragmatic effect can be lost by using condensation strategy. Therefore, the real aim of the text must be conveyed.

Example : SL : *I'm not talking to him. There's no way.*

TL : *Aku tidak mungkin bicara padanya.*

It could clearly be seen that the subtitler used condensation strategy, if it was translated into word-to-word the sentence structure in TL, the meaning is the same as SL text.

8) Decimation is used to translate when the actors are quarrelling with the fast speaking. So, the translator is also condensing the utterance because the utterances have difficulty absorbing unstructured written text quickly.

Example : SL : *You're not, by any chance, referring to Jack, are you?*

TL : *Maksud anda Jack?*

The phrase "*You're not, by any chance, referring to Jack, are you?*" was translated "*Maksud anda Jack*?" It was not translated word-to-word because it was represented by "*are you?*" which in TL could be translated "*maksud anda?*".

9) Deletion refers to the total elimination of parts of a text.

Example : SL : *That's enough.*

TL : *Cukup.*

The words "*that's enough*" into "*cukup*". The word *"that's"* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.

10) Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost.

Example : Dialogue : Beyotch!

Subtitle   : - (No Translation)

(Malibu's Most Wanted, 2004)

The translator use resignation strategy when there is no solution in translating the meaning of souce text.

2.2.7 Translation Quality Assessment

Translation quality assessment (TQA) is a type of text evaluation. According to Newmark (1988:184), "Translation Quality Assessment is a very important because it becomes a significant link between translation theory and its practice." Scriven in Williams (2009), a leading evaluation researcher defines it a follows: "'Evaluation' is taken to mean the determination of merit, worth, or significance." Williams (2009) stated, while assessing translation quality, the focus are on products, performance or competence, and it must be based on criteria of *goodness*. The criteria of *goodness* here means the standard in assessing the quality of translation. The approach can be prescriptive, assessing translation against criteria of aesthetic effect, usability, and intrinsic compliance with standards of target language correctness and fidelity.

The result of translation is to produce a product which can be easily understood by the TL readers. A translator should be able to transfer the information/message from the SL into TL so that the translation itself can give a

better understanding to the TL readers. To make the reader understand well, a translation should be of high quality.

2.2.8 Assessment Purposes

Translation is a transfer activity from the source text into target text. It is related to how the message of the source text is transferred into target text correctly. The most important thing in this kind of transfer activity is how the translation preserves the meaning or messages of the source text into the target text. House (1977:103) stated that "The essence of translation lies on the preservation of 'meaning' across two different languages. There are three aspects to this 'meaning' : semantic, pragmatic, and textual such that translation may be defined as replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language." From this definition, the translation which is equivalent is the main criterion of translation quality. House added that in order to assess the function of translation text, the text must be analyzed in detail.

According to Larson in Hartono (2013:79-80) there are three reasons to assess a translation. Firstly, translator wants to know that his/her translation is accurate or not. It means that whether his/her translation was already convey the same meaning as the source text's meaning or not, whether the meaning which captured by the source text (ST) reader similar with the meaning which captured by the target language reader or not. Second, the translator would like to know whether his/her translation was clear or not. It means that the readers of the target

text (TT) can understand it well. By other terms of this explanation is similar with readability, a text which is readable. Translator need to know the parts of the text which is difficult to read or understand, so if there are parts of the text which is difficult to read or understand, the translation has not reached the expected level of readability. Third , the translator need to know whether his/her translation is natural or not. Whether it is natural or rigid translation. Therefore translation must be tested whether the translation used natural language or not. If the translation was not reached the level of naturalness, then revision must be done .

2.2.9 Types of Assessment

Translation is considered to be good when it meets three criteria; those are accuracy, naturalness, and readability. Accuracy of translation means the message of the source text is transferred into target text correctly. Munday (2001:31) stated that accuracy is the very first requirement in assessing translation quality. The goal of the translator is to convey the meaning accurately. Hartono (2013:82) said that translator should not ignore, add, or reduce the messages contained in the source languange (SL), influenced by the formal form of the target language (TL). However, to express the meaning accurately, the translator allowed to make changes the form or the grammatical structure.

According to Toury in Shuttleworth and Cowie (1997: 2-3), naturalness in translation means that the translation fulfils the requirement of 'reading as an original' written in the target language and sounds natural for the target reader. It can be assumed that to make the translation acceptable for the target reader as

well as target culture, a translator does not only have to translate whatever in the source text (ST), but also has to reconstruct, adapt, or even rewrite it in a natural language.

Readability test is intended to express the ease level of a text. A text needs to be tested whether the translation meaning is easy to understand or not. According to Hartono (2013:83), high readability translation is easier to understand than the lower. On the contrary, the lower readability of translation will difficult to read.

However, this study will only focus on the readability of the Indonesian subtitle of *"Maleficent"*.

2.2.10 Readability

Readability refers to the easy degree of a text to be understood (Sakri in Nababan 1999: 62). The same definition is stated by Richard et al in Nababan (1999: 62) that readability is how easily written materials can be read and understood. From the two definitions above the writer can conclude that readability is the easy degree a written text to be read and caught it's content by the readers.

At the beginning, the readability is only related to reading activity. Then the readability is also used in translation because translating is always related to reading. Basically, in translation context, the readability is not only related to the readability of the target language text. This is appropriate with the reality of every translation process which always involves two languages at once.

The readability of a text is determined by some factors. According to Richard in Nababan (1999: 62), readability depends on: the average length of the sentence, the number of a new word. Sakri in Nababan (1999: 63) also suggests the same factors as states below:

> Readability, consist of, depending on the vocabulary and sentence structure chosen by the author. The writing that contains many uncommon words is more difficult to understand than those using everyday vocabulary, which is known by readers in general. Likewise, long multiple sentences structure will make the reader very difficult to understand. The difficulty here is related to the content that is difficult to be understood. The hard understandable content, within certain limits, can be presented in simple language so that the description has of high readability.

Besides those factors, there are other factors, such as: the use of foreign word and traditional proverbs (culture word), ambiguous word and sentence, and the incomplete sentence will also cause a low readability level. Nababan (1999: 64) said diction and sentence forms as factors which influence the readability level in more details will be explained as follows.

1) **Diction**

Diction is choice and use of words, style, or manner of speaking and writing (Nababan 1999: 64). In this research, diction is used to emphasize the manner of writing on the text, namely: the use of new words, the use of foreign words and traditional proverbs, and ambiguous words which are related to the factors of readability.

The use of uncommon words in daily life will cause difficulties for readers to understand those words. So, that will directly cause the low of readability level.

Foreign words and traditional proverbs usually cause a readability problem because they are less understandable. Foreign words such as: Hard disk, Mouse, Desktop, Digital Camera will be difficult to understand by common readers. Traditional proverb such as: ujung, mitoni, nyewu, which are cultural events in Javanese community, also cause difficulties for the readers to understand the text.

When a certain word which appears in certain situation supports the meaning, there will be double interpretation. Ambiguity will appear if the context does not support the meaning, so that, the translator will be doubt whether the word has meaning or not. Those words are ambiguous because they have more than one meaning.

2) **Sentence Forms**

In this research, sentence forms which are related to the factors of readability are ambiguous sentences, length of sentence, complex sentence. Ambiguous sentence is a sentence which has two meanings. For example: the sentence *"flying planes can be dangerous"*. The meaning of that sentence can be:

1) The action (flying planes) is dangerous.
2) Flying planes (the planes that are flying) are dangerous.

For sentence number 1 flying planes is a verb phrase which explains the action of trying to ride and control planes are dangerous. The sentence number 2 flying planes shows the noun phrase which means the planes that are flying in the air are dangerous. So, those sentences are ambiguous because it shows different meanings and will be confusing for readers when they read flying plane in sentence 1 and 2.

Then the second is length of the sentences. Generally, the longer a sentence is the more difficult to understand. A long sentence uses many more words. In order to understand the sentence, the readers have to understand the meaning of each word in that sentence and then the readers have to understand the meaning from the relation among words in the sentence. The average length of sentence refers to the average amount of sentence in the text.

Complex sentence is a sentence which has more than one idea. It will cause difficulties for the readers to understand complex sentence. For example:

1) *I went when I was sent for.*
2) *He asked what I wanted.*

In sentence number 1 we will find that is 2 clauses in there. The main clause is 'I went' and the embedded clause is 'when I was sent for.' This also similar with sentence number 2 we find 2 clauses. The main clause is 'He asked' and the embedded clause is 'what I wanted.' After we divide into two clauses that are 2 different ideas between them and sometimes it will make the readers not understand about the meaning of the sentence especially in longer sentences.

2.2.11 Translation Readability Test

In fact, the subtitler of film could not easily translate and transfer the subtitle and the main idea of that movie well, sometimes misunderstanding and misinterpretation are happened. The requirement a film can tell how interesting story and the message of the story are from subtitling which made by translator. But to become a translator, they will face some problems such as making the subtitling unreadable and understandable although the translator has not known the background of the film.

Translators who have realized their roles well will produce a good translations, easy to understand by the target text readers, and can give an information for the target text readers. As proposed by Kovács (2008:5) "In this respect the text as a standalone product must also satisfy the requirements set for any information product, or product meant to be read, understood and used as information." Hartono (2013:76) also added "a good translation is the ideal translation product", it means that translations are able to produce the same effect for the source language readers and target language readers, which is understood by the reader of translated text the same as what is understood by the readers of the original text.

Simatupang (2000:131) stated the things to consider in assessing the translation product is whether the translation is accurate or not. To what extent the meaning contained in the source text can be transferred and delivered accurately to the subtitles. Larson in Hartono (2013:83-84) has been suggested

that the readability test is intended to determine the ease level of translation of a text if it is easy to understand the meaning or it is hard to understand the meaning.

Readability test is done by having an evaluator who mastered both source language and target language well, as the opinion of Simatupang (2000: 134). So he/she is not only mastered the target language well but also understand well the source language. Nababan in Silalahi (2009) is also conducting in translation readability. In assessing the readability of the translation, he uses *Readability-rating instrument* which has two types of questions, there are closed and opened question. The closed question concerns about the readability level of the translation which based on 1-4 scale: (1) very easy, (2) easy, (3) difficult, and (4) very difficult. The opened question is given by the tester to explain the reason of the informants categorized whether the translation is very easy, easy, difficult, or very difficult, to understand. I have modified the scale but still keep the original criteria. We can take a look on table 2.1 for the detail of readability scale.

Table 2.1 Readability Scale With Modification

Scale	Criteria	Indicator
3	Very Readable	The reader can easily understand the meaning. The sentence forms in the subtitle are well known.
2	Readable Enough	The reader can understand the meaning , but there are one or two terms in the sentence form that not easy to be understood by the reader.
1	Unreadable	The translation is somewhat difficult to understand by the reader because there are terms that can not be understood by the reader. The reader or evaluator still need to reread the sentence and takes time to understand the meaning of the sentence form.

The scale above becomes the standard to score the subtitle. Very readable here refers to the meaning of translation can be easily understood by the reader. The sentence forms in the subtitle are well known. Then, readable enough refers to the understanding level of the informants in reading the subtitle translation, who need some times to catch and understand the message and the meaning of the subtitle translation. And after that, unreadable here means the understanding level of the informants who still find the difficulties in understanding the sentence form, meaning and the sentence function of the subtitle translation although they repeat many times.

2.3 Theoretical Framework

This study focused in two points. They are the strategies employed by the translator and the readability of the subtitle. This paper studies translation types, particularly strategy of subtitle and the readability level. The framework starts with the notion of some strategies that can be used in translating movie subtitle. The strategies needs by the translator to overcome the problems in translating. Dealing with this, Gottlieb proposed ten strategies that can be used in translating subtitle, such as: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Each clause of the dialogue will analyze based on the subtitling strategies and it will be count to know which strategy that mostly used in the subtitle.

The subtitle translation is not always success on transferring the source language into the target language. Sometimes in the movie subtitle, the viewer

feel hard to understand the storyline and have to think harder to know the message

of the film. This is happened because of the bad translation of it. Concern about

those situation, this study also focuse on the translation of the Indonesia subtitle in

the movie entitled *Maleficent*. In order to solve the problem of the study, the

researcher make a questionnaire and asked 15 informants to answer it by giving a

score in each dialogue. The results will be analyze by comparing the frequency of

each score. This figure below show the procedure of the research.
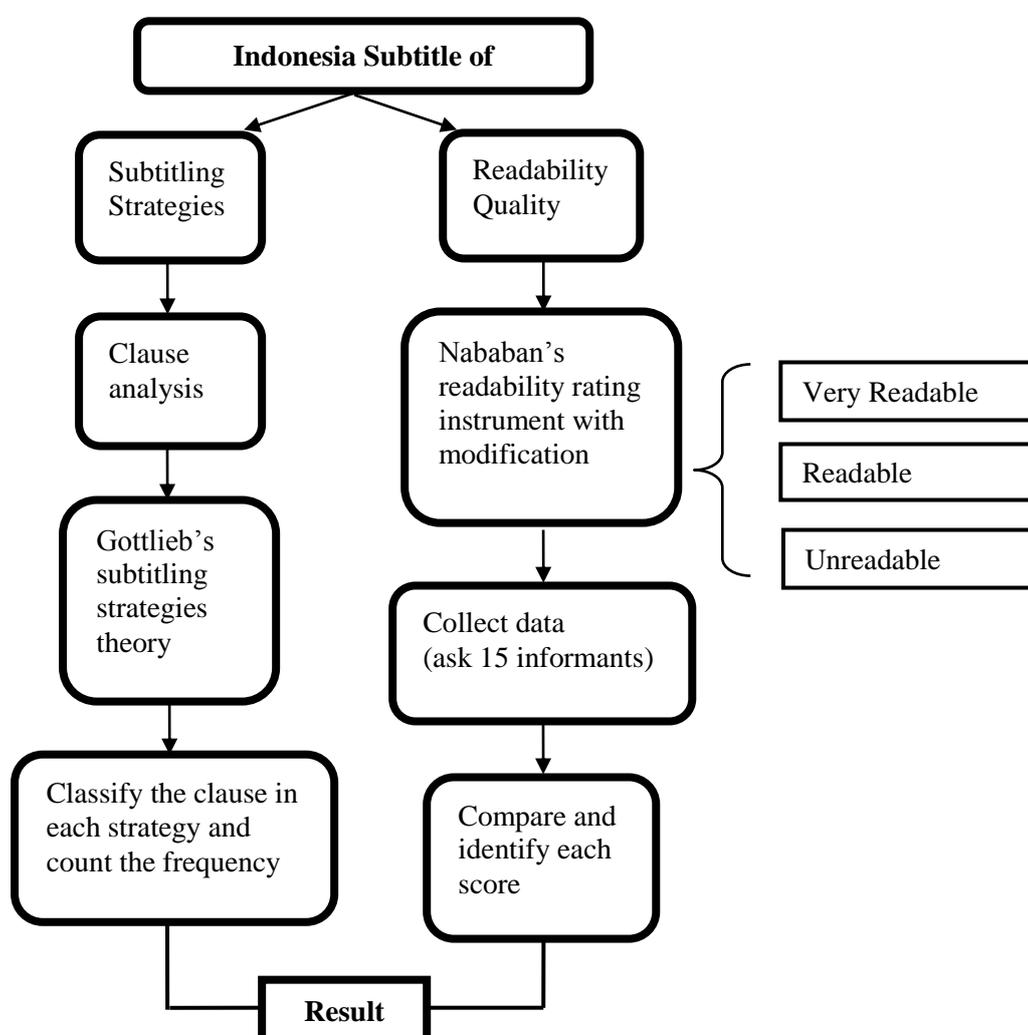
Figure 2.3 Framework of Analysis

CHAPTER III

RESEARCH METHODOLOGY

This chapter discusses the methodology of the study in details. It describes the research method used to achieve the goals of the study and reviews the research stages. The chapter is divided into seven sub chapters: research design and type, object of the study, sampling technique, data and source of data, roles of the researcher, method of data collection and method of data analysis.

3.1 Research Design and Type

Based on the research study and theory, this research simply uses descriptive qualitative research method. Descriptive research includes surveys and fact-finding enquiries of different kinds. It means I regard theory as the boundary, it has been directed toward boundary or particular focus which is aimed to be the object of the research, Sutopo in Silalahi (2009: 93).

I applied descriptive qualitative approach because of some reasons. First, the data are words, phrases, clauses, sentences and paragraph coming from documents or key informants and respondents. The data which have been gathered are described and suited with the aim of this study.

The method used to give more space for the researcher to gain information for supporting the analysis. The method of this study involved several steps. The first step is finding the movie entitled *Maleficent.* In the next step, the

writer observed the translation strategies used in the movie. The last step is analyzing the result of questionnaire with the informants.

By using this method, the writer expected to be able to find out, to identify, to define and to explain the topic of the study. A library research is also used in conducting the research, in order to find out some theories through numbers of books, journal, articles, and other sources that have correlation to the topic.

3.2 Object of The Study

The object of the study is a film produced by Joe Roth for Walt Disney Pictures. According to www.wikipedia.com *Maleficent* is 2014 dark fantasy film directed by Robert Stromberg. *Maleficent* was produced from English speaking country, United States. The film is a live-action re-imagining of Walt Disney's animated film *Sleeping Beauty*, portraying the story from the perspective of the antagonist, Maleficent.

I will use the English and Indonesia subtitle as the data to be analyzed. The duration of the movie is about 98 minutes. The film begins with an unnamed narrator who introduces her tale with the idea that the story is not always the way it seems. In the forest near kingdom called the Moors, lives enchanted creatures. One of them is a fairy named Maleficent who is kind and cares for all in the Moors. One day a human named Stefan enters the Moors. He is full of greed and steals something. He is caught, but Maleficent helps him. He would spend a lot of time with her and they would grow close. One day he stops coming cause he sets

to make his fortune. Later, the human king tries to attack the Moors but Maleficent stops him. The king then offers his daughter and his kingdom to someone who can defeat Maleficent. Stefan is one of his people. He goes and seeks Maleficent but can't kill her. Instead he takes her wings and gives them to the king. The king as promised gives him his daughter and after the King passes away, Stefan become the new king. Maleficent would eventually learn of his marriage and later his wife gives birth to a daughter they name Aurora. When everyone in the Kingdom goes to pay their respects, Maleficent shows up and her gift to the princess is that on her 16th birthday she will prick her finger on the needle of a spindle and will fall into a death like sleep and can only be awaken by true love's kiss. Stefan demands that all of the spinning wheels be collected, and orders his daughter to be secretly raised in the woods by three good-hearted fairies, who will return her to him the day after her 16th birthday. But Maleficent would learn where Aurora is and would keep her from harm because she wants her to live long enough for the curse to be fulfilled. Aurora would grow and would think Maleficent is her fairy god mother, and they would bond. She tries to take the curse back, but her own magic makes that impossible.

3.3 Sampling Technique

In this research, I use purposive sampling technique. According to Adler and Clark in Ray (2012), "In purposive sampling, the researcher selects sampling units based on his or her judgement of what units will facilitate an investigation." It means the sample is picked out for the purpose of the research and decided based

on particular criteria. Because of the large sample, I will reduce the data. Data which will be picked out have to be acquired ten strategies proposed by Gottlieb in Ghaemi and Benyamin (2010) that has been explained before in chapter II.

Also the writer uses affective aspect deals with the assessing of the data. Affective aspect is the response of readers and viewers to the movie translation. Those responses are used to assess the readability level of movie translation. From the response of sample data that is given, the writer can conclude how good the readability level of the movie is.

3.4 Types and Source of Data

Source of data is the subject of analysis where the data found. There are two types of data in this research namely primary data and secondary data. The primary data are all the words, phrase and clause of the dialog and their translation in the form of subtitle. The dialog used in this research was taken from the movie entitled *Malefi*cent.

The secondary data are gained from the informant. Informant is a person who owns the information or authorized to give some responses or statement for the topic of analysis. I involve 15 informants from the college students who master English-Indonesian language of Semarang State University. They will be asked to assess the translation quality in terms of readability by the questionnaire form based of their own judgments. In order to avoid being subjective in the result, the researcher selected informants based on particular criteria. The informants should watch *Maleficent* movie. I also require the informants who

have learnt the English-Indonesian Translation subject, so they know about the plus and minus of the translation form.

3.5 Roles of the Researcher

As the study was carried out by only one researcher, the researcher plays some different roles. The writer roles in this study are as the data observer, the data collector, the data analyzer, and the data reporter.

As a data observer, the writer reads all the data of both the English version and the Indonesian version of the subtitle in the movie. After reading the entire data, the writer list all the data in a table for easy reading. After listing the data, the writer analyse and classify them to get the answers of the problems. The writer analyse and classify the primary data by using Gottlieb's theory of subtitling strategies which underlies this research. The writer was also analyzed the questionnaire data which are gained from the informants. The researcher herself collect and calculate the questionnaire. In the last, the writer report the data analysis by describing the writer findings and providing detail discussion of the analysis.

3.6 Method of Data Collection

The procedure of collecting data in this research was conducted through data analysis. The data was taken from the dialogue in the movie *Maleficent* both English version and Indonesian version in the form of subtitle. The observation would be done by watching the movie and identifying the translation method used

in each sentence found in the movie. When the sentence consists of two clauses which have different subtitling strategy, it was chunked from the sentence into clause. The division of the data was not based on the type of data (phrase, clause, and sentence), but it was classified based on the subtitling strategy used.

Furthermore, I used questionnaire for collecting the data about the readability level of translation. Related to that, I used *Readability-rating instrument* proposed by Nababan in Silalahi (2009) to assess readability level of translation. The questionnaire was in the form of closed and opened question. The closed question required the informants to choose one of the answer from some alternative answers. And to support the answer of closed question, the researcher provided the opened question so that the rater can give the reason whether the translation product is easy or difficult to read. I asked 15 informants to watch *Maleficent* movie first. Then, they were asked to fulfill the questionnaire and to give comments.

3.7 Method of Data Analysis

3.7.1 Subtitling Strategies

The first aims of this study are to describe the strategies used and to find out which strategies are frequently occured in the Indonesia Subtitle of *Maleficent* movie. In order to obtain the results, the data which had been collected were analyzed as follows:

1) First of all, I put the sentences in English and Indonesia in a table side by side. Then I analyzed the subtitling strategy in each sentence. Here, the data will be classified based on the strategies proposed by Gottlieb. Then the data will be classified on the table 3.1. The table below is the sample of the data, for the complete samples can be seen in the appendices.

Table 3.1 Table of Data Analysis

Data No.	Dialogue No.	Source Language (English)	Target Language (Indonesian)	Subtitling Strategy	Description
1.	1.	She is vanquished?	Dia sudah mati?	Transfer	The subtitler translates the dialogue literally.
2.	2.	. . . .	. . . .	. . . .	. . . .
3.	3.	. . . .	. . . .	. . . .	. . . .
Etc.					

2) After analyzing, the data would be classified and gathered based on Gottlieb's subtitling strategy, such as expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. The clauses will be classified based on each strategy in the table below.

Table 3.2 The List of Strategy Usage

No.	Types of Subtitling Strategy	Data No.	Dialogue No.	Source Language (English)	Target Language (Indonesian)	Description
1.	Transfer	1	1	She is vanquished?	Dia sudah mati?	The subtitler translates the dialogue literally.
2.						
3.						

3) After having classified, the data will be counted to know the frequency and percentage of each strategies. The data will be presented in the following table:

Table 3.3 Table of Data Tabulation

No.	Subtitling Strategy	Frequency	Percentage
1.			
2.			
3.			
Total			

4) Analyzing the strategies used by the translator in subtitling and the percentage of each strategy.

3.7.2 Readability Quality

The another goal of this study is to investigate the translation readability quality of the Indonesia subtitle in the *Maleficent*. I will try to find out the readability level of the movie by the following steps:

1) I ask the 15 informants to answer the questionnaire below, in order to collect the data.

Table 3.4 Readability Rating Instrument

Dialogue No.	Subtitle		Score		
	English	**Indonesia**	**3**	**2**	**1**
1.					
2.					
3.					
Etc.					

Here are the classifications of the readability scores are:

a) **Score 3**: The translation is very readable; the viewer can easily understand the meaning.

b) **Score 2**: The translation is readable enough; the viewer can understand the meaning, but there are still one or two terms in the sentence that are not easy to understand and takes time to get the point.

c) **Score 1**: The translation is unreadable; the viewer is difficult to catch the meaning and still need to reread the sentences.

2) The data score were counted with the table below:

Table 3.5 Readability Level Summary

Dialogue No.	Subtitle		Frequency of Readability Score		
	English	**Indonesian**	**3**	**2**	**1**
1.					
2.					
3.					
Etc.					
Total Readability Level Score					
Percentage (%)					

Since the questionnaires are used to score system, I made a percentage of the result to describe the readability of the subtitle. The percentage are determined by:

$$\frac{Total\ Readability\ Level\ Score}{(Total\ of\ Dialogue \times Informants)} \times 100\% = The\ Percentage\ of\ Readability\ Level$$

3) The data were analyzed by combining the percentage of each score, the comments and how they are interrelated.

CHAPTER IV

RESEARCH FINDINGS

This chapter is the central part of the research which presents the description and analysis of the data collected. This section presents findings and discussion that will answer the statement of the problems stated in chapter I including the subtitling strategies that were used and the readability level of the Indonesia subtitle of *Maleficent* movie.

4.1 The Results of Subtitling Strategy

The first objective of this study is to find out subtitling strategies found in the Indonesia subtitle of *Maleficent* movie. In order to achieve the objective, each clause of the dialogue was classified based on types of subtitling strategies. The table below shows the numbers of each strategy used in the *Maleficent* movie:

Table 4.1 Frequency of Strategy Usage

No.	Subtitling Strategy	Frequency	Percentage
1.	Paraphrase	71	18.16%
2.	Transfer	136	34.78%
3.	Imitation	46	11.76%
4.	Condensation	27	6.9%
5.	Decimation	9	2.3%
6.	Deletion	102	26.1%
Total		391	100%

As shown in the result above, there are six Gottlieb's subtitling strategies being applied in the subtitle of *Maleficent*; they are paraphrase, transfer, imitation, condensation, decimation and deletion. The strategy which frequently occured in the translation of subtitle in the movie is transfer. The descriptions of each strategy are described below.

1) Translation of subtitle by using paraphrase strategy; there are 71 samples clauses of 391 data. It means that there are 18.16% of 100% clauses used paraphrase strategy to translate the English subtitle into Indonesia subtitle. The percentage indicates that this strategy occurred in this study for 71 times by the translator in subtitling the movie.

2) Translation of subtitle by using transfer; there are 136 samples clauses of 391 data. It means that there are 34.78% of 100% clauses used transfer strategy to translate the English subtitle into Indonesia subtitle. The percentage indicates that this strategy occurred in this study for 136 times by the translator in subtitling the movie. As the writer mentioned above, this is the most strategy used in the translation of subtitle in this movie. It is like many experts see that transfer strategy is the most accurate strategy in subtitling.

3) Translation of subtitle by using imitation; there are 46 samples clauses of 391 data. It means that there are 11.76% of 100% clauses used paraphrase strategy to translate the English subtitle into Indonesia subtitle. The percentage indicates that this strategy occurred in this study for 46 times by the translator in subtitling the movie.

4) Translation of subtitle by using condensation strategy; there are 27 samples clauses of 391 data. It means that there are 6.9% of 100% clauses used condensation strategy to translate the English subtitle into Indonesia subtitle. This strategy was used because the translator wanted to make the text brief to miss unnecessary utterance using the shorter utterance without losing the message.

5) Subtitling strategy by using decimation; there are 9 samples clauses of 391 data. It means that there are 2.3% of 100% clauses used decimation to translate the English subtitle into Indonesia subtitle. The percentage indicates that the translator used this strategy 9 times in translating the subtitle.

6) Subtitling strategy by using deletion; there are 102 samples clauses of 391 data. It means that there are 26.1% of 100% clauses used deletion to translate the English subtitle into Indonesia subtitle. The percentage indicates that the translator used this strategy 102 times in translating the subtitle. This strategy was used because the translator wanted to eliminate the part of a text which has less semantic meaning.

4.2 The Discussion of The Results of Subtitling Strategy

The following discussion is about six categories of subtitling strategies; there are, paraphrase, transfer, imitation, condensation, decimation and deletion. Here, each data is followed by the analysis of how strategies occurred within the data. The writer took only some example of data for each type or variation of strategies.

More details of subtitling strategies classifications of each classification can be seen in appendix 1.

4.2.1 Paraphrase

Paraphrase strategy is used when the subtitler does not use the same syntactical rules in subtitling the dialogue. In other words, the subtitler using this strategy to changes the structures of the subtitle and make it easier to understand for the audience. As the writer mentioned in chapter III, the data were focused in clauses. The data were taken from the movie entitled *Maleficent*. The total number of data was 391. From analysis, the writer found that the using of paraphrase strategy appears in 71 (seventy one) cases. It shares 18.16 % of the total number of strategies usage. These are translation cases where the strategy is used:

a. *So vast was the discord between them.*

b. *Mereka begitu saling membenci.* (Datum No. 5)

In the sample (5), the word *'vast'* means *'extremely large in amount'*, the word *'discord'* means *'disagreement'* (Cambridge Dictionary). There is a change from a phrase *'so vast was the discord'* in the (5a) which was translated into *"saling membenci"* in the (5b). The translator was changed the structures of the subtitle in order to make it readable for the audience.

a. With a vain and greedy king to *rule over* them.

b. *Dipimpin* oleh raja yang serakah dan angkuh. (Datum No. 8)

The use of paraphrase strategy could be seen on *'rule over'* in the (8a) which was translated into *'dipimpin'*. The phrase *'rule over'* which was a figurative language meaning '*to control and have authority over a country'*, the subtitler translated it into *'dipimpin'* in order to make it easier to be understood.

a. Lived one such *spirit*.

b. Hiduplah satu *makhluk yang indah*. (Datum No. 16)

Here, the word *'spirit'* (16a) means *'an imaginary creature with magic powers, for example a fairy or an elf'* (Cambridge Dictionary) and means *'roh'* or *'jiwa'* in Indonesia. However, the subtitler translated it into a phrase *'makhluk yang indah'* in TL (16b). There was also a change form from the word *'spirit'* into a phrase *'makhluk yang indah'*.

a. *He, who had so little in the world*.

b. Padahal *Stefan tak punya banyak harta*. (Datum No. 63)

The translator translated the SL (63a) *'He who had so little in the world.'* into *'Padahal Stefan tak punya banyak harta.'* In the (63b). The word *'he'* was translated into *'Stefan'*, *'Stefan'* is the name of the man character in the movie. The phrase *'who had so little in the world'* which means *'yang sangat kecil di dunia'* in TL, the translator was translated into *'tak punya banyak harta'*. The text was paraphrased in order to be accepted by the viewer.

a. As the *years passed*.

b. *Seiring waktu*. (Datum No. 80)

From the sample (80), the phrase *'years passed'* means '*tahun-tahun berlalu'* in Indonesia, but it was translated into *'seiring waktu'* in the (80b). The subtitler rather use paraphrase strategy than word-to-word translation to translate the text. The translator changed the structures of the subtitle in order to make it understandable. It is also shown that there was a form changed from the phrase *'years passed'* (noun + transitive verb) into *'seiring waktu'* (adverb + noun) in TL.

a. For fear of the *magical creatures* that *lurk* within.

b. Karena takut akan *makhluk ajaib* yang *berdiam* disana. (Datum No. 91)

In the sample (91) above, the word *'lurk'* in SL (91b) which means '*waiting somewhere secretly, especially because he/she/it's going to do something bad'* (Cambridge Dictionary), means *'bersembunyi'* in TL. Meanwhile, the translator translated it into *'berdiam'*. There was also a form changed from *'magical creatures'* (adjective + noun) into *'makhluk ajaib'* (noun + adjective).

a. When I *ascended* to the throne.

b. Saat aku *menduduki* takhta. (Datum No. 100)

In the sample (100), the word *'ascended'* (100a) means '*to rise or to go up'* or *'dinaikkan'* in Indonesia. The translator used word *'menduduki'* in the TL (100b) as substitution word of *'dinaikkan'*. Hence, there is a paraphrase in the translation.

a. To *take* the throne, to *care for* my daughter.

b. Untuk *menduduki* takhta dan *menikahi* putriku. (Datum No. 110)

From the sample (110) above, the word 'take' (110a) means *'to get a hold of something or somebody using a hand, or receive something into your hand'* (Cambridge Dictionary) or *'mengambil'* in Indonesia. In the text, the translator used *'menduduki'* in the TL (110b) as substitution word of *'mengambil'*. There was also a phrase *'care for'* (110a) which was a figurative language meaning '*to look after somebody'*, was translated into *'menikah'* in TL (110b).

a. I shall do my best to be a *worthy successor*, *Your Majesty*.

b. Aku akan berusaha sebaiknya untuk menjadi *penerus yang pantas*, *Yang Mulia*. (Datum No. 127)

It can be seen from the sample (127) above, that the phrase *'your majesty'* which means '*to use in some titles, especially those of royal people'* (Cambridge Dictionary) was not translated word-to-word. The word *'majesty'* which means *'keagungan'* in TL, in the subtitle, was translated into *'yang mulia'* in (127b), not *'keagunganmu'*. There was a form changed from *'worthy successor'* (adjective + noun) into *'penerus yang pantas'* (noun + adjective).

a. Even a trio of fairies who *sought to foster* peace and goodwill.

b. Bahkan trio peri yang *menyebarkan* perdamaian dan kebaikan. (Datum No. 147)

In the sample (147), the word *'sought'* (147a) which was a figurative language meaning '*try to obtain or achieve something'* and the word *'foster'* (147a) which means '*to encourage something to develop'* (Cambridge Dictionary), the subtitler translated the phrase *'sought to foster'* into *'menyebarkan'* in TL (147b). It was

not translated word-to-word into *'mencoba untuk membantu perkembangan'*, because it might be difficult and too long for the audience.

a. Only happy, *all the days* of your life.

b. Hanya bahagia, *sepanjang* hidupmu. (Datum No. 158)

It can be seen in the text (158), the phrase *'all the days'* in the SL (158a) which was a figurative language meaning *'continuing for the whole day'* (Cambridge Dictionary)*,* or means *'sepanjang hari'* in Indonesia, but it was only translated into *'sepanjang'* in the (158b). There was a form changed from a phrase *'all the days'* into a word *'sepanjang'*.

a. This curse will last *till the end of time*!

b. Kutukan ini akan tetap untuk *selamanya*! (Datum No. 182)

From the sample (182), the phrase *'the end of time'* in (182a) which was a figurative language meaning *'after a long period of time'*, was not translated word-to-word into *'akhir waktu'*. The subtitler translated it into *'selamanya'* in the (182b) to make it simple and readable. There was a form changed from a phrase *'the end of time'* into a word *'selamanya'*.

a. Secretly, he *entrusted* the safety of the child.

b. Diam-diam, dia *merahasiakan* keamanan anaknya. (Datum No. 188)

The use of paraphrase strategy in the (188) can be seen from the word *'entrusted'* in the (188a) which was a figurative language meaning *'to make somebody responsible for doing something'*, or means *'mempercayakan'* in Indonesia*,* was

translated into *'merahasiakan'* in the (188b). The word *'merahasiakan'* was more appropriate with the meaning of the story than the word *'mempercayakan'*. Therefore, the translator rather use the word *'merahasiakan'* to translate the word *'entrusted'*.

a. You two are *having a go at me*, and I will not tolerate.

b. Kalian berdua *mengerjaiku*, dan aku takkan tinggal diam. (Datum No. 212)

From the sample (212), there was a form changed from the phrase *'having a go at me'* (212a) into the word *'mengerjaiku'* (212b). The phrase *'having a go at me'* in the SL which was a figurative language meaning *'to make an attempt to do something'*, in the text, that phrase was translated into *'mengerjaiku'* in order to be easier to understand.

a. There is an evil in this world, and I cannot *keep* you from it.

b. Ada kejahatan di dunia ini, dan aku tak bisa *menjauhkan*mu darinya. (Datum No. 269)

From the sample (269) above, the word *'keep'* in the (269a) which was a figurative language meaning *'to protect somebody from something'* or *'menjaga/ memelihara/ menyimpan/ menahan'* in Indonesia, but the word *'menjauhkan'* (269b) was chosen by the translator to make it more appropriate with the meaning of the story line.

a. For I was the one they called *Sleeping Beauty*.

b. Karena akulah yang mereka sebut *Putri Tidur*. (Datum No. 387)

In the sample (387), it can be seen that the phrase *'sleeping beauty'* (387a) can be interpreted as *'si cantik yang tidur'* in Indonesia by using word-to-word translation, but the translator prefers to use phrase *'putri tidur'* (387b) because it was acceptable phrase in Indonesia. Therefore, it was not translated into word-to-word translation. There was also a form changed from *'sleeping beauty'* (transitive verb + noun) into *'putri tidur'* (noun + transitive verb).

It can be concluded that paraphrase strategy is a change of one part of speech for another without changing the meaning of the story. The change occured in order to make the translation clearly understandable by the viewer. The translator uses more expressive words to overcome the problem in translation by using this strategy. Paraphprase also occurs because the culture of the SL differs from the culture of the TL. It is also said by Simatupang (2000: 94) that there is a difference in cultural point of view in the cultural of any speakers from each language. Therefore, the translator's knowledge are needed in using this strategy.

4.2.2 Transfer

Transfer refers to the strategy of translating the source text completely and accurately. There is no added explanation or modifying of view, because the subtitler translates the dialogue by literal word. In addition, the usage of this strategy also maintains the structure of the original text. The use of this strategy appears in 136 cases. It shares 34.78% of the total number of strategies usage. These are the samples where the strategy is used:

a. *No! They mean to kill me.*

b. *Tidak. Mereka mau membunuhku.* (Datum No. 39)

a. *But we don't kill people for it.*

b. *Tapi kami tak membunuh orang untuk itu.* (Datum No. 45)

a. *You are no king to me.*

b. *Kau bukan raja bagiku.* (Datum No. 94)

a. *I will choose a successor.*

b. *Aku akan memilih penerus.* (Datum No. 109)

a. *Why are you always hiding?*

b. *Kenapa kau selalu bersembunyi?* (Datum No. 208)

a. *You could live here now.*

b. *Kau bisa tinggal di sini sekarang.* (Datum No. 274)

a. *It can break the spell.*

b. *Itu bisa mematahkan mantranya.* (Datum No. 295)

a. *She's only sleeping forever!*

b. *Dia hanya tidur selamanya!* (Datum No. 347)

a. *I was so lost in hatred and revenge.*

b. *Aku begitu tersesat dalam kebencian dan dendam.* (Datum No. 367)

From the samples above, transfer strategy was used in the translation process because all the words were translated literally. There is no addition or deletion of word in those samples. There is no change of the word in the SL to the TL here. It can be seen from the samples, both source dialogue and Indonesian subtitle refer to the same meaning and consist of similar lexical items.

In conclusion, transfer strategy is the most strategy used in the translation of subtitle in *Maleficent* movie because this strategy appears in 136 cases of the total number of strategies usage.

4.2.3 Imitation

Imitation strategy maintains the same forms, typically with names of character and places in the story. The use of this strategy appears in 46 cases. It shares 11.76% of the total number of strategies usage. These are the samples where the strategy is used:

a. And her name was *Maleficent*.

b. Dan namanya ialah *Maleficent*. (Datum No. 20)

a. There are rules, *Flittle*.

b. Ada peraturan, *Flittle*. (Datum No. 29)

a. So I should tell this time and *Thistlewit* next time.

b. Jadi aku yang bilang kali ini dan *Thistlewit* berikutnya. (Datum No. 33)

a. King *Stefan* and the Queen have had a child.

b. Raja *Stefan* dan ratu punya anak. (Datum No. 141)

a. We have to find *Aurora*.

b. Kita harus menemukan *Aurora*. (Datum No. 332)

a. I need you, *Diaval*.

b. Aku butuh kau, *Diaval*. (Datum No. 343)

a. You will not have the *Moors*!

b. Kau takkan menguasai *Moors*! (Datum No. 98)

a. King *John* of *Ulstead*.

b. Raja *John* dari *Ulstead*. (Datum No. 357)

The imitation strategy can be found in '*Maleficent, Flittle, Thistlewit, Stefan, Aurora, Diaval,* and *John'* from the SL in the samples above, because they were a name of characters in the story. The words *'Moors and Ulstead'* were also not translated in the TL because they were a name of places in the movie. Therefore, this strategy was chosen because the subtitler did not have to translate it.

In the conclusion, the imitation strategy was chosen by the subtitler when there was a name of a person or a place found in the source dialogue. The translator was not translated them into another forms, thus, the Indonesia subtitle will maintain the same forms with the source language's dialogue.

4.2.4 Condensation

The translator shorten the text to avoid miss understanding by using condensation strategy. Although the translation become shorter, it does not lose the meaning. Sometimes pragmatic effect can be lost by using this strategy. Therefore, the real aim of the text must be conveyed. The use of this strategy appears in 27 cases. It shares 6.9% of the total number of strategies usage. These are the translation cases where the strategy is used:

a. We'll see *each other* again.

b. Kita akan berjumpa lagi. (Datum No. 58)

From the sample (58) above, condensation strategy was used by the translator to make the text brief by missing unneccesary utterance. It was found in the phrase *'each other'* in the source language (58a). The phrase *'each other'* which means *'satu sama lain'* was not translated into Indonesia subtitle. Meanwhile, the meaning of the source dialogue was maintained by the subtitler.

a. Who would take her *to a remote hideaway* for sixteen years and a day.

b. Yang akan menyembunyikannya selama 16 tahun dan sehari. (Datum No. 190)

In the sample (190) above, this strategy was chosen by the translator to make the Indonesia subtitle shorter by missing unneccesary utterance. From the sample (190), the phrase *'to a remote hideaway'* (190a) which means *'ke tempat persembunyian terpencil'* in Indonesia was not translated in the subtitle (190b). Although it was not translated into TL, it still maintained the message of the source dialogue.

a. *Well*, we have to blend in, *don't we*?

b. Kita harus berbaur. (Datum No. 199)

It could be seen in the sample (199), the word *'well'* and the phrase *'don't we'* in the source dialogue (199a) was not translated in the Indonesia subtitle. The translator might thaught that those phrase did not need to be translated into Indonesia. Although it was not translated, the subtitle still conveyed the meaning of the source dialogue.

a. No, the day *after her birthday*.

b. Tidak, sehari *setelahnya*. (Datum No. 307)

The condensation strategy was found in the sample (307), the Indonesia subtitle was condensed by the translator. It could be seen from the sample above that the phrase *'after her birthday'* in (307a) which means *'setelah ulang tahunnya'* in Indonesia, but it was condensed into *'setelahnya'* in the (307b) without changing the meaning of the source dialogue.

a. If we go inside *those walls*.

b. Jika kita masuk. (Datum No. 339)

It could be seen in the sample (339) above, the phrase *'those walls'* in the source dialogue (339a) was not translated into Indonesia subtitle. The translator might thaught that those phrase did not need to be translated in Indonesia. Although it was not translated, the subtitle still conveyed the meaning of the source dialogue. Therefore, the condensation strategy was chosen.

To sum up, condensation strategy was chosen by the translator because he wanted to make the subtitle brief by missing unnecessary words or phrases in the source dialogue. Those unnecessary utterances can be deleted without changing the meaning of the source dialogue, because the real aim of the story must be conveyed.

4.2.5 Decimation

The use of decimation strategy appears in 9 cases. It shares 2.3% of the total number of strategies usage. Decimation strategy is used to translate when the actors are quarrelling with the fast speaking. So, the translator is also condensing the

utterance because the utterances have difficulty absorbing unstructured written text quickly. These are the samples where the strategy is used:

a. *I want to tell her!*

b. *Aku saja!* (Datum No. 28)

From the sample (28) above, the source dialogue (28a) was not translated by word-to-word translation. The decimation strategy was chosen by the translator to make the Indonesia subtitle more briefer without changing the meaning of source dialogue. It could be seen that the phrase *'I want to tell her'* in the (28a) was represented by *'aku saja'* in the (28b). Therefore, this strategy was chosen to make it simple and shorter.

a. You really *shouldn't come back* here, you know.

b. *Sebaiknya jangan kembali*. (Datum No. 59)

In the sample (59) above, the use of decimation strategy can be seen in the SL's dialogue (59a) *'you really shouldn't come back here'* was just translated into *'sebaiknya jangan kembali'* in the subtitle (59b). The Indonesia subtitle was represented the phrase *'shouldn't come back'* in the source dialogue (59a). The translator used this strategy to make it brief without changing the meaning.

a. Oh, you have done *well*, my *son*.

b. *Bagus, nak.* (Datum No. 125)

The decimation strategy was chosen by the translation to make the subtitle shorter by condensing the source dialogue. In the sample (125), the phrase *'oh, you have*

done well, my son' in the SL (125a) was translated into *'bagus, nak'* in the subtitle (125b). It was not translated into word-to-word because the source dialogue was represented by *'well, son'* which in TL could be translated into *'bagus, nak'*.

a. And *in return* for saving my life.

b. *Sebagai gantinya*. (Datum No. 132)

From the sample (132), the phrase *'and in return for saving my life'* in the SL (125a) just translated into *'sebagai gantinya'* in the Indonesia subtitle (125b). It can be seen that it was not translated word-to-word. The source dialogue was condensed the source text because the aim message of the text was represented by *'in return'* which in TL could be translated into *'sebagai gantinya'*.

a. For you see, *we're magic*!

b. *Kami ajaib*! (Datum No. 154)

The source language from the sample above (154a) was condensed into the phrase *'kami ajaib!'* in the subtitle (154b). Therefore this strategy was chosen by the translator to be more simple. The source dialogue was represented by *'we're magic'* so that it was just translated into *'kami ajaib'*.

a. Well, I'll be a mealy worm, *gladly*.

b. *Dengan senang hati*. (Datum No. 231)

The source dialogue in the sample above (231a) was just translated into *'dengan senang hati'* in the TL (231b). The translator used decimation strategy in

translating that phrase. The Indonesia subtitle, *'dengan senang hati'* represented the word *'gladly'* in the SL.

From the samples, we can assume that this strategy is similar to the strategy of condensation. In this strategy, the translator was condensing the source language into the shorter utterance without changing the message in order to make it brief and clear.

4.2.6 Deletion

The translator used deletion strategy to eliminate the part of the text which carry less semantic meaning. Therefore, it was deleted without changing the information to the TL audience. The use of this strategy appears in 102 cases. It shares 26.1% of the total number of strategies usage. The sentence below shows the notes strategy is used.

a. And we *will* see how well you know it.

b. Dan kita lihat seberapa baik kau mengetahuinya. (Datum No. 2)

In the sample (2) above, the word *'will'* in the source language (2a) which means *'akan'* in the Indonesia was not translated by the translator. The word *'will'* in this term carried less semantic meaning. Therefore it can be deleted without changing the meaning of the dialogue.

a. *And* they needed neither king nor queen.

b. Mereka tak membutuhkan raja maupun ratu. (Datum No. 13)

It could be seen that the word *'and'* (13a) in the sample above was not translated by the subtitler. The word *'and'* carried less semantic meaning, so there is no problem if it was not translated.

a. You *tell* next time.

b. Kau yang berikutnya. (Datum No. 31)

From the sample above, the word *'tell'* in the (31a) which means *'memberitahu'* in TL was deleted and was not translated in the Indonesia subtitle. The target audience was already catched the information of the dialogue although the word *'tell'* was not translated in the subtitle.

a. *It's* not right to steal.

b. Tidak baik mencuri. (Datum No. 44)

The word *'it's'* in the source dialogue (44a) was carried less semantic meaning. Hence, the subtitler used the deleton strategy to eliminate the word *'it's'* without canging the message of the source dialogue.

a. So, your parents are farmers *then*?

b. Jadi orang tuamu petani? (Datum No. 56)

This strategy was chosen by the translator to eliminate the word *'then'* in the source language (56a) which means *'lalu/ kemudian/ maka/ jadi'* in TL. It did not need to be translated because there is a word *'so'* in the source dialogue which has the same meaning with the word *'then'*. The translator decided to delete the word

'then', because it was represented with the word *'so'* which means *'jadi'* in the subtitle (56b).

a. *There* will be a christening.

b. Akan ada pembaptisan. (Datum No. 146)

The deletion strategy was used to eliminate the word *'there'* in the SL (146a). The word *'there'* which means *'disana'* in TL did not need to be translated into Indonesia because it carry less semantic meaning. The audience still can easily understand the meaning although it was not translated in the subtitle.

a. *Ever* since I was small.

b. Sejak aku kecil. (Datum No. 237)

In the sample (237) above, the deletion strategy was chosen to eliminate the word *'ever'* in the source language (237a) which means *'pernah/ sejak'* in TL. The word *'ever'* has less semantic meaning and it was represented by the word *'since'* which was translated into *'sejak'* in the Indonesia subtitle (237b).

In the conclusion, this strategy is used to delete some word which carry less semantic meaning. Although it was not translated into the TL, it still makes the meaning of the source dialogue clearer to the audience.

4.3 The Results of Readability Quality

The another objective of this study is to investigate the translation readability level of the Indonesia subtitle in the *Maleficent* movie. In order to achieve the objective, the researcher asked 15 qualified informants to answer the closed and

opened questions in the questionnaire as stated in the Chapter III. The table

bellow shows the distribution of readability data score in the Indonesia subtitle of

Maleficent movie:

Table 4.2 Total Amount for Each Readability Level

Informants	Readability Score						Total Data
	Score 3		Score 2		Score 1		
	Data	%	Data	%	Data	%	
1	213	95.52	9	4.04	1	0.45	223
2	193	86.55	24	10.76	6	2.69	223
3	212	95.07	9	4.04	2	0.9	223
4	208	93.27	13	5.83	2	0.9	223
5	204	91.48	14	6.28	5	2.24	223
6	207	92.83	14	6.28	2	0.9	223
7	175	78.48	45	20.18	3	1.35	223
8	196	87.89	24	10.76	2	1.35	223
9	207	92.83	14	6.28	1	0.9	223
10	202	90.58	20	8.97	1	0.45	223
11	187	83.86	35	15.7	1	0.45	223
12	204	91.48	20	8.97	1	0.45	223
13	208	93.27	14	6.28	1	0.45	223
14	209	93.72	13	5.83	1	0.45	223
15	206	92.38	16	7.17	1	0.45	223
Total Amount	**3,033 (90.67%)**		**280 (8.37%)**		**32 (0.96%)**		**3,345**

The result above is the total amount of readability translation score in

Maleficent movie from 15 informants. From the result, it can be seen that; the

total amount of score 3 which is very readable translation are 3.033 (90.67%) of

3.345 data, the total amount of score 2 which is readable enough translation are

280 (8.37%) of 3.345 data, and the total amount of score 1 which is unreadable

translation are 32 (0.96%) of 3.345 data.

4.4 The Discussion of The Results of Readability Quality

The following discussion is the analysis about the three levels of readability; there are, (3) very readable, (2) readable and (1) unreadable found in each informant. The writer just takes only some example of data for each level of readability, for more details it can be seen in the appendices.

4.4.1 Very Readable

All the informants agreed that Indonesia subtitle of *Maleficent* movie belongs to very readable subtitle. They can easily catch and understand the message and the meaning of the subtitle translation, just by one time reading. Meanwhile, the total readability score for each level and informant are differents. The total score for the first informant with the very readable data are 217 (95.52%), this is the highest score among the other informants. The total of very readable score for the second informant are 193 (86.55%). For the third informant, the total of very readable score are 212 (95.07%). The total of very readable score for the fourth informant are 208 (93.27%). Then, the total score for the fifth informant with very readable data are 204 (91.48%). For the sixth informant, the total of very readable score are 207 (92.83%). There are 175 (78.48%) very readable score for the seventh informant. For the eighth informant, there are 196 (87.89%) very readable score. Then, for the ninth informant, there are 207 (92.83%) very readable score. The total score for the tenth informant with very readable data are 202 (90.58%). The total score for the eleventh informant with very readable data are 187 (83.86%). For the twelfth informant, there are 204 (91.48%) very readable score. For the

thirteenth informant, there are 208 (93.27%) very readable score. Then, for the

fourteenth informant, there are 209 (93.72%) very readable score. Meanwhile,

there are 206 (92.38%) very readable score for the fifteenth informant. The

examples of this category are:

Table 4.3 Examples of Very Readable Subtitle

Dialogue No.	Subtitle		Frequency of Very Readable Score
	English	**Indonesian**	
16.	She's always in a hurry with her big wings.	Dia selalu terburu-buru dengan sayap besarnya.	15
21.	Don't listen to him, Balthazar. You're classically handsome.	Jangan dengarkan dia, Balthazar. Kau sangat tampan.	15
29.	Where do you live now?	Sekarang kau tinggal di mana?	15
34.	If I came back, would you be here?	Jika aku kembali, apa kau akan di sini?	15
39.	After all these weeks, look who came back.	Setelah beberapa minggu, lihat siapa yang kembali.	15
88.	Sweet Aurora, I wish for you the gift of beauty.	Aurora yang manis, kuberikan kepadamu hadiah kecantikan.	15
100.	Maleficent, please don't do this, I'm begging you.	Maleficent, tolong jangan lakukan ini, kumohon.	15
155.	You don't have to wait until you're older, you could live here now.	Kau tak perlu menunggu sampai dewasa, kau bisa tinggal di sini sekarang.	15
205.	The most beautiful girl I've ever seen.	Gadis tercantik yang pernah kulihat.	15
214.	Are we going back to the Moors now?	Kita kembali ke Moors sekarang?	15
221.	Our kingdoms have been unified.	Kerajaan kita telah bersatu.	15

4.4.2 Readable Enough

The next category is readable enough which refers to the understanding level of the informants in reading the subtitle translation, but they still need some times to catch and understand the message and the meaning of the subtitle translation. It was found in informants. They agreed that there are subtitle dialogue which categorized as readable enough. The total score for the first informant with the readable enough data are 9 (4.04%). The total of readable enough score for the second informant are 24 (10.76%). For the third informant, the total of readable enough score are 9 (4.04%). The total of readable enough score for the fourth informant are 13 (5.83%). Then, the total score for the fifth informant with readable enough data are 14 (6.28%). For the sixth informant, the total of readable enough score was also 14 (6.28%). There are 45 (20.18%) readable enough score for the seventh informant, this is the highest score among the other informants. For the eighth informant, there are 24 (10.76%) readable enough score. Then, for the ninth informant, there are 14 (6.28%) readable enough score. The total score for the tenth informant with readable enough data are 20 (8.97%). The total score for the eleventh informant with readable enough data are 35 (15.7%). For the twelfth informant, there are 20 (8.97%) readable enough score. For the thirteenth informant, there are 14 (6.28%) readable enough score. Then, for the fourteenth informant, there are 13 (5.83%) readable enough score. Meanwhile, there are 16 (7.17%) readable enough score for the fifteenth informant. The examples of this category are:

Table 4.4 Examples of Readable Enough Subtitle

Dialogue No.	Subtitle		Frequency of Readable Enough Score
	English	**Indonesia**	
2.	Once upon a time, there were two kingdoms that were the worst of neighbors. So vast was the discord between them, that it was said only a great hero or a terrible villain might bring them together.	Suatu ketika, adalah dua kerajaan yang saling bermusuhan. Mereka begitu saling membenci, sampai dikatakan hanya pahlawan terbesar atau penjahat terburuk yang dapat menyatukan mereka.	11
15.	The border guards have found a human thief at the Pool of Jewels!	Penjaga menemukan seorang manusia pencuri di kolam permata.	13
37.	He, who had so little in the world. So that their hands might touch again. And her heart was moved.	Padahal Stefan tak punya banyak harta. Agar tangan mereka dapat bersentuhan kembali. Dan tergeraklah hatinya.	5
75.	And in return for saving my life, I am your servant. Whatever you need.	Sebagai gantinya, aku mengabdi kepadamu. Apa pun yang kau butuhkan.	10
99.	But, before the sun sets on her sixteenth birthday, she will prick her finger on the spindle of a spinning wheel, and fall into a sleep like death. A sleep from which she will never awaken.	Tapi, sebelum matahari terbenam pada ulang tahunnya ke-16, jarinya akan tertusuk jarum roda pemintal, dan jatuh tidur bagaikan mati. Dalam tidur ini dia takkan terjaga lagi.	10
204.	She's trapped in an enchantment.	Dia dalam kuasa sebuah mantra.	4

Analysis:

1) The translation dialogue number 2 is readable enough which is scored 2 by eleven informants. They rereads and needs some times in understanding the translation of the sentence *'Once upon a time, <u>there were</u> two kingdoms that were the worst of neighbors. So vast was the discord between them, that it was said only <u>a great hero</u> or a terrible villain might bring them together.'* that was translated into *'Suatu ketika, <u>adalah</u> dua kerajaan yang saling bermusuhan. Mereka begitu saling membenci, sampai dikatakan hanya pahlawan <u>terbesar</u> atau penjahat terburuk yang dapat menyatukan mereka.'* The words '*adalah*' and '*terbesar*' seems to be the center problem. Those words seems ambiguous for some people. The informants suggested that the translation will be more readable if the phrase *'there were'* translated into *'terdapat'* and the phrase *'a great hero'* translated into *'pahlawan terhebat'*. Comparing with the subtitle in the dialogue number 2, the sentence *'Suatu ketika, <u>terdapat</u> dua kerajaan yang saling bermusuhan. Mereka begitu saling membenci, sampai dikatakan hanya pahlawan <u>terhebat</u> atau penjahat terburuk yang dapat menyatukan mereka.'* is more acceptable translation for the informants.

2) There are 13 informants were scored 2 which is readable enough translation for the dialogue number 15. The sentence *'Penjaga menemukan seorang manusia pencuri di kolam permata.'* in the subtitle was found an ambiguous phrase. Those thirteen informants seems difficult to understand the phrase *'seorang manusia pencuri'*. It will be understandable by the informants if the

word *'pencuri'* was translated into *'yang mencuri'*. Hence, the translation will be *'Penjaga menemukan seorang manusia yang mencuri di kolam permata.'*

3) From dialogue number 37, there are 5 informants who scored readable enough for the Indonesia subtitle. There was a sentence which is traditional foreign idiom or proverb. It will be difficult to understand if it is not translated properly as Nababan (1999) says that "foreign words and traditional proverbs usually cause a readability problem because they are less understandable". The sentence *'He, who had so little in the world.'* Will be less readable if it translated as *'Padahal Stefan tak punya banyak harta.'*. It will be more acceptable for the informants if it translates as *'Padahal Stefan sangat miskin.'*

4) In the dialogue number 75, there are 10 informants who agreed that the Indonesia subtitle in data number 75 is readable enough. There was a problem in the the sentence *'And in return for saving my life, I am your servant.'* which was translated into *'Sebagai gantinya, aku mengabdi kepadamu.'* There was an ambiguous word in the subtitle which make it less readable for some informants. The word *'servant'* in the SL dialogue is more better to translate it literally into *'pelayan'*. Then, the sentence *'Sebagai gantinya, aku menjadi pelayanmu.'* will be more readable by adding the word *'menjadi'* in the Indonesia subtitle.

5) There are ten informants who felt quite difficult in understanding the dialogue number 99 which said, *'Tapi, sebelum matahari terbenam pada ulang tahunnya ke-16, jarinya akan tertusuk jarum roda pemintal, dan jatuh tidur*

bagaikan mati. Dalam tidur ini dia takkan <u>terjaga</u> lagi.' People feel difficult to understand the meaning of the sentence if it is too long. As Nababan (1999) says that "…the longer a sentence is the more difficult to understand. A long sentence uses many more words. In order to understand the sentence, the readers have to understand the meaning of each word in that sentence and then the readers have to understand the meaning from the relation among words in the sentence." Not only the length of the sentence but also there is an ambiguous word in the sentence '*Dalam tidur ini dia takkan <u>terjaga</u> lagi.'* The word *'terjaga'* seems to be uncommon word for the people in TL. The informants suggested that it will be more readable if the word *'terjaga'* was changed into *'terbangun'*. Thus, it is better if the Indonesia subtitle translates into *'Dalam tidur ini dia takkan terbangun lagi.'*

6) The Indonesia subtitle of the dialogue number 204 was categorized as readable enough translation by four informants. The sentence *'She's <u>trapped</u> in an enchantment.'* in the source dialogue which was translated into *'Dia <u>dalam kuasa</u> sebuah mantra.'* became ambiguous for some informants. They felt the phrase *'dalam kuasa'* was difficult to understand and not appropriate with the main meaning of the source dialogue. It is better that the subtitler translates the word *'trapped'* literally into *'terperangkap'*. Compared with *'Dia dalam kuasa sebuah mantra.'*, the sentence *'Dia terperangkap dalam sebuah mantra'* is more readable for the target audience.

4.4.3 Unreadable

The last category is unreadable which means the understanding level of the informants who still find the difficulties in understanding the sentence form, meaning and the sentence function of the subtitle translation although they repeat many times. It was found by the fifth, seventh and ninth informants. They needed several times to catch and understand the message and the meaning of the subtitle translation. The total score for the first, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, and fifteenth informants with the readable enough data are 1 (0.45%). There are 6 (2.69%) unreadable score for the second informant, this is the highest score among the other informants. For the third, fourth, sixth, and eighth informants there are 2 (0.9%) unreadable score. Then, for the fifth informant, there are 5 (2.24%) unreadable score. Meanwhile, there are 3 (1.35%) unreadable score for the seventh informant. The examples of this category are:

Table 4.5 Examples of Unreadable Subtitle

Dialogue No.	Subtitle		Frequency of Unreadable Score
	English	**Indonesia**	
41.	Stefan and Maleficent became the most unlikely of friends.	Stefan dan Maleficent menjadi teman yang janggal.	13
67.	They spoke of many things and the years faded away.	Mereka mengucapkan banyak hal dan tahun-tahun berlalu.	1
101.	The princess can be woken from her death sleep, but only by true love's kiss.	Tuan putri dapat dibangunkan dari tidur kematian, tapi hanya oleh ciuman cinta sejati.	7
137.	Sire, she is not well. The nurses are fearful that she won't make it through the night.	Tuan, dia sakit. Para perawat takut dia takkan melewati malam ini.	1
211.	Sweet Aurora, you stole what was left of	Aurora yang manis, kau mencuri apa yang	2

	my heart. And now I have lost you forever.	tersisa dari hatiku. Kini aku kehilangan dirimu selamanya.	

Analysis:

1) There are 13 informants who was confused by the translation dialogue number 41. They repeated in reading the translation but they still did not get the meaning of it. The data written is *'Stefan and Maleficent became the most unlikely of friends.'* and translated as *'Stefan dan Maleficent menjadi teman yang janggal.'* Although they could caught the meaning of it, the word *'janggal'* in the subtitle there seems difficult to understand for 13 informants if the translator does not change it into the common word for the target audience.

2) In the dialogue number 67 there is only one informant who did not understand the meaning though she was rereading it. The sentence *'They spoke of many things and the years faded away.'* which was translated into *'Mereka mengucapkan banyak hal dan tahun-tahun berlalu.'* has an ambiguous phrase for some informant. She suggested the translation will be readable if the phrase *'mengucapkan banyak hal'* translates into *'bercerita banyak hal'*. Therefore, it will be readable for her if it is written "*Mereka bercerita banyak hal dan tahun-tahun berlalu.'*

3) Dialogue number 101 also caused trouble in readability for seven informants. They did not understand the meaning of *'Tuan putri dapat dibangunkan dari tidur kematian, tapi hanya oleh ciuman cinta sejati.'* The phrase *'tidur kematian'* became one of the reasons that this translation categorized as

unreadable for the seven informants. They finally understand the meaning of *'death sleep'* which was translated into *'tidur kematian'* by watching the movie. Although the meaning could be understand by the informants, the translator should find the another common words in order to make the Indonesia subtitle in dialogue number 101 readable.

4) From the dialogue number 137, it was found that there is one informant who categorized it as unreadable translation. Although all the informants understood the meaning of that sentence, some informant still did not get the meaning of it. It was explained before in the Chapter II, the level of reading and understanding of each person is different. She suggested the translation of dialogue 137 will be readable if it is written *'Tuan, dia sakit. Para perawat takut dia takkan <u>bertahan</u> malam ini.'* compared to *'Tuan, dia sakit. Para perawat takut dia takkan <u>melewati</u> malam ini.'* However, the meanings of both translations are almost the same, the skill of reading for some people is different. We have to appreciate it.

5) There are two informants who seemed not get the information of the Indonesia subtitle of the dialogue number 211. The sentence *'Sweet Aurora, you stole what was left of my heart. And now I have lost you forever.'* which was translated into *'Aurora yang manis, <u>kau mencuri apa yang tersisa dari hatiku.</u> Kini aku kehilangan dirimu selamanya.'* has an ambiguous phrase *'kau mencuri apa yang tersisa dari hatiku'*. Those two informants felt uncommon with that phrase and suggested another phrase to make it readable for them. It will be more acceptable if it is written *'kau mengambil sesuatu*

yang tertinggal dari hatiku', so the Indonesia subtitle will be *'Aurora yang manis, kau mengambil sesuatu yang tersisa dari hatiku. Kini aku kehilangan dirimu selamanya.'* Although they suggested that phrase, they still doubt with the *'sesuatu yang tersisa'* mean to be. The translator should find another way to make the subtitle readable for target audience.

From the result of readability test which was taken by 15 informants, the writer can draw a conclusion that the translation of *Maleficent* Movie is categorized as very readable translation. Very readable translation refers to the understanding level of the informants who catch and understand the message and the meaning of the subtitle translation easily, just by one time reading. From the calculation of score for each datum 3.345, the distribution are; 3.033 or 90.67% data are categorized as very readable translation, 280 or 8.37% data are categorized as readable enough translation, and the amount of unreadable is 32 or 0.96%. According to the result, there are some dialogues which are categorized as readable enough and unredable translation. Therefore, it is important for the translators to increase their knowledge and skill in choosing a common and an appropriate word in translating in order to make a readable subtitle by the target audience.
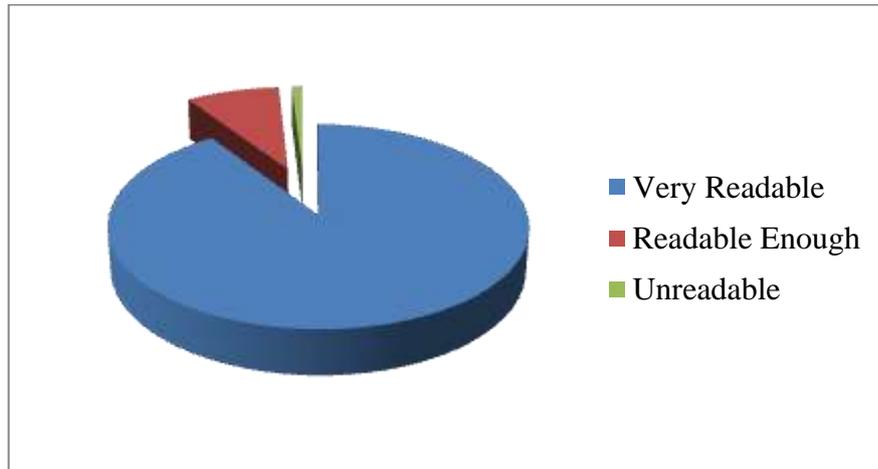
Chart 4.1 *Maleficent* **Movie's Readability**

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter is the last chapter, related to the general descriptions and detailed result as presented in the previous chapter. They are presented through conclusions and suggestions.

5.1 Conclusions

As the writer mentioned in chapter I, this study was conducted in order to describe the translation strategies that are used in *Maleficent* movie based on Gottlieb's ten classification of subtitling strategies. However, subtitling strategies used by the translator of *Maleficent* movie were paraphrase, transfer, imitation, condensation, decimation, and deletion. From the movie subtitle, the total number of data was 391, with the details: paraphrase occurring in this research was 71 (18.16%) data, transfer was 136 (34.78%) data, imitation was 46 (11.76%) data, condensation was 27 (6.95%) data, decimation was 9 (2.3%) data and deletion was 102 (26.1%) data. Based on the result of each strategy, it can be concluded that most of the strategy used in the translation of subtitle is transfer. The result shows that translation strategies are needed to translate one language into another language. We can just use one of the strategies to translate the sentence if it is possible. We also can use more than one strategy in one sentence. It can be seen in some of the example that the translator used various translation strategies in order to transfer the message clearly from the source language to the target language. The results

of this research also indicate that the translator has shown his/her efforts to make the translation as equivalent as the original by using transfer strategy.

This study was also conducted to describe and analyze the readability of the Indonesia subtitle of *Maleficent*. Readability in this research refers to the understanding level of target audience toward the story. This understanding level covers up the category of readability, those are (1) Unreadable (2) Readable enough (3) Very readable. From the result of readability test which was taken by 15 informants, there are 223 data of the dialogues, so the total amount of data are 3.345, with the details; very readable translation occurring in this research was 3.033 (90.67%) data, readable enough translation was 280 (8.37%) data and unreadable translation was 32 (0.96%) data. According to the result, the Indonesia subtitle of *Maleficent* movie is categorized as very readable translation. Very readable here means the informants can easily catch and understand the meaning of the subtitle without any difficulties.

5.2 Suggestions

The followings are several suggestions which are hopefully useful to others who want to conduct a research related to this study.

1) For Translator or Subtitler

a) Translation strategies are needed to translate one language into another language. The translator can just use one of the strategies to translate the sentence if it is possible. However, they can use more than one strategy in translating subtitle if it is needed. We have to do some strategies to

make the translation become natural, communicative, and easily understandable by the readers. Besides, the result of the translation should have the same meaning from the source language to the target language.

b) Based on the research result, almost all informants investigate that the translation of *Maleficent* movie is very readable though there are some readable enough and unreadable translation. Some of the translation look less readable and unreadable because the subtitler maintains some foreign word. In addition, there are some informants who feel that some translations look ambiguous. This condition will affect to the understanding level of the audience toward the story of the movie. It will be better if the subtitler translates as close as possible to target language. However, the subtitle translation should not veer from the SL's meaning, so that the TL's audience can catch the message of the story well.

2) For Other Researcher

a) For English department, film can be taken as a different material for translation course. For English students, this kind of research is suitable to apply for, because it can gain the student ability in analyzing translation product as practices. Solving the problems about subtitling strategies used by applying other methods of research and/or find other problems about subtitling strategies used can enrich our experience in analyzing film subtitles.

b) To assess the readability quality of translation movie, it will be advantage that the researcher used questionnaire and interview data. For the questionnaire, the writer suggests that the informants only read the target language because it will influence the understanding level of audience if they read both source language and target language. Besides, the writer also suggests other researchers to set up the situation while accessing the readability level in a certain condition in order to get the valid data. For example, the researchers need to accompany the informants while they give the score.

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Appendix 1. The List of Strategy Usage

No	Types of Subtitling Strategy	Data No.	Dialogue No.	Source Language (English)	Target Language (Indonesian)	Description
1.	Expansion	-	-	-	-	-
2.	Paraphrase	3.	2.	Once upon a time,	Suatu ketika,	The words *'once upon a time'* which means *'used especially at the beginning of stories, to mean a long time in the past'* was translated into *'suatu ketika'*. The word *'ketika'* in the TL substitute the word *'time'* in SL in which means *'waktu'*.
		4.	2.	there were two kingdoms that were the worst of neighbors.	adalah dua kerajaan yang saling bermusuhan.	The words *'the worst of neighbors'* which means *'the poorest quality of neighborhood'* was translated into *'saling bermusuhan'*. The translator was changed the structures of the subtitle in order to make it easier to understand and readable by the audience.
		5.	2.	So vast was the discord between them,	Mereka begitu saling membenci,	There is a change from a phrase *'so vast was the discord'* which means *'the disagreement between them was extremely large in amount'* was translated into *'saling membenci'*.

		8.	3.	with a vain and greedy king to rule over them.	dipimpin oleh raja yang serakah dan angkuh.	The phrase *'rule over'* which was a figurative language meaning *'to control and have authority over a country'*, the subtitler translated it into *'dipimpin'*.
		9.	3.	They were forever discontent,	Mereka tak pernah merasa puas,	The phrase *'forever discontent'* which was a figurative language meaning *'will always feeling unhappy because you are not satisfied with a particular situation'*, was translated into *'tak pernah merasa puas'*.
		16.	5.	lived one such spirit.	hiduplah satu makhluk yang indah.	The word 'spirit' which means *'an imaginary creature with magic powers, for example a fairy or an elf'*, the subtitler translated it into a phrase *'makhluk yang indah'*.
		17.	5.	You might take her for a girl.	Mungkin kau akan mengiranya seorang gadis.	The word *'mengiranya'* in the TL substitute the word *'take'* in SL in which means *'mengambil'*.
		40.	19.	And besides, they're hideous to look at.	Lagipula, rupa mereka buruk untuk dilihat.	The word *'hideous'* which means *'very ugly or unpleasant'*, the subtitler translated it into *'rupa buruk'*.
		53.	27.	I delivered it home, as I'm going to do for	Kupulangkan dia, seperti yang kulakukan	The phrase *'delivered it home'* which means *'to rescue something or somebody from something bad to*

			you.	kepadamu.	*it's home'* was translated into *'kupulangkan'*.
	63.	37.	He, who had so little in the world.	Padahal Stefan tak punya banyak harta.	The word *'he'* was translated into *'Stefan'*, and the phrase *'who had so little in the world'* which means *'yang sangat kecil di dunia'* in TL, the translator was translated into *'tak punya banyak harta'*.
	75.	43.	As it will, friendship slowly turned into something else.	Seperti biasa, persahabatan perlahan berubah menjadi hal lain.	The phrase *'as it will'* in the text did not translated word-to-word, it was paraphrased into *'seperti biasa'* in order to make it easier to understand.
	80.	45.	As the years passed,	Seiring waktu,	The phrase *'as the years passed'* which means *'a long time pass'* was translated into *'seiring waktu'*. There was a form changed from *'years passed'* (noun+transitive verb) into *'seiring waktu'* (adverb+noun).
	91.	50.	For fear of the magical creatures that lurk within!	Karena takut akan makhluk ajaib yang berdiam disana.	The word *'lurk'* which means *'waiting somewhere secretly, especially because he/she/it's going to do something bad'* which means *'bersembunyi'* in TL, was translated into *'berdiam'*. There was a form changed from *'magical creatures'* (adjective+noun) into *'makhluk*

					ajaib' (noun+adjective).
	96.	55.	Arise and stand with me!	Bangkit dan berperanglah bersamaku!	The word *'stand'* which means *'to support something'*, the subtitler translated it into *'berperanglah'* in order to make it easier to understand and readable by the audience.
	100.	58.	When I ascended to the throne,	Saat aku menduduki takhta,	The word *'ascended'* which was a figurative language meaning *'to rise or to go up'* and means *'dinaikkan'* in TL, was translated into *'menduduki'*.
	110.	62.	to take the throne, to care for my daughter.	untuk menduduki takhta dan menikahi putriku.	The word *'take'* means *'mengambil'* in TL was translated into *'menduduki'*. The phrase *'care for'* which was a figurative language meaning *'to look after somebody'*, was translated into *'menikah'*.
	120.	67.	They spoke of many things and the years faded away.	Mereka mengucapkan banyak hal dan tahun-tahun berlalu.	The phrase *'faded away'* which was a figurative language meaning *'disappear gradually'*, the subtitler translated it into *'berlalu'*.
	127.	71.	I shall do my best to be a worthy successor, Your Majesty.	Aku akan berusaha sebaiknya untuk menjadi penerus yang pantas, Yang Mulia.	The phrase *'your majesty'* which means *'to use in some titles, especially those of royal people'*, was translated into *'yang mulia'*.
	133.	75.	I am your servant.	aku mengabdi kepadamu.	The use of paraphrase strategy could be seen on *'your servant'* which was

					translated into *'mengabdi kepadamu'*. *'servant'* which means *'to work or perform duties for a person'*, was translated into *'mengabdi'*.
		137.	77.	His Royal Highness King Stefan.	Yang Mulia, Raja Stefan.	The phrase *'royal highness'* which means *'a little of respect used when talking to or about a member of the royal family'*, was translated into *'yang mulia'*.
		147.	82.	Even a trio of fairies who sought to foster peace and goodwill.	Bahkan trio peri yang menyebarkan perdamaian dan kebaikan.	The word *'sought'* which was a figurative language meaning *'try to obtain or achieve something'* and *'foster'* which means *'to encourage something to develop'*, was translated into *'menyebarkan'*.
		150.	85.	Greetings, Your Majesty.	Salam, Yang Mulia.	The phrase *'your majesty'* which means *'to use in some titles, especially those of royal people'*, the subtitler translated it into *'yang mulia'*.
		156.	88.	I wish for you the gift of beauty.	kuberikan kepadamu hadiah kecantikan.	The word *'wish'* which means *'a thing that you want to have or to happen'*, and means *'keinginan'* in TL it was translated into *'memberikan'*.
		157.	89.	My wish is that you'll	Hadiahku ialah kau	The word *'wish'* which means *'a thing that you want to have or to*

Note: The table columns are, left to right: two empty narrow columns, a data-number column (137., 147., 150., 156., 157.), a second number column (77., 82., 85., 88., 89.), an English source column, an Indonesian target column, and an analysis column.

				never be blue.	takkan merasa sedih.	*happen'*, was translated into *'hadiah'* . The word *'blue'* was not a name of color, *'blue'* here means *'sad'* or *'sedih'* in TL.
		158.	89.	Only happy, all the days of your life.	Hanya bahagia, sepanjang hidupmu.	The phrase *'all the days'* which was a figurative language meaning *'continuing for the whole day',* was translated into *'sepanjang'*.
		159.	90.	What a glittering assemblage, King Stefan.	Perayaan yang meriah, Raja Stefan.	The word *'assemblage'* which means 'a group of people', was translated into *'perayaan'*.
		163.	91.	I really felt quite distressed at not receiving an invitation.	aku kecewa sekali tak menerima undangannya.	The phrase *'felt quite distressed'* which was a figurative language meaning *'feeling very upset and anxious',* was translated into *'kecewa sekali'*.
		167.	95.	And to show I bear no ill will...	Dan untuk membuktikan bahwa aku tak berniat jahat...	The phrase *'ill will'* which was a figurative language meaning *'predicting to do something badly or in an unpleasant way',* was translated into *'berniat jahat'*.
		175.	99.	she will prick her finger on the spindle of a spinning wheel,	jarinya akan tertusuk jarum roda pemintal,	The phrase *'she will prick her finger'* not translated word-to-word, it was translated into *'jarinya akan tertusuk'* and the phrase *'the spindle of a spinning wheel'* was translated into *'jarum roda pemintal'*.

		182.	102.	This curse will last till the end of time!	Kutukan ini akan tetap untuk selamanya!	The phrase *'the end of time'* which was a figurative language meaning *'after a long period of time'*, the subtitler translated it into *'selamanya'*.
		188.	105.	Secretly, he entrusted the safety of the child…	Diam-diam, dia merahasiakan keamanan anaknya...	The word *'entrusted'* which was a figurative language meaning *'to make somebody responsible for doing something'*, the subtitler translated it into *'merahasiakan'*.
		203.	110.	Now, there will be no questions asked.	Kini takkan ada yang curiga.	The phrase *'question asked'* which was a figurative language meaning *'to have or express doubts or suspicions about something in order to get information'*, was translated into *'merahasiakan'*.
		206.	111.	It's in the middle of nowhere.	Ini tempat terpencil.	The phrase *'middle of nowhere'* which was a figurative language meaning *'a place that is a long way from other buildings, towns, etc.'*, was translated into *'tempat terpencil'*.
		212.	117.	You two are having a go at me, and I will not tolerate.	Kalian berdua mengerjaiku, dan aku takkan tinggal diam.	The phrase *'having a go'* which was a figurative language meaning *'to make an attempt to do something'*, was translated into *'mengerjai'*.
		213.	118.	As the days went on,	Hari-hari berlalu Stefan	The word *'darkened'* which was a figurative language meaning *'to*

			Stefan darkened,	semakin murung,	*become unhappy or angry',* was translated into *'murung'.*
	214.	118.	further consumed by paranoia and vengeance.	semakin tenggelam dalam ketakutan dan balas dendam.	The word *'consumed'* which was a figurative language meaning *'fill somebody with a strong feeling'* and *'paranoia'* which means *'a mental illness in which a person may wrongly believe that other people are trying to harm them'*, translated into *'tenggelam'* and *'ketakutan'.*
	217.	120.	Bring me the iron workers.	Panggilkan penempa besi.	The word *'bring'* which means *'to cause somebody to be in a particular place.'* or *'membawa'* in TL, and *'iron workers'* which means *'a person who works in a particular way for iron'*, in the text was translated into *'panggilkan penempa besi'.*
	218.	121.	The little beast is about to fall off the cliff.	Si monster kecil akan jatuh dari tebing.	The word *'beast'* which means *'an animal, especially one that is large or dangerous, or one that is unusual'*, was translated into *'monster'.*
	225.	126.	No, it's just a silly peasant girl.	Bukan, hanya gadis desa yang bodoh.	The word *'peasant'* which means *'a farmer who owns or rents a small piece of land or a person who has little education'* or *'petani'* in TL, but it was translated into *'desa'.*

		233.	132.	You're my Fairy Godmother.	Kau Peri Pelindungku.	The phrase *'fairy godmother'* which was a figurative language meaning *'a person who rescues you when you most need help',* was translated into *'peri pelindung'*.
		243.	137.	Sire, she is not well.	Tuan, dia sakit.	The phrase *'not well'* which was a figurative language meaning *'not in a good health',* was translated into *'sakit'*. It was a form changed from a phrase to a word.
		246.	139.	When the curse fails,	Saat kutukannya patah,	The word *'fail'* which means *'not successful'* or *'gagal'* in TL, in the text, it was translated into *'patah'*.
		249.	140.	I revoke the curse.	Kucabut kutukannya.	It was a change form from *'revoke the curse'* (transitive verb+noun) into *'kucabut kutukannya'* (noun+transitive verb)
		250.	140.	Let it be no more.	Kutukanku lenyaplah.	The word *'it'* in the text was translated into *'kutukan'* and the phrase *'be no more'* which means *'tidak ada lagi'* in TL, was translated into *'lenyaplah'*.
		251.	141.	Do all the Fair People have wings?	Apa semua peri punya sayap?	The word *'fair people'* which means *'a people who treats everyone equally according to the rules or law'* or 'orang yang adil' in TL, was translated into *'peri'*.

		261.	147.	But I'll have them back to work at first light.	Tapi akan kusuruh mereka kembali bekerja esok fajar.	The phrase *'first light'* which means *'the time when light first appears in the morning',* the subtitler translated it into *'esok fajar'.*
		262.	148.	I need them back to work now.	Mereka harus kembali bekerja sekarang.	The phrase *'I need them'* which means *'aku butuh mereka'* in TL word-to-word, but in the text was translated into *'mereka harus'.*
		263.	149.	It's the wee hours.	Ini pagi buta.	The phrase *'wee hours'* which means *'early hours at hour',* the subtitler translated it into *'pagi buta'.* It was not translated word-to-word.
		264.	150.	Aye. Aye.	Benar. Benar.	The word *'aye'* which means *'yes'* or *'iya'* in TL, but was translated into *'benar'.*
		267.	151.	We're running out of time! Go, now!	Kita kehabisan waktu! Pergi, sekarang!	The phrase *'running out'* which means *'having no chance of succeeding or achieving something',* was translated into *'kehabisan'.* It was not translated word-to-word.
		269.	153.	There is an evil in this world, and I cannot keep you from it.	Ada kejahatan di dunia ini, dan aku tak bisa menjauhkanmu darinya.	The word *'keep'* which was a figurative language meaning *'to protect somebody from something'* or *'menjaga'* in TL, but was translated into *'menjauhkan'.*
		272.	154.	Then we can look	Lalu kita bisa saling	The phrase *'look after'* which was a figurative language meaning *'to be*

				after each other.	menjaga.	*responsible for or to take care of somebody', was translated into 'menjaga'.*
		276.	156.	and all the Fair People will be my friends.	dan semua bangsa peri akan menjadi temanku.	The word *'fair people'* which means '*a people who treats everyone equally according to the rules or law'* or 'orang yang adil' in TL, was translated into *'peri'*.
		280.	158.	but it's time to say goodbye.	tapi ini waktunya berpisah.	The phrase *'say goodbye'* which means *'tell something when leaving somebody or when somebody else is leaving'* or *'mengatakan perpisahan'* in TL, but it was translated into *'berpisah'*.
		287.	160.	I rushed in too.	aku terlalu cepat.	The phrase *'rushed in too'* which means *'to do something or to make somebody to do something with great speed without thinking about it carefully'*, was translated into *'terlalu cepat'*.
		291.	162.	my apologies for being such a clumsy fool.	maafkan atas kecerobohanku.	The word *'clumsy'* which means *'moving or doing things in a very awkward way'* or *'janggal/ kikuk'* in TL and the word *'fool'* which means *'to behave in a stupid way in order to make people laugh, especially in a way that may also annoy them'* or *'tolol'* in TL, were translated into

					'ceroboh'. There was a form changed from a phrase into a word.
	296.	166.	Have you not worked it out yet?	Kau belum mengerti juga?	The phrase *'worked it out'* which means *'to arrange something in a particular way, especially by being clever'* was translated into *'mengerti'*.
	311.	175.	I did not spend sixteen years in this miserable hovel with these two imbeciles...	Aku tak menghabiskan 16 tahun di pondok reyot ini bersama dua orang bodoh ini...	The word *'miserable'* which means *'making you feel very unhappy or uncomfortable'* was translated into *'reyot'*.
	323.	181.	I want her to walk right in.	Aku ingin dia masuk.	The phrase *'walk right in'* in the text did not translated word-to-word and was paraphrased into *'masuk'*. There was a form changed from a phrase into a word.
	329.	185.	Lock her up in her room.	Kurung dia di kamarnya.	The phrase *'lock up'* which means *'to put somebody in prison'* was translated into *'kurung'*.
	333.	187.	or the king will have our heads!	atau raja akan memenggal kepala kita!	The word *'have'* which means *'mempunyai'* in TL, but in the text was translated into *'memenggal'*. It did not translated word-to-word.
	334.	188.	She will prick her finger on the spindle of a spinning wheel	Jarinya akan tertusuk jarum roda pemintal	The phrase *'she will prick her finger'* in the text was translated into *'jarinya akan tertusuk'* and the phrase *'the spindle of a spinning*

					wheel' was translated into *'jarum roda pemintal'*. It did not translated word-to-word.
	358.	204.	She's trapped in an enchantment.	Dia dalam kuasa sebuah mantra.	The word *'trapped'* which means *'to keep somebody in a dangerous place or bad situation that they want to get out of but cannot'* was translated into *'dalam kuasa'*. It was a form changed from a word into a phrase.
	362.	207.	I barely know her,	Aku tak mengenalnya,	The phrase *'barely know'* which means *'be familiar with a person in only a very short time before'* was translated into *'tak mengenal'*. It did not translated word-to-word.
	370.	212.	I swear, no harm will come to you as long as I live.	Aku bersumpah, kau takkan disakiti selama aku hidup.	The word *'harm'* which means *'damage or injury that is caused by a person or an event'* or *'kerugian/ kejahatan'* in TL, but it was translated into *'disakiti'*.
	372.	213.	No truer love.	Cinta yang paling sejati.	The phrase *'no truer'* in the text was translated into *'yang paling sejati'*. It did not translated word-to-word.
	376.	217.	Maleficent brought down her wall of thorns and took off her crown.	Maleficent meruntuhkan dinding durinya dan melepaskan mahkotanya.	The phrase *'brought down'* which means *'menjadi turun'* in TL by word-to-word translation, but in the text was translated into *'meruntuhkan'*. There was a form changed from a phrase into a word.

		379.	218.	For now, it was again.	Tapi sekarang, ia kembali bahagia.	The phrase *'again'* in the text was translated into *'kembali bahagia'* in order to make it clear and easier to understand.
		385.	222.	So you see, the story is not quite as you were told,	Jadi kau bisa lihat, kisahnya tak seperti yang kau dengar,	The word *'told'* which means *'memberitahukan'* in TL, but in the text was translated into *'dengar'*. It did not translated word-to-word.
		386.	222.	and I should know,	dan aku tahu benar,	The word *'should know'* which means *'sebaiknya tahu'* in TL, but in the text was translated into *'tahu benar'*. It did not translated word-to-word.
		387.	222.	for I was the one they called Sleeping Beauty.	karena akulah yang mereka sebut Putri Tidur.	The phrase 'sleeping beauty' which means *'si cantik yang tidur'* in TL, but in the text was translated into *'Putri Tidur'*. It did not translated word-to-word. And there was a form changed from transitive verb+noun into noun+transitive verb.
3.	Transfer	6.	2.	that it was said only a great hero or a terrible villain might bring them together.	sampai dikatakan hanya pahlawan terbesar atau penjahat terburuk yang dapat menyatukan mereka.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally and it was very similar in the meaning.
		7.	3.	In one kingdom lived	Di kerajaan yang satu hidup orang-orang	There is no addition or deletion in that phrase. The subtitler translates

			folk like you and me,	seperti kau dan aku,	the dialogue literally and it was very similar in the meaning.
	10.	3.	and envious of the wealth and beauty of their neighbors.	dan iri akan kekayaan dan keindahan tetangga mereka.	There is no addition or deletion in that phrase.
	15.	5.	In a great tree on a great cliff in the Moors,	Di pohon besar di atas tebing besar di Moors,	The subtitler translates the dialogue literally and it was very similar in the meaning.
	18.	5.	But she was not just any girl.	Tapi dia bukan gadis biasa.	The subtitler translates the dialogue literally and it was very similar in the syntax and meaning.
	19.	5.	She was a fairy.	Dia seorang peri.	All the words was translated literally and it was very similar in the syntax and meaning.
	22.	7.	I love your cap.	Aku suka topimu.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
	30.	13.	I tell this time,	Aku yang bilang sekarang,	The subtitler translates the dialogue literally and it was very similar in the syntax and meaning.
	32.	14.	No, you told last time.	Tidak, terakhir kali kau yang bilang.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.

		35.	16.	She's always in a hurry with her big wings.	Dia selalu terburu-buru dengan sayap besarnya.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally and it was very similar in the meaning.
		36.	17.	Humans here, I hope this isn't another war.	Manusia disini, kuharap tak ada perang lagi.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		37.	18.	I'm not afraid.	Aku tak takut.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally and it was very similar in the syntax and meaning.
		38.	18.	Besides, I've never seen a human up close.	Lagipula, belum pernah kulihat manusia dari dekat.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		39.	19.	No! They mean to kill me.	Tidak. Mereka mau membunuhku.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally and it was very similar in the syntax and meaning.
		43.	21.	You're classically handsome.	Kau sangat tampan.	There is no addition or deletion in that phrase.
		45.	22.	but we don't kill people for it.	tapi kami tak membunuh orang untuk itu.	The subtitler translates the dialogue literally and it was very similar in the syntax and meaning.
		47.	23.	Who are you?	Siapa kau?	There is no addition or deletion in that phrase.

		49.	25.	You have to give it back.	Kau harus kembalikan.	The subtitler translates the dialogue literally. *'you have to give it back'* which was translated into *'kau harus kembalikan'* was very similar in the syntax and meaning.
		51.	26.	I would have kept it.	Aku akan menyimpannya.	The subtitler translates the dialogue literally. *'I would have kept it'* which was translated into *'aku akan menyimpannya'* was very similar in the syntax and meaning.
		52.	27.	I didn't throw it away.	Aku tak membuangnya.	The subtitler translates the dialogue literally. *'I didn't throw it away'* which was translated into *'aku tak membuangnya'* was very similar in the syntax and meaning.
		55.	29.	Where do you live now?	Dimana kau tinggal sekarang?	The subtitler translates the dialogue literally. *'where do you live now?'* which was translated into *'dimana kau tinggal sekarang?'* was very similar in the syntax and meaning.
		57.	31.	My parents are dead.	Orang tuaku sudah wafat.	The subtitler translates the dialogue literally. *'my parents are dead'* which was translated into *'orang tuaku sudah wafat'* was very similar in the syntax and meaning.
		60.	34.	If I came back, would you be here?	Jika aku kembali, apa kau akan di sini?	All the words were translated and it has the same meaning.

		61.	35.	I like your wings.	Aku suka sayapmu.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. *'I like your wings'* which was translated into *'Aku suka sayapmu'* was very similar in the syntax and meaning.
		64.	37.	So that their hands might touch again.	Agar tangan mereka dapat bersentuhan kembali.	All the words were translated and it has the same meaning.
		65.	37.	And her heart was moved.	Dan tergeraklah hatinya.	All the words were translated and it has the same meaning.
		82.	45.	And towards the temptations of the human kingdom.	Dan tergoda akan kerajaan manusia.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		89.	49.	and he sought to strike it down.	dan ia bertekad untuk menghancurkannya.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		92.	51.	But, I say, crush them!	Tapi kubilang, hancurkan mereka!	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. *'But I say, crush them!'* which was translated into *'Tapi kubilang, hancurkan mereka!'* was very similar in the syntax and meaning.

		93.	52.	A king, does not take orders from a winged elf.	Seorang raja, tidak menerima perintah dari peri bersayap.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. *'A king, does not take orders from a winged elf.'* which was translated into *'Seorang raja, tidak menerima perintah dari peri bersayap.'* was very similar in the syntax and meaning.
		94.	53.	You are no king to me.	Kau bukan raja bagiku.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. *'You are no king to me.'* which was translated into *'Kau bukan raja bagiku.'* was very similar in the syntax and meaning.
		95.	54.	Bring me her head.	Bawakan aku kepalanya.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		97.	56.	It's the dark creatures!	Itu makhluk-makhluk kegelapan!	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		99.	57.	Not now, nor ever!	Tidak sekarang, tidak kapanpun juga!	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		101.	58.	I promised the people.	aku berjanji kepada rakyat.	Transfer strategy was used in this translation process because all the words were translated and it has the

					same meaning.
	103.	59.	Each of you, swore allegiance to me and to that cause.	Masing-masing kalian, bersumpah mengabdi kepadaku dan kepada tujuan itu.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. It was very similar in the syntax and meaning.
	104.	60.	Defeated in battle.	Dikalahkan dalam perang.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
	106.	61.	I see you're waiting for me to die.	Aku tahu kalian menungguku untuk mati.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. *'I see you're waiting for me to die.'* which was translated into *'Aku tahu kalian menungguku untuk mati.'* was very similar in the syntax and meaning.
	108.	61.	but what then?	Tapi setelah itu apa?	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
	109.	62.	I will choose a successor,	Aku akan memilih penerus,	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. *'I will choose a successor,'* which was translated into *'Aku akan memilih penerus,'* was very similar in the syntax and meaning.

		111.	63.	Who among you is worthy?	Siapa diantara kalian yang pantas?	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		112.	63.	Kill the winged creature!	Bunuh makhluk bersayap itu.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		113.	63.	And upon my death,	Dan saat aku mati,	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. *'And upon my death'* which was translated into *'Dan saat aku mati'* was very similar in the syntax and meaning.
		114.	63.	you will take the crown.	kau akan menerima mahkota.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		122.	68.	And all was as it had been long ago.	Dan semua itu sudah lama terjadi.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		124.	70.	She is vanquished?	Dia sudah mati?	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		128.	72.	What have you done to my beautiful self?	Apa yang kaulakukan dengan wujudku yang indah?	The subtitler translates the dialogue literally. It was very similar in the meaning.

		130.	74.	Stop complaining.	Berhentilah mengeluh.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		131.	74.	I saved your life.	Aku menyelamatkan nyawamu.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		134.	75.	Whatever you need.	Apa pun yang kau butuhkan.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. *'Whatever you need.'* which was translated into *'Apa pun yang kau butuhkan.'* was very similar in the syntax and meaning.
		135.	76.	I need you to be my wings.	Aku butuh kau untuk menjadi sayapku.	The subtitler translates the dialogue literally. *'I need you to be my wings.'* which was translated into *'Aku butuh kau untuk menjadi sayapku.'* was very similar in the syntax and meaning.
		136.	77.	I present to you the first of his line.	Kupersembahkan kepadamu pertama dari keturunannya.	*'I present to you the first of his line.'* which was translated into *'Kupersembahkan kepadamu pertama dari keturunannya.'* was very similar in the syntax and meaning.
		138.	78.	He did this to me so he would be king.	Dia melakukan ini kepadaku agar dia	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. It was very

					menjadi raja.	similar in the syntax and meaning.
		144.	81.	A grand celebration for a baby.	Perayaan besar untuk seorang bayi.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		145.	81.	How wonderful.	Menyenangkan sekali.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		152.	86.	They bring gifts for our daughter.	Mereka membawakan hadiah untuk putri kita.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		160.	90.	Royalty, nobility, the gentry.	Keluarga kerajaan, bangsawan, kelas atas.	The subtitler translates the dialogue literally. *'Royalty, nobility, the gentry.'* which was translated into *'Keluarga kerajaan, bangsawan, kelas atas.'* was very similar in the syntax and meaning.
		161.	90.	Even the rabble.	Bahkan rakyat jelata.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		162.	91.	I must say,	Harus kukatakan,	There is no addition or deletion in that phrase. It was very similar in the syntax and meaning.
		164.	92.	You're not welcome here.	Kau tak diterima di sini.	There is no addition or deletion in that phrase. The subtitle was very similar in the syntax and meaning.

		166.	94.	You're not offended?	Kau tidak terganggu?	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. *'You're not offended?'* which was translated into *'Kau tidak terganggu?'* was very similar in the syntax and meaning.
		168.	95.	I too, shall bestow a gift on the child.	Aku juga akan beri anak ini hadiah.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		170.	97.	Stay away from the princess!	Menjauhlah dari tuan putri!	*'Stay away from the princess!'* which was translated into *'Menjauhlah dari tuan putri!'* was very similar in the syntax and meaning.
		171.	98.	Listen well, all of you.	Dengar baik-baik, kalian semua.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		172.	98.	The princess shall indeed grow in grace and beauty.	Tuan putri memang akan tumbuh dengan anggun dan cantik.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		174.	99.	But, before the sun sets on her sixteenth birthday,	Tapi, sebelum matahari terbenam pada ulang tahunnya ke-16,	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.

		177.	99.	A sleep from which she will never awaken.	Dalam tidur ini dia takkan terjaga lagi.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		181.	101.	but only by true love's kiss.	tapi hanya oleh ciuman cinta sejati.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		183.	102.	No power on Earth can change it!	Tak ada kekuatan di bumi yang dapat mengubahnya!	The subtitler translates the dialogue literally. *'No power on Earth can change it!'* which was translated into *'Tak ada kekuatan di bumi yang dapat mengubahnya!'* was very similar in the syntax and meaning.
		185.	103.	to seize every spinning wheel in the kingdom.	untuk menyita semua roda pemintal di kerajaan.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		187.	104.	And thrown into the deepest dungeon in the castle.	Dan dilempar ke penjara terdalam di istana.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		189.	105.	to the magic of the pixies,	kepada peri-peri ajaib,	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		192.	106.	While his soldiers rode far,	Sementara para tentaranya berkuda jauh,	Transfer strategy was used in this translation process because all the words were translated literally and

					was very similar in the syntax and meaning.
	196.	107.	And she reveled in the sorrow that her curse had brought.	Dan dia merayakan kesedihan yang dibawa oleh kutukannya.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
	197.	108.	The fairies began their charge,	Para peri memulai tugas mereka,	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. *'The fairies began their charge,'* which was translated into *'Para peri memulai tugas mereka,'* was very similar in the syntax and meaning.
	204.	110.	We are no longer fairies.	Kita bukan lagi peri.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
	207.	112.	At least no one will find us here.	Setidaknya tak ada yang akan menemukan kita di sini.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. The subtitle was very similar in the syntax and meaning.
	208.	113.	Why are you always hiding?	Kenapa kau selalu bersembunyi?	There is no addition or deletion in that phrase. The subtitle was very similar in the syntax and meaning.
	210.	115.	The fairies were perhaps unequal to	Mungkin peri-peri kewalahan dengan tugas	Transfer strategy was used in this translation process because all the words were translated and it has the

			their task.	mereka.	same meaning.
	211.	116.	It's going to starve with those three looking after it.	Dia akan kelaparan jika diurus oleh mereka bertiga.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
	215.	119.	The wall cannot be burned,	Dinding itu tak bisa dibakar,	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. *'The wall cannot be burned,'* which was translated into *'Dinding itu tak bisa dibakar,'* was very similar in the syntax and meaning.
	220.	123.	Far away from the lofty palace that she remembered not.	Jauh dari istana yang megah yang tidak dia ingat.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
	222.	124.	She wondered at the world about her,	Dia memikirkan tentang dunia di sekelilingnya,	There is no addition or deletion in that phrase. The subtitle was very similar in the syntax and meaning.
	224.	125.	But she was not the only one who wished to get through.	Tapi bukan dia saja yang ingin melewatinya.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
	226.	127.	How could you do that to me?	Kenapa kau lakukan itu kepadaku?	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.

		227.	128.	You said anything I need.	Katamu apapun yang kubutuhkan.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		232.	132.	I know who you are.	Aku tahu siapa dirimu.	The subtitle was very similar in the syntax and meaning.
		234.	133.	You've been watching over me my whole life.	Kau mengawasiku seumur hidupku.	*'You've been watching over me my whole life.'* which was translated into *'Kau mengawasiku seumur hidupku.'* was very similar in the syntax and meaning.
		235.	133.	I've always known you were close by.	Aku selalu tahu kau di dekatku.	There is no addition or deletion in that phrase. The subtitle was very similar in the syntax and meaning.
		238.	134.	Wherever I went, your shadow was always with me.	Ke manapun aku pergi, bayanganmu selalu bersamaku.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. It was very similar in the syntax and meaning.
		242.	136.	I've always wanted to come...	Aku selalu ingin pergi ke...	All the words were translated and it has the same meaning.
		252.	142.	I had wings once,	Dulu aku punya sayap,	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		258.	145.	Where are your workers?	Di mana para pekerjamu?	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally in the syntax and meaning.

		260.	147.	They're exhausted, sire.	Mereka kelelahan, Tuan.	*'They're exhausted, sire.'* which was translated into *'Mereka kelelahan, Tuan.'* was very similar in the syntax and meaning.
		270.	154.	When I'm older,	Saat aku dewasa,	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		274.	155.	you could live here now.	kau bisa tinggal di sini sekarang.	*'you could live here now.'* which was translated into *'kau bisa tinggal di sini sekarang.'* was very similar in the syntax and meaning.
		275.	156.	I'll sleep in a tree and eat berries and black nuts	Aku akan tidur dipohon dan makan buah beri dan kacang hitam	There is no addition or deletion in that phrase. It was very similar in the syntax and meaning.
		278.	157.	I'm going to tell my aunties tomorrow.	Aku akan beritahu bibi-bibiku besok.	There is no addition or deletion in that phrase. The subtitle was very similar in the syntax and meaning.
		281.	158.	You've been very good to me, except the time you accidentally fed me spiders.	Kalian sudah sangat baik kepadaku, kecuali saat kalian tak sengaja memberiku makan laba-laba.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. It was very similar in the syntax and meaning
		292.	163.	Will you be back this way?	Kau akan kembali lewat sini?	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.

		293.	164.	Nothing could stop me.	Tak ada yang dapat menghentikanku.	*'Nothing could stop me.'* which was translated into *'Tak ada yang dapat menghentikanku.'* was very similar in the syntax and meaning.
		295.	165.	It can break the spell.	Itu bisa mematahkan mantranya.	There is no addition or deletion in that phrase. The subtitle was very similar in the syntax and meaning.
		297.	166.	I cursed her that way because there is no such thing.	Aku mengutuknya demikian karena hal itu tidak ada.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. It was very similar in the syntax and meaning.
		303.	168.	A bird, a worm, I don't care any more.	Burung, cacing, aku tak peduli lagi.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		306.	171.	No, he said on her birthday.	Tidak, dia bilang pada hari ulang tahunnya.	The subtitler translates the dialogue literally. *'No, he said on her birthday.'* which was translated into *'Tidak, dia bilang pada hari ulang tahunnya.'* was very similar in the syntax and meaning.
		310.	174.	but I'll be sixteen tomorrow.	tapi besok usiaku 16.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		312.	175.	so that you could ruin it on the last day.	agar kau bisa merusaknya pada hari terakhir.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.

		313.	175.	We are taking you back to your father without...	Kami akan membawamu pulang ke ayahmu tanpa...	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. It was very similar in the syntax and meaning.
		317.	179.	My aunts said it was an evil fairy.	Bibiku bilang peri jahat yang melakukannya.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		319.	180.	No! Don't touch me.	Tidak! Jangan sentuh aku.	There is no addition or deletion in that phrase. The subtitle was very similar in the syntax and meaning.
		321.	181.	On the east wing now.	Di sayap timur sekarang.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		325.	182.	We found this urchin at the gate.	Kami menemukan anak miskin ini di gerbang.	There is no addition or deletion in that phrase. *We found this urchin at the gate.* which was translated into *Kami menemukan anak miskin ini di gerbang.* was very similar in the syntax and meaning.
		326.	182.	She claims to be the princess.	Dia mengaku sebagai tuan putri.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		328.	184.	They brought you back a day too soon.	Mereka membawamu pulang sehari lebih cepat.	There is no addition or deletion in that phrase. The subtitle was very similar in the syntax and meaning.

		336.	188.	No power on Earth.	Tak ada kekuatan di bumi ini...	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		337.	188.	A sleep like death.	Tidur bagaikan mati.	The subtitler translates the dialogue literally. *'A sleep like death.'* which was translated into *'Tidur bagaikan mati.'* was very similar in the syntax and meaning.
		338.	189.	They pulled the guards, he's waiting for you in there.	Mereka menarik pengawal, dia menunggumu di dalam.	*'They pulled the guards, he's waiting for you in there.'* which was translated into *'Mereka menarik pengawal, dia menunggumu di dalam.'* was very similar in the syntax and meaning.
		340.	189.	we'll never come out alive.	kita takkan keluar hidup-hidup.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		341.	190.	Then don't come, it's not your fight.	Maka jangan ikut, ini bukan pertarunganmu.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. *'Then don't come, it's not your fight.'* which was translated into *'Maka jangan ikut, ini bukan pertarunganmu.'* was very similar in the syntax and meaning.
		345.	192.	Look at her, look at what you've done.	Lihat dia, lihat akibat perbuatan kalian.	All the words were translated and it has the same meaning.

		346.	193.	She's only sleeping, you say?	Dia hanya tidur katamu?	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		347.	193.	She's only sleeping forever!	Dia hanya tidur selamanya!	The subtitler translates the dialogue literally. *'She's only sleeping forever!'* which was translated into *'Dia hanya tidur selamanya!'* was very similar in the syntax and meaning.
		348.	194.	What about the kiss?	Bagaimana dengan ciuman itu?	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		349.	195.	True love does not exist.	Cinta sejati tidaklah ada.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		350.	196.	But it's her only chance, Your Majesty.	Tapi hanya itu kesempatannya, Yang Mulia.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		356.	202.	Who is your father?	Siapa ayahmu?	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. *'Who is your father?'* which was translated into *'Siapa ayahmu?'* was very similar in the syntax and meaning.

		359.	205.	The most beautiful girl I've ever seen.	Gadis tercantik yang pernah kulihat.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		363.	207.	we've only met once.	kami baru bertemu sekali.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		364.	208.	Haven't you ever heard of love at first sight?	Kau belum pernah dengar cinta pada pandangan pertama?	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		365.	209.	We have to keep looking.	Kita harus terus mencari.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		366.	210.	I will not ask your forgiveness because what I have done to you is unforgivable.	Aku takkan minta maaf darimu karena yang kulakukan padamu tak bisa dimaafkan.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		367.	210.	I was so lost in hatred and revenge.	Aku begitu tersesat dalam kebencian dan dendam.	There is no addition or deletion in that phrase. The subtitler translates the dialogue literally.
		380.	218.	But that was not all.	Tapi bukan itu saja.	Transfer strategy was used in this translation process because all the words were translated and it has the

						same meaning.
		384.	221.	Our kingdoms have been unified.	Kerajaan kita telah bersatu.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
		388.	223.	In the end, my kingdom was united not by a hero or a villain,	Pada akhirnya, kerajaanku disatukan bukan oleh pahlawan atau penjahat,	There is no addition or deletion in that phrase. It was very similar in the syntax and meaning.
		389.	223.	as legend had predicted.	seperti yang diramalkan oleh legenda.	Transfer strategy was used in this translation process because all the words were translated and it has the same meaning.
4.	Imitation	11.	4.	For in the other kingdom, the Moors,	Karena di kerajaan yang satu lagi, di Moors,	*'Moors'* was a name of a place in the story; therefore, the subtitler did not have to translate it.
		20.	6.	And her name was Maleficent.	Dan namanya ialah Maleficent.	*'Maleficent'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		21.	7.	Good morning, Mr. Chanterelle.	Selamat pagi Tn. Chanterelle.	*'Chanterelle'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		29.	13.	There are rules, Flittle.	Ada peraturan, Flittle.	*'Flittle'* was a name of a character in the story; therefore, the subtitler did not have to translate it.

		33.	14.	So I should tell this time and Thistlewit next time.	Jadi aku yang bilang kali ini dan Thistlewit berikutnya.	*'Thistlewit'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		42.	21.	Don't listen to him, Balthazar.	Jangan dengarkan dia, Balthazar.	*'Balthazar'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		46.	23.	I'm called Stefan.	Namaku Stefan.	*'Stefan'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		48.	24.	I'm Maleficent.	Aku Maleficent.	*'Maleficent'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		62.	36.	Maleficent thought of how Stefan cast away his ring.	Maleficent memikirkan bagaimana Stefan membuang cincinnya	*'Maleficent'* and *'Stefan'* were a name of a characters in the story; therefore, the subtitler did not have to translate it.
		72.	41.	Stefan and Maleficent became the most unlikely of friends.	Stefan dan Maleficent menjadi teman yang janggal.	*'Stefan'* and *'Maleficent'* were a name of a characters in the story; therefore, the subtitler did not have to translate it.
		77.	44.	Stefan gave Maleficent a gift.	Stefan memberikan hadiah kepada Maleficent.	*'Stefan'* and *'Maleficent'* were a name of a characters in the story; therefore, the subtitler did not have to translate it.
		81.	45.	Stefan's ambition called him away from Maleficent.	ambisi Stefan membuatnya jauh dari Maleficent.	*'Stefan'* and *'Maleficent'* were a name of a characters in the story.

		83.	46.	While Maleficent, the strongest of the fairies,	Sementara Maleficent, peri yang terkuat,	*'Maleficent'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		85.	47.	Maleficent often wandered alone,	Maleficent sering pergi sendirian,	*'Maleficent'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		88.	49.	For the human king had heard of a growing power in the Moors,	Karena raja manusia dengar meningkatnya kekuatan Moors,	*'Moors'* was a name of a place in the story; therefore, the subtitler did not have to translate it.
		90.	50.	The mysterious Moors where no one dares to venture.	Moors yang misterius, tak ada yang berani kesana.	*'Moors'* was a name of a place in the story; therefore, the subtitler did not have to translate it.
		98.	57.	You will not have the Moors!	Kau takkan menguasai Moors!	*'Moors'* was a name of a place in the story; therefore, the subtitler did not have to translate it.
		102.	59.	One day we would take the Moors and it's treasures.	Suatu hari nanti kita akan menaklukkan Moors beserta hartanya.	*'Moors'* was a name of a place in the story; therefore, the subtitler did not have to translate it.
		116.	65.	Maleficent, I've come to warn you.	Maleficent, aku datang untuk memperingatkanmu.	*'Maleficent'* was a name of a character in the story; therefore, the subtitler did not have to translate it.

		118.	66.	King Henry will stop at nothing.	Raja Henry takkan menyerah.	*'Henry'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		121.	68.	And she forgave Stefan, his folly and his ambition.	Dia memaafkan kebodohan dan ambisi Stefan.	*'Stefan'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		141.	79.	King Stefan and the Queen have had a child.	Raja Stefan dan ratu punya anak.	*'Stefan'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		151.	85.	I am Knotgrass of the Moorland Fair Folk.	Aku Knotgrass dari Bangsa Peri Moorland.	*'Knotgrass'* was a name of a character, and *'Moorland'* was a name of a place in the story; therefore, the subtitler did not have to translate it.
		155.	88.	Sweet Aurora,	Aurora yang manis,	*'Aurora'* was a name of a character, in the story; therefore, the subtitler did not have to translate it.
		178.	100.	Maleficent, please don't do this,	Maleficent, tolong jangan lakukan ini,	*'Maleficent'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		184.	103.	King Stefan ordered his men...	Raja Stefan memerintahkan pasukannya...	*'Stefan'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		191.	106.	Stefan shut himself behind the walls of his	Stefan menutup dirinya di balik tembok istana.	*'Stefan'* was a name of a character in the story; therefore, the subtitler

					castle.	did not have to translate it.
		193.	106.	and wide to hunt Maleficent down.	untuk memburu Maleficent.	*'Maleficent'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		194.	107.	But Maleficent made walls of her own,	Namun Maleficent membangun temboknya sendiri,	*'Maleficent'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		195.	107.	that the Moors might never again suffer the touch of any human.	sehingga Moors tak pernah lagi disentuh oleh manusia.	*'Moors'* was a name of a place in the story; therefore, the subtitler did not have to translate it.
		198.	108.	to raise Aurora in a snug little cottage in the woods.	membesarkan Aurora di sebuah pondok kecil di hutan.	*'Aurora'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		219.	122.	As Maleficent had said, Aurora did grow in grace and beauty.	Seperti yang dikatakan Maleficent, Aurora tumbuh anggun dan cantik.	*'Maleficent'* and *'Aurora'* were a name of a characters in the story; therefore, the subtitler did not have to translate it.
		247.	139.	Maleficent will come for me.	Maleficent akan mendatangiku.	*'Maleficent'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		271.	154.	I'm going to live here in the Moors with you.	aku akan tinggal di Moors bersamamu.	*'Moors'* was a name of a place in the story; therefore, the subtitler did not have to translate it.

		283.	159.	but I'm on my way to King Stefan's castle	tapi aku menuju kastel Raja Stefan	*'Stefan'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		299.	167.	but what about Aurora?	tapi bagaimana dengan Aurora?	*'Aurora'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		304.	169.	Tomorrow is Aurora's sixteenth birthday.	Besok ulang tahun Aurora ke-16.	*'Aurora'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		305.	170.	And Stefan told us to take her back the day after her birthday.	Stefan bilang kita harus membawanya pulang sehari setelah ulang tahunnya.	*'Stefan'* was a name of a character in a story; therefore, the subtitler did not have to translate it.
		330.	186.	Prepare the men, Maleficent's coming.	Siapkan pasukan, Maleficent datang.	*'Maleficent'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		332.	187.	We have to find Aurora,	Kita harus menemukan Aurora,	*'Aurora'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		343.	191.	'I need you, Diaval.'	'Aku butuh kau, Diaval.'	*'Diaval'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		357.	203.	King John of Ulstead.	Raja John dari Ulstead.	*'John'* was a name of a character, and *'Ulstead'* was a name of a place in the story; therefore, the subtitler did not have to translate it.

				English	Indonesian	Note
		368.	211.	Sweet Aurora, you stole what was left of my heart.	Aurora yang manis, kau mencuri apa yang tersisa dari hatiku.	*'Aurora'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		378.	218.	when Maleficent was but a child and her heart was bright.	ketika Maleficent masih kecil dan hatinya bahagia.	*'Maleficent'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		382.	220.	We present this crown to our little Aurora,	Kami persembahkan mahkota ini kepada Aurora kecil,	*'Aurora'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
		391.	223.	and her name was Maleficent.	dan namanya adalah Maleficent.	*'Maleficent'* was a name of a character in the story; therefore, the subtitler did not have to translate it.
5.	Transcription	-	-	-	-	-
6.	Dislocation	-	-	-	-	-
7.	Condensation	14.	4.	but trusted in one another.	karena mereka saling percaya.	The phrase *'in one another'* did not translated, but it does not lose the message.
		25.	10.	What's all the fuss about?	Ada apa ribut-ribut?	The translator used condensation strategy by missing unneccesary utterance using the shorter utterance, but it does not lose the message.
		26.	11.	The border guards just got...	Penjaga menemukan...	The words *'border'* and *'just'* did not translated, but it does not lose

					the message.
		58.	32.	We'll see each other again.	Kita akan berjumpa lagi.	The phrase *'each other'* did not translated, but it does not lose the message.
		86.	47.	and sometimes wondered where Stefan might be.	dan memikirkan di mana Stefan.	The words *'sometimes'* and *'might be'* did not translated, but it does not lose the message.
		119.	66.	Please, you have to trust me.	Kumohon, percayalah kepadaku.	The phrase *'you have to'* did not translated, but it does not lose the message.
		173.	98.	Beloved by all who meet her.	Dicintai oleh semua orang.	The phrase *'who meet her'* did not translated, but it does not lose the message.
		190.	105.	who would take her to a remote hideaway for sixteen years and a day.	yang akan menyembunyikannya selama 16 tahun dan sehari.	The phrase *'to a remote hideaway'* did not translated, but it does not lose the message.
		199.	109.	Well, we have to blend in, don't we?	Kita harus berbaur.	the phrase *'don't we?'* did not translated, but it does not lose the message.
		201.	109.	So, gather around, ladies.	Ayo berkumpul.	The translator just translated the phrase *'gather around'* into *'ayo berkumpul'*, the words *'so'* and *'ladies'* did not translated, but it does not lose the message.

		202.	110.	Oh, that's worked quite well.	Lumayan juga.	The phrase *'that's worked'* did not translated, but it does not lose the message.
		209.	114.	Hmm. It's so ugly, you could almost feel sorry for it.	Jelek sekali, kamu hampir merasa kasihan.	The words *'hmm'* and *'for it'* did not translated, but it does not lose the message.
		236.	134.	Your shadow, it's been following me...	Bayanganmu mengikutiku...	The phrase *'it's been'* did not translated, but it does not lose the message.
		241.	137.	Oh, it's just so beautiful!	Indah sekali!	the translator just translated the words *'so beautiful'* into *'indah sekali'*, the phrase *'oh, it's just'* did not translated, but it does not lose the message.
		254.	142.	That's all I wish to say about it.	Hanya itu yang ingin kukatakan.	The phrase *'about it'* did not translated, but it does not lose the message.
		255.	143.	So big they dragged behind me when I walked.	Sangat besar sampai terseret kalau aku berjalan.	The phrase *'behind me'* did not translated, but it does not lose the message.
		259.	146.	Get them back to work without delay.	Suruh mereka kembali bekerja.	the phrase *'without delay'* did not translated, but it does not lose the message.
		279.	158.	No, I love you very much,	Tidak, aku sayang kalian,	The phrase *'very much'* did not translated, but it does not lose the message.

		289.	162.	Well, it was nice meeting you.	Senang bertemu denganmu.	The phrase *'well, it was'* did not translated, but it does not lose the message.
		307.	172.	No, the day after her birthday.	Tidak, sehari setelahnya.	The subtitle was condensed; the phrase *'her birthday'* did not translated, but it does not lose the message.
		327.	183.	You look just like your mother.	Kau mirip ibumu.	The words *'look'* and *'just'* did not translated, but it does not lose the message.
		339.	189.	If we go inside those walls,	Jika kita masuk,	The phrase *'those walls'* did not translated, but it does not lose the message.
		352.	198.	True love doesn't just fall from trees, you know.	Cinta sejati tidak jatuh dari pohon.	The phrase *'you know'* did not translated, but it does not lose the message.
		361.	207.	I feel not right about it.	Kurasa itu tak baik.	The phrase *'about it'* did not translated, but it does not lose the message.
		377.	218.	And she invited Aurora to see how the Moors had been once, long ago,	Ia mengajak Aurora melihat seperti apa Moors dahulu	The phrase *'had been once'* did not translated, but it does not lose the message.
		383.	220.	for whom we have sacrificed the best years of our.	yang membuat kami mengorbankan tahun-tahun terbaik.	The phrase *'of our'* did not translated, but it does not lose the message.

			390.	223.	But by one who was both hero and villain,	Tapi oleh seorang pahlawan dan penjahat,	The phrase *'one who was both'* did not translated, but it does not lose the message.
8.	Decimation		28.	12.	I want to tell her!	Aku saja!	The SL did not translated word-to-word. It was represented by *'aku saja'* in order to make the text briefer.
			59.	33.	You really shouldn't come back here, you know.	Sebaiknya jangan kembali.	It was not translated word-to-word. The translator was only translated *'shouldn't come back'* which in TL could be translated *'sebaiknya jangan kembali'* to make the text briefer.
			125.	70.	Oh, you have done well, my son.	Bagus, nak.	It was not translated word-to-word. The translator was only translated *'well, son'* which in TL could be translated *'bagus, nak'* to make the text briefer.
			132.	75.	And in return for saving my life,	Sebagai gantinya,	It was not translated word-to-word. The translator was only translated *'in return'* which in TL could be translated *'sebagai gantinya'* to make the text briefer.
			148.	83.	Can you just concentrate, please?	Bisa berkonsentrasi?	It was not translated word-to-word. The translator was only translated *'can concentrate'* into *'bisa berkonsentrasi'* to make the text briefer.

		154.	87.	For you see, we're magic!	Kami ajaib!	It was not translated word-to-word. The translator was only translated *'we're magic'* into *'kami ajaib'* to make the text briefer.
		231.	131.	Well, I'll be a mealy worm, gladly.	Dengan senang hati.	It was not translated word-to-word because it was represented by *'gladly'* which in TL could be translated *'dengan senang hati'*.
		284.	159.	and I've become hopelessly lost.	dan aku tersesat.	It was not translated word-to-word. The translator was only translated *'and I've lost'* to make the text briefer.
		315.	177.	I think you better come and sit down.	Sebaiknya kau duduk.	It was not translated word-to-word. The translator was only translated *'you better sit down'* to make the text briefer.
9.	Deletion	1.	1.	Let us tell an old story a new,	Izinkan kami menceritakan kembali sebuah kisah lama,	The word *'a new'* which means *'baru'* in TL, did not translated. The word *'a new'*, in this term carry less semantic meaning.
		2.	1.	and we will see how well you know it.	dan kita lihat seberapa baik kau mengetahuinya.	The word *'will'*, in this term carry less semantic meaning; therefore, it can be deleted.
		12.	4.	lived every manner of strange and wonderful creature.	hidup segala jenis makhluk yang aneh dan menakjubkan.	The word *'creature'* in this term was deleted but it didn't change the information to the audience.

		13.	4.	And they needed neither king nor queen,	Mereka tak membutuhkan raja maupun ratu,	The word *'and'*, in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		23.	8.	No! No! Don't do it!	Tidak. Jangan lakukan!	The words *'no'* just translated as *'tidak'* at once, so it can be deleted without changing the meaning of the dialogue.
		24.	9.	Ha, you missed me!	Kau meleset!	The word *'me'* which means *'saya'* in TL, did not translated because it carry less semantic meaning.
		27.	12.	Why'd you get to tell her?	Kenapa kau yang beritahu?	The word *'her'*, in this term carry less semantic meaning, so it was deleted without changing the message to the audience.
		31.	13.	you tell next time.	kau yang berikutnya.	The word *'tell'* which means *'beritahu'* in TL, did not translated. The audience was already catch the meaning without translating it.
		34.	15.	The border guards have found a human thief at the Pool of Jewels!	Penjaga menemukan seorang manusia pencuri di kolam permata.	The word *'border'* which means *'perbatasan'* in TL, did not translated. It can be deleted without changing the information to the audience.
		41.	20.	That's extremely rude!	Itu tidak sopan.	The word *'extremely'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the

					dialogue.
	44.	22.	It's not right to steal,	Tidak baik mencuri,	The word *'it's'* in this term carry less semantic meaning; therefore, it can be deleted.
	50.	26.	If I knew you would throw it away,	Jika kutahu kau membuangnya,	The word *'would'*, in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
	54.	28.	Someday, you know, I'll live there, in the castle.	Suatu hari nanti aku akan tinggal disana, di kastel.	The phrase *'you know'* in this term can be deleted without changing the information to the audience.
	56.	30.	So, your parents are farmers then?	Jadi orang tuamu petani?	The word *'then'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
	66.	38.	Thus did the young thief who had hoped to steal a jewel.	Demikianlah si pencuri muda, yang berharap mencuri permata.	The word *'to'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
	67.	38.	Steal something far more precious.	Mencuri sesuatu yang lebih berharga.	The word *'far'*, in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
	68.	39.	After all these weeks,	Setelah beberapa minggu,	The word *'these'* in this term carry less semantic meaning; therefore, it can be deleted.

		69.	39.	look who came back.	lihat siapa yang kembali.	The word *'came'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
		70.	40.	I thought it worth the risk.	Kupikir resikonya sepadan.	The word *'it'* can be deleted without changing the meaning of the dialogue.
		71.	40.	So, what do you do for fun?	Apa yang kau lakukan untuk bersenang-senang?	The word *'so'* which means *'jadi'* in TL, did not translated. The word *'so'*, in this term carry less semantic meaning.
		73.	42.	It seemed as if in them at least,	Terlihat seolah setidaknya bagi mereka,	The word *'it'* was deleted without changing the information to the audience.
		74.	42.	the old hatred between man and fairies had been forgotten.	kebencian antara manusia dan peri terlupakan.	The word *'old'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		76.	44.	And on her 16th birthday,	Pada ulang tahunnya ke-16,	The word *'and'* which means *'dan'* in TL, did not translated. It can be deleted without changing the meaning of the dialogue.
		78.	44.	He told her it was true love's kiss.	Ia bilang itu ciuman cinta sejati.	The word *'her'* can be deleted without changing the information to the audience.
		79.	44.	But it was not to be.	Tapi ternyata bukan.	The word *'it'* in this term carry less semantic meaning; therefore, it can be deleted without changing the

					information to the audience.
	84.	46.	rose to become the protector of the Moors.	menjadi pelindung Moors.	The word *'rose'* in this term carry less semantic meaning; it can be deleted without changing the information to the audience.
	87.	48.	For she had never understood the greed and envy of men.	Ia tak pernah memahami keserakahan dan iri hati manusia.	The word *'for'* was deleted without changing the meaning of the dialogue.
	105.	60.	Is this to be my legacy?	Inikah warisanku?	The words *'to be'* which means *'akan'* in TL, did not translated. It can be deleted without changing the information to the audience.
	107.	61.	It won't be long,	Takkan lama lagi.	The word *'it'* can be deleted without changing the information to the audience.
	115.	64.	So, how is life with the humans?	Bagaimana kehidupan bersama manusia?	The word *'so'* which means in TL, did not translated. It was deleted without changing the information to the audience.
	117.	65.	They mean to kill you.	Mereka mau membunuhmu.	The word *'to'* in this term carry less semantic meaning; therefore, it can be deleted.
	123.	69.	I have avenged you, sire.	Aku telah membalaskan dendam Tuan.	The word *'you'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.

		126.	70.	You have done what others feared to do.	Kau berhasil melakukan yang orang lain takutkan.	The words *'to do'* were deleted without changing the information to the audience.
		129.	73.	Would you rather I let them beat you to death?	Kau lebih suka kubiarkan dipukuli sampai mati?	The word 'would' and 'then' in this term carry less semantic meanings; therefore, it can be deleted.
		139.	79.	Well, I saw nothing.	Aku tak lihat apa-apa.	The word *'well'* in this term carry less semantic meaning.
		140.	79.	But there's been a child.	Tapi ada seorang anak.	The word *'there's'* in this term carry less semantic meaning.
		142.	80.	There will be a christening.	Akan ada pembaptisan.	The word *'there'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		143.	80.	They say it's to be a grand celebration.	Mereka bilang perayaannya akan besar.	The word *'it's'* in this term carry less semantic meaning.
		146.	82.	All manner of folk came to the christening.	Semua kalangan datang ke pembaptisan.	The phrase *'of folk'* in this term carry less semantic meaning.
		149.	84.	I'm not telling you again.	Aku takkan bilang lagi.	The word *'you'* can be deleted without changing the information to the audience.
		153.	87.	These are not just any old gifts...	Ini bukan sekadar hadiah biasa...	The word *'old'* in this term carry less semantic meaning; therefore, it can be deleted.

		165.	93.	What an awkward situation.	Situasi yang canggung.	The word *'what'* in this term carry less semantic meaning.
		169.	96.	No! We don't want your gift!	Kami tak mau hadiah darimu!	The word *'no'* which means *'tidak'* in TL, did not translated. The word *'no'*, in this term carry less semantic meaning.
		176.	99.	and fall into a sleep like death.	dan jatuh tidur bagaikan mati.	The word *'into'* in this term carry less semantic meaning; therefore, it can be deleted.
		179.	100.	I'm begging you.	kumohon.	The word *'you'* can be deleted without changing the meaning of the dialogue.
		180.	101.	The princess can be woken from her death sleep,	Tuan putri dapat dibangunkan dari tidur kematian,	The word *'her'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		186.	104.	The wheels were broken and burned, that they might never be used.	Roda-roda ini dirusak dan dibakar, agar tak bisa digunakan lagi.	The word *'they'* in this term carry less semantic meaning.
		200.	109.	We have to be big enough to look after this baby.	Kita harus cukup besar untuk menjaga bayi ini.	The phrase *'to be'* in this term carry less semantic meaning. It can be deleted without changing the meaning.

		205.	110.	We are three peasant women raising our orphan child in the woods.	Kita tiga wanita desa membesarkan anak yatim di hutan.	The word *'our'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
		216.	119.	it is indestructible.	tak bisa dihancurkan.	The words *'it is'* was deleted without changing the information to the audience.
		221.	123.	And as the seasons changed and the flowers grew, so did she.	Sebagaimana musim berganti dan bunga bertumbuh, demikian juga dia.	The word *'and'* which means *'dan'* in TL, did not translated. The word *'and'*, in this term carry less semantic meaning.
		223.	124.	and at what lay beyond the fearsome wall of thorns.	dan apa yang ada dibalik dinding berduri.	The word *'fearsome'* did not translated in TL but it does not change the information to the audience.
		228.	129.	It's the same thing.	Sama saja.	The word *'it's'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
		229.	129.	They're dirty, vicious, and they hunt birds.	Mereka kotor, kejam, dan memburu burung.	The word *'they'* which means *'mereka'* in TL, did not translated. The word *'they'*, in this term carry less semantic meaning.
		230.	130.	Fine. Next time I'll turn you into a mealy worm.	Baik. Lain waktu aku akan mengubahmu jadi cacing.	The word *'mealy'* in this term carry less semantic meaning; therefore, it can be deleted without changing the

					meaning of the dialogue.
		237.	134.	ever since I was small.	sejak aku kecil.	The word *'ever'* in this term carry less semantic meaning.
		239.	135.	I have known you since you were a little one.	Aku mengenalmu sejak kau masih kecil.	The word *'one'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
		240.	136.	It's everything I imagined it would be.	Seperti yang kubayangkan.	The word *'everything'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		244.	137.	The nurses are fearful that she won't make it through the night.	Para perawat takut dia takkan melewati malam ini.	The word *'that'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		245.	138.	Can you not see we're having a conversation?	Kau tak lihat kami sedang berbicara?	The words *'can'* and *'having'* in this term carry less semantic meanings; therefore, it can be deleted without changing the meaning of the dialogue.
		248.	139.	And on that day, I will be ready.	Dan pada hari itu, aku akan siap.	The word *'be'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.

		253.	142.	they were stolen from me.	tapi dicuri dariku.	The word *'they'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		256.	144.	My wings could carry me above the clouds and into the headwinds.	Sayapku membawaku menembus awan dan menerpa angin.	The word *'could'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		257.	144.	And they never faltered, not even once.	Mereka tak pernah goyah, sekali pun tidak.	The word *'and'* which means *'dan'* in TL, did not translated. The word *'and'*, in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		265.	150.	So wake them up.	Maka bangunkan mereka.	The word *'up'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
		266.	151.	And get them back to work now!	Dan suruh mereka kembali bekerja sekarang!	The word *'to'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		268.	152.	There's something I need to tell you.	Ada yang perlu kukatakan kepadamu.	The word *'something'* which means *'sesuatu'* in TL, did not translated. The word *'something'*, in this term carry less semantic meaning; therefore, it can be deleted without

					changing the information to the audience.
	273.	155.	You don't have to wait until you're older,	Kau tak perlu menunggu sampai dewasa,	The word *'you're'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
	277.	157.	I'll be happy here for the rest of my life.	Aku akan bahagia disisa hidupku.	The word *'here'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
	282.	159.	I'm sorry to bother you,	Maaf mengganggu,	The words *'I'm'* and *'to'* in this term carry less semantic meanings; therefore, it can be deleted without changing the information to the audience.
	285.	159.	Can you help me?	Bisa bantu aku?	The word *'you'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
	286.	160.	Oh, I'm sorry. that was my fault,	Maaf, itu salahku,	The words *'oh'* and *'I'm'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
	288.	161.	It's that way, the castle.	Lewat sana, kastelnya.	The word *'it's'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.

		290.	162.	And once again,	Sekali lagi,	The word *'and'* which means *'dan'* in TL, did not translated. The word 'and', in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		294.	165.	Yes! True love's kiss, remember?	Ciuman cinta sejati, ingat?	The word *'yes'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
		298.	167.	Well, that might be how you feel,	Mungkin itu perasaanmu,	The words *'well'* and *'how'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		300.	167.	That boy could be her only chance.	Pemuda itu satu-satunya kesempatan dia.	The words *'could be'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		301.	167.	It's her fate, anyway.	Itu takdirnya.	The word *'anyway'* in this term carry less semantic meaning; therefore, it can be deleted without changing meaning of the dialogue.
		302.	168.	Go ahead, turn me into whatever you want.	Lakukanlah, ubah aku semaumu.	The word *'whatever'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the

					audience.
	308.	173.	I need to talk to you about something.	Aku ingin bicara tentang sesuatu.	The words *'to you'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
	309.	174.	I'm sorry to have to tell you this,	Maaf aku harus mengatakan ini,	The word *'you'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
	314.	176.	You told me my parents were dead.	Kau bilang orang tuaku sudah meninggal.	The word *'me'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
	316.	178.	When were you going to tell me that I'm cursed?	Kapan kau akan bilang bahwa aku dikutuk?	The word *'me'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
	318.	179.	I...I can't remember her name, they said it was...	Aku tak ingat namanya, mereka bilang namanya...	The word *'I'* was translated at once. It can be deleted without changing the information to the audience.
	320.	180.	You're the evil that's in the world.	Kaulah kejahatan di dunia ini.	The word *'that's'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.

		322.	181.	There should be no guards at the gate.	Jangan ada penjaga di gerbang.	The word *'there'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		324.	182.	Sorry to disturb, Your Majesty.	Maaf mengganggu, Yang Mulia.	The word *'to'* in this term carry less semantic meaning; therefore, it can be deleted.
		331.	187.	Pay attention!	Perhatikan!	The word *'pay'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
		335.	188.	and fall into a sleep like death.	dan jatuh tidur bagaikan mati.	The word *'into'* did not translated by the translator. In this term, it carry less semantic meaning; therefore, it can be deleted.
		342.	191.	Huh. Well thank you very much.	Terima kasih banyak.	The words *'huh'* and *'well'* in this term carry less semantic meanings; therefore, it can be deleted without changing the meaning of the dialogue.
		344.	191.	'I can't do this without you, Diaval.'	' Aku tak bisa lakukan ini tanpamu.'	The word *'Diaval'* did not translated by the translator. In this term, it carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		351.	197.	But we don't even	Tapi kita tak tahu harus	The word *'even'* in this term carry less semantic meaning; therefore, it

				know where to start.	mulai dari mana.	can be deleted without changing the meaning of the dialogue.
		353.	199.	Pardon me, I'm embarrassed to say I don't know where I am.	Maaf, aku malu mengatakan ini, aku tak tahu aku di mana.	The word *'me'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		354.	200.	Odd that I can't recall how I got here.	Aneh aku tak ingat bagaimana bisa tiba di sini.	The word *'that'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		355.	201.	My father sent me to see the King.	Ayahku mengutusku menemui sang raja.	The word *'to'* in this term carry less semantic meaning; therefore, it can be deleted.
		360.	206.	Do you want to kiss her?	Kau mau menciumnya?	The word *'do'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		369.	211.	And now I have lost you forever.	Kini aku kehilangan dirimu selamanya.	The word *'and'* which means *'dan'* in TL, did not translated. The word *'and'*, in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		371.	212.	And not a day shall pass that I don't miss your smile.	Tidak satu haripun akan berlalu tanpaku merindukan	The word *'and'* which means *'dan'* in TL, did not translated. The word 'and', in this term carry less semantic meaning; therefore, it can

				senyumanmu.	be deleted without changing the information to the audience.
		373.	214.	Are we going back to the Moors now?	Kita kembali ke Moors sekarang?	The word *'are'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
		374.	215.	If that is what you wish.	Jika itu keinginanmu.	The word *'what'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
		375.	216.	How does it feel, hm? To be a fairy creature without wings in a world where you don't belong?	Bagaimana rasanya menjadi makhluk peri tanpa sayap di dunia yang bukan tempatmu?	The word *'hm'* in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.
		381.	219.	Oh, there she is, hurry up, they're waiting.	Itu dia, cepat, mereka menunggu.	The word *'oh'* in this term carry less semantic meaning; therefore, it can be deleted without changing the meaning of the dialogue.
10.	Resignation	-	-	-	-	-

Appendix 2. Readability Quality

Dialogue	Subtitle	Frequency of Readability Score

No.	English	Indonesian	3	2	1
1.	Let us tell an old story a new, and we will see how well you know it.	Izinkan kami menceritakan kembali sebuah kisah lama, dan kita lihat seberapa baik kau mengetahuinya.	8	7	0
2.	Once upon a time, there were two kingdoms that were the worst of neighbors. So vast was the discord between them, that it was said only a great hero or a terrible villain might bring them together.	Suatu ketika, adalah dua kerajaan yang saling bermusuhan. Mereka begitu saling membenci, sampai dikatakan hanya pahlawan terbesar atau penjahat terburuk yang dapat menyatukan mereka.	4	11	0
3.	In one kingdom lived folk like you and me, with a vain and greedy king to rule over them. They were forever discontent and envious of the wealth and beauty of their neighbors.	Di kerajaan yang satu, hidup orang-orang seperti kau dan aku, dipimpin oleh raja yang serakah dan angkuh. Mereka tak pernah merasa puas dan iri akan kekayaan dan keindahan tetangga mereka.	10	5	0
4.	For in the other kingdom, the Moors, lived every manner of strange and wonderful creature. And they needed neither king nor queen, but trusted in one another.	Karena di kerajaan yang satu lagi, di Moors, hidup segala jenis makhluk yang aneh dan menakjubkan. Mereka tak membutuhkan raja maupun ratu, karena mereka saling percaya.	13	2	0
5.	In a great tree on a great cliff in the Moors, lived one such spirit. You might take her for a girl. But she was not just any girl. She was a fairy.	Di pohon besar di atas tebing besar Moors, hiduplah satu makhluk yang indah. Mungkin kau akan mengiranya seorang gadis. Tapi dia bukan gadis	12	3	0

		biasa. Dia seorang peri.			
6.	And her name was Maleficent.	Dan namanya ialah Maleficent.	15	0	0
7.	Good morning, Mr. Chanterelle. I love your cap.	Selamat pagi Tn. Chanterelle. Aku suka topimu.	15	0	0
8.	No! No! Don't do it!	Tidak. Jangan lakukan!	15	0	0
9.	Ha, you missed me!	Kau meleset!	15	0	0
10.	What's all the fuss about?	Ada apa ribut-ribut?	15	0	0
11.	The border guards just got...	Penjaga menemukan...	15	0	0
12.	Why'd you get to tell her? I want to tell her!	Kenapa kau yang beritahu? Aku saja!	15	0	0
13.	There are rules, Flittle. I tell this time, you tell next time.	Ada peraturan, Flittle. Aku yang bilang sekarang, kau yang berikutnya.	14	1	0
14.	No, you told last time. So I should tell this time and Thistlewit next time.	Tidak, terakhir kali kau yang bilang. Jadi aku yang bilang kali ini, dan Thistlewit berikutnya.	12	3	0
15.	The border guards have found a human thief at the Pool of Jewels!	Penjaga menemukan seorang manusia pencuri di kolam permata.	2	13	0
16.	She's always in a hurry with her big wings.	Dia selalu terburu-buru dengan sayap besarnya.	15	0	0
17.	Humans here, I hope this isn't another war.	Manusia disini, kuharap tak ada perang lagi.	14	1	0

No.	English	Indonesian			
18.	I'm not afraid. Besides, I've never seen a human up close.	Aku tak takut. Lagipula, belum pernah kulihat manusia dari dekat.	12	3	0
19.	No! They mean to kill me. And besides, they're hideous to look at	Tidak. Mereka mau membunuhku. Lagipula, rupa mereka buruk untuk dilihat.	12	3	0
20.	That's extremely rude!	Itu tidak sopan.	15	0	0
21.	Don't listen to him, Balthazar. You're classically handsome.	Jangan dengarkan dia, Balthazar. Kau sangat tampan.	15	0	0
22.	It's not right to steal, but we don't kill people for it.	Tidak baik mencuri, tapi kami tak membunuh orang untuk itu.	14	1	0
23.	I'm called Stefan. Who are you?	Namaku Stefan. Kau siapa?	15	0	0
24.	I'm Maleficent.	Aku Maleficent.	15	0	0
25.	You have to give it back.	Kau harus kembalikan.	10	5	0
26.	If I knew you would throw it away, I would have kept it.	Jika kutahu kau membuangnya, pasti akan kusimpan.	14	1	0
27.	I didn't throw it away. I delivered it home, as I'm going to do for you.	Aku tak membuangnya. Kupulangkan dia, seperti yang kulakukan kepadamu.	12	3	0
28.	Someday, you know, I'll live there, in the castle.	Suatu hari nanti aku akan tinggal disana, di kastel.	15	0	0
29.	Where do you live now?	Sekarang kau tinggal di mana?	15	0	0
30.	So, your parents are farmers then?	Jadi orang tuamu petani?	15	0	0

31.	My parents are dead.	Orang tuaku sudah wafat.	15	0	0
32.	We'll see each other again.	Kita akan berjumpa lagi.	15	0	0
33.	You really shouldn't come back here, you know.	Sebaiknya jangan kembali.	14	1	0
34.	If I came back, would you be here?	Jika aku kembali, apa kau akan di sini?	15	0	0
35.	I like your wings.	Aku suka sayapmu.	15	0	0
36.	Maleficent thought of how Stefan cast away his ring.	Maleficent memikirkan bagaimana Stefan membuang cincinnya	14	1	0
37.	He, who had so little in the world. So that their hands might touch again. And her heart was moved.	Padahal Stefan tak punya banyak harta. Agar tangan mereka dapat bersentuhan kembali. Dan tergeraklah hatinya.	8	5	2
38.	Thus did the young thief who had hoped to steal a jewel. Steal something far more precious.	Demikianlah si pencuri muda, yang berharap mencuri permata. Namun mencuri sesuatu yang lebih berharga.	13	2	0
39.	After all these weeks, look who came back.	Setelah beberapa minggu, lihat siapa yang kembali.	15	0	0
40.	I thought it worth the risk. So, what do you do for fun?	Kupikir resikonya sepadan. Apa yang kau lakukan untuk bersenang-senang?	14	1	0
41.	Stefan and Maleficent became the	Stefan dan Maleficent menjadi teman	0	2	13

	most unlikely of friends.	yang janggal.			
42.	It seemed as if in them at least, the old hatred between man and fairies had been forgotten.	Terlihat seolah setidaknya bagi mereka, kebencian antara manusia dan peri terlupakan.	5	10	0
43.	As it will, friendship slowly turned into something else.	Seperti biasa, persahabatan perlahan berubah menjadi hal lain.	14	1	0
44.	And on her 16th birthday, Stefan gave Maleficent a gift. He told her it was true love's kiss. But it was not to be.	Pada ulang tahunnya ke-16, Stefan memberikan hadiah kepada Maleficent. Ia bilang itu ciuman cinta sejati. Tapi ternyata bukan.	14	1	0
45.	As the years passed, Stefan's ambition called him away from Maleficent. And towards the temptations of the human kingdom.	Seiring waktu, ambisi Stefan membuatnya jauh dari Maleficent. Dan tergoda akan kerajaan manusia.	11	3	1
46.	While Maleficent, the strongest of the fairies, rose to become the protector of the Moors.	Sementara Maleficent, peri yang terkuat, menjadi pelindung Moors.	12	3	0
47.	Maleficent often wandered alone, and sometimes wondered where Stefan might be.	Maleficent sering pergi sendirian, dan memikirkan di mana Stefan.	15	0	0
48.	For she had never understood the	Ia tak pernah memahami keserakahan	12	3	0

	greed and envy of men.	dan iri hati manusia.			
49.	For the human king had heard of a growing power in the Moors, and he sought to strike it down.	Karena raja manusia dengar meningkatnya kekuatan Moors, dan ia bertekad untuk menghancurkannya.	11	4	0
50.	The mysterious Moors where no one dares to venture. For fear of the magical creatures that lurk within!	Moors yang misterius, tak ada yang berani kesana. Karena takut akan makhluk ajaib yang berdiam disana.	11	4	0
51.	But, I say, crush them!	Tapi kubilang, hancurkan mereka!	15	0	0
52.	A king, does not take orders from a winged elf.	Seorang raja, tidak menerima perintah dari peri bersayap.	14	1	0
53.	You are no king to me.	Kau bukan raja bagiku.	15	0	0
54.	Bring me her head.	Bawakan aku kepalanya.	15	0	0
55.	Arise and stand with me!	Bangkit dan berperanglah bersamaku!	13	2	0
56.	It's the dark creatures!	Itu makhluk-makhluk kegelapan!	15	0	0
57.	You will not have the Moors! Not now, nor ever!	Kau takkan menguasai Moors! Tidak sekarang, tidak kapanpun juga!	13	2	0
58.	When I ascended to the throne, I promised the people	Saat aku menduduki takhta, aku berjanji kepada rakyat.	15	0	0

59.	One day we would take the Moors and it's treasures. Each of you, swore allegiance to me and to that cause.	Suatu hari nanti kita akan menaklukkan Moors beserta hartanya. Masing-masing kalian, bersumpah mengabdi kepadaku dan kepada tujuan itu.	12	3	0
60.	Defeated in battle. Is this to be my legacy?	Dikalahkan dalam perang. Inikah warisanku?	14	1	0
61.	I see you're waiting for me to die. It won't be long, but what then?	Aku tahu kalian menungguku untuk mati. Takkan lama lagi. Tapi setelah itu apa?	13	2	0
62.	I will choose a successor, to take the throne, to care for my daughter.	Aku akan memilih penerus, untuk menduduki takhta dan menikahi putriku.	14	1	0
63.	Who among you is worthy? Kill the winged creature! And upon my death, you will take the crown.	Siapa diantara kalian yang pantas? Bunuh makhluk bersayap itu. Dan saat aku mati, kau akan menerima mahkota.	11	4	0
64.	So, how is life with the humans?	Bagaimana kehidupan bersama manusia?	14	1	0
65.	Maleficent, I've come to warn you. They mean to kill you.	Maleficent, aku datang untuk memperingatkanmu. Mereka mau membunuhmu.	15	0	0
66.	King Henry will stop at nothing.	Raja Henry takkan menyerah.	14	1	0

	Please, you have to trust me.	Kumohon, percayalah kepadaku.			
67.	They spoke of many things and the years faded away.	Mereka mengucapkan banyak hal dan tahun-tahun berlalu.	10	4	1
68.	And she forgave Stefan, his folly and his ambition. And all was as it had been long ago.	Dia memaafkan kebodohan dan ambisi Stefan. Dan semua itu sudah lama terjadi.	14	1	0
69.	I have avenged you, sire.	Aku telah membalaskan dendam Tuan.	12	3	0
70.	She is vanquished? Oh, you have done well, my son. You have done what others feared to do.	Dia sudah mati? Bagus, nak. Kau berhasil melakukan yang orang lain takutkan.	14	1	0
71.	I shall do my best to be a worthy successor, Your Majesty.	Aku akan berusaha sebaiknya untuk menjadi penerus yang pantas, Yang Mulia.	14	1	0
72.	What have you done to my beautiful self?	Apa yang kaulakukan dengan wujudku yang indah?	11	4	0
73.	Would you rather I let them beat you to death?	Kau lebih suka kubiarkan dipukuli sampai mati?	11	4	0
74.	Stop complaining. I saved your life.	Berhentilah mengeluh. Aku menyelamatkan nyawamu.	13	2	0

75.	And in return for saving my life, I am your servant. Whatever you need.	Sebagai gantinya, aku mengabdi kepadamu. Apa pun yang kau butuhkan.	5	10	0
76.	I need you to be my wings.	Aku butuh kau untuk menjadi sayapku.	15	0	0
77.	I present to you the first of his line. His Royal Highness King Stefan.	Kupersembahkan kepadamu pertama dari keturunannya. Yang Mulia, Raja Stefan.	6	9	0
78.	He did this to me so he would be king.	Dia melakukan ini kepadaku agar dia menjadi raja.	15	0	0
79.	Well, I saw nothing. But there's been a child. King Stefan and the Queen have had a child.	Aku tak lihat apa-apa. Tapi ada seorang anak. Raja Stefan dan ratu punya anak.	15	0	0
80.	There will be a christening. They say it's to be a grand celebration.	Akan ada pembaptisan. Mereka bilang perayaannya akan besar.	15	0	0
81.	A grand celebration for a baby. How wonderful.	Perayaan besar untuk seorang bayi. Menyenangkan sekali.	15	0	0
82.	All manner of folk came to the christening. Even a trio of fairies who sought to foster peace and goodwill.	Semua kalangan datang ke pembaptisan. Bahkan trio peri yang menyebarkan perdamaian dan kebaikan.	15	0	0
83.	Can you just concentrate, please?	Bisa berkonsentrasi?	15	0	0

84.	I'm not telling you again.	Aku takkan bilang lagi.	15	0	0
85.	Greetings, Your Majesty. I am Knotgrass of the Moorland Fair Folk.	Salam, Yang Mulia. Aku Knotgrass dari Bangsa Peri Moorland.	15	0	0
86.	They bring gifts for our daughter.	Mereka membawakan hadiah untuk putri kita.	15	0	0
87.	These are not just any old gifts... For you see, we're magic!	Ini bukan sekadar hadiah biasa... Kami ajaib!	14	1	0
88.	Sweet Aurora, I wish for you the gift of beauty.	Aurora yang manis, kuberikan kepadamu hadiah kecantikan.	15	0	0
89.	My wish is that you'll never be blue. Only happy, all the days of your life.	Hadiahku ialah kau takkan merasa sedih. Hanya bahagia, sepanjang hidupmu.	14	1	0
90.	What a glittering assemblage, King Stefan. Royalty, nobility, the gentry. Even the rabble.	Perayaan yang meriah, Raja Stefan. Keluarga kerajaan, bangsawan, kelas atas. Bahkan rakyat jelata.	14	1	0
91.	I must say, I really felt quite distressed at not receiving an invitation.	Harus kukatakan, aku kecewa sekali tak menerima undangannya.	13	2	0
92.	You're not welcome here.	Kau tak diterima di sini.	14	1	0
93.	What an awkward situation.	Situasi yang canggung.	15	0	0

94.	You're not offended?	Kau tidak terganggu?	15	0	0
95.	And to show I bear no ill will... I too, shall bestow a gift on the child.	Dan untuk membuktikan bahwa aku tak berniat jahat... Aku juga akan beri anak ini hadiah.	12	3	0
96.	No! We don't want your gift!	Kami tak mau hadiah darimu!	15	0	0
97.	Stay away from the princess!	Menjauhlah dari tuan putri!	15	0	0
98.	Listen well, all of you. The princess shall indeed grow in grace and beauty. Beloved by all who meet her.	Dengar baik-baik, kalian semua. Tuan putri memang akan tumbuh dengan anggun dan cantik. Dicintai oleh semua orang.	15	0	0
99.	But, before the sun sets on her sixteenth birthday, she will prick her finger on the spindle of a spinning wheel, and fall into a sleep like death. A sleep from which she will never awaken.	Tapi, sebelum matahari terbenam pada ulang tahunnya ke-16, jarinya akan tertusuk jarum roda pemintal, dan jatuh tidur bagaikan mati. Dalam tidur ini dia takkan terjaga lagi.	5	10	0
100.	Maleficent, please don't do this, I'm begging you.	Maleficent, tolong jangan lakukan ini, kumohon.	15	0	0
101.	The princess can be woken from her death sleep, but only by true love's kiss.	Tuan putri dapat dibangunkan dari tidur kematian, tapi hanya oleh ciuman cinta sejati.	5	3	7

102.	This curse will last till the end of time! No power on Earth can change it!	Kutukan ini akan tetap untuk selamanya! Tak ada kekuatan di bumi yang dapat mengubahnya!	12	3	0
103.	King Stefan ordered his men to seize every spinning wheel in the kingdom.	Raja Stefan memerintahkan pasukannya untuk menyita semua roda pemintal di kerajaan.	14	1	0
104.	The wheels were broken and burned, that they might never be used. And thrown into the deepest dungeon in the castle.	Roda-roda ini dirusak dan dibakar, agar tak bisa digunakan lagi. Dan dilempar ke penjara terdalam di istana.	15	0	0
105.	Secretly, he entrusted the safety of the child to the magic of the pixies, who would take her to a remote hideaway for sixteen years and a day.	Diam-diam, dia merahasiakan keamanan anaknya kepada peri-peri ajaib, yang akan menyembunyikannya selama 16 tahun dan sehari.	12	2	1
106.	Stefan shut himself behind the walls of his castle. While his soldiers rode far, and wide to hunt Maleficent down.	Stefan menutup dirinya di balik tembok istana. Sementara para tentaranya berkuda jauh, untuk memburu Maleficent.	12	2	1
107.	But Maleficent made walls of her own, that the Moors might never again suffer the touch of any human. And she reveled in the sorrow that her curse had brought.	Namun Maleficent membangun temboknya sendiri, sehingga Moors tak pernah lagi disentuh oleh manusia. Dan dia merayakan kesedihan yang dibawa oleh kutukannya.	9	5	1

108.	The fairies began their charge, to raise Aurora in a snug little cottage in the woods.	Para peri memulai tugas mereka, membesarkan Aurora di sebuah pondok kecil di hutan.	15	0	0
109.	Well, we have to blend in, don't we? We have to be big enough to look after this baby. So, gather around, ladies.	Kita harus berbaur. Kita harus cukup besar untuk menjaga bayi ini. Ayo berkumpul.	10	5	0
110.	Oh, that's worked quite well. That's very nice. Now, there will be no questions asked. We are no longer fairies. We are three peasant women raising our orphan child in the woods.	Lumayan juga. Itu bagus sekali. Kini takkan ada yang curiga. Kita bukan lagi peri. Kita tiga wanita desa membesarkan anak yatim di hutan.	14	1	0
111.	It's in the middle of nowhere.	Ini tempat terpencil.	14	1	0
112.	At least no one will find us here.	Setidaknya tak ada yang akan menemukan kita di sini.	15	0	0
113.	Why are you always hiding?	Kenapa kau selalu bersembunyi?	15	0	0
114.	Hmm. It's so ugly, you could almost feel sorry for it.	Jelek sekali, kamu hampir merasa kasihan.	11	4	0
115.	The fairies were perhaps unequal to	Mungkin peri-peri kewalahan dengan	14	1	0

	their task.	tugas mereka.			
116.	It's going to starve with those three looking after it.	Dia akan kelaparan jika diurus oleh mereka bertiga.	14	1	0
117.	You two are having a go at me, and I will not tolerate.	Kalian berdua mengerjaiku, dan aku takkan tinggal diam.	14	1	0
118.	As the days went on, Stefan darkened, further consumed by paranoia and vengeance.	Hari-hari berlalu Stefan semakin murung, semakin tenggelam dalam ketakutan dan balas dendam.	12	1	2
119.	The wall cannot be burned, it is indestructible.	Dinding itu tak bisa dibakar, tak bisa dihancurkan.	15	0	0
120.	Bring me the iron workers.	Panggilkan penempa besi.	15	0	0
121.	The little beast is about to fall off the cliff.	Si monster kecil akan jatuh dari tebing.	15	0	0
122.	As Maleficent had said, Aurora did grow in grace and beauty.	Seperti yang dikatakan Maleficent, Aurora tumbuh anggun dan cantik.	15	0	0
123.	Far away from the lofty palace that she remembered not. And as the seasons changed and the flowers grew, so did she.	Jauh dari istana yang megah yang tidak dia ingat. Sebagaimana musim berganti dan bunga bertumbuh, demikian juga dia.	12	3	0

124.	She wondered at the world about her, and at what lay beyond the fearsome wall of thorns.	Dia memikirkan tentang dunia di sekelilingnya, dan apa yang ada dibalik dinding berduri.	14	1	0
125.	But she was not the only one who wished to get through.	Tapi bukan dia saja yang ingin melewatinya.	15	0	0
126.	No, it's just a silly peasant girl.	Bukan, hanya gadis desa yang bodoh.	15	0	0
127.	How could you do that to me?	Kenapa kau lakukan itu kepadaku?	14	1	0
128.	You said anything I need.	Katamu apapun yang kubutuhkan.	14	1	0
129.	It's the same thing. They're dirty, vicious, and they hunt birds.	Sama saja. Mereka kotor, kejam, dan memburu burung.	15	0	0
130.	Fine. Next time I'll turn you into a mealy worm.	Baik. Lain waktu aku akan mengubahmu jadi cacing.	15	0	0
131.	Well, I'll be a mealy worm, gladly.	Dengan senang hati.	14	1	0
132.	I know who you are. You're my Fairy Godmother.	Aku tahu siapa dirimu. Kau Peri Pelindungku.	15	0	0
133.	You've been watching over me my whole life. I've always known you were close by.	Kau mengawasiku seumur hidupku. Aku selalu tahu kau di dekatku.	15	0	0

134.	Your shadow, it's been following me ever since I was small. Wherever I went, your shadow was always with me.	Bayanganmu mengikutiku sejak aku kecil. Kemanapun aku pergi, bayanganmu selalu bersamaku.	15	0	0
135.	I have known you since you were a little one.	Aku mengenalmu sejak kau masih kecil.	15	0	0
136.	It's everything I imagined it would be. Oh, it's just so beautiful! I've always wanted to come...	Persis seperti yang kubayangkan. Indah sekali! Aku selalu ingin pergi ke...	14	1	0
137.	Sire, she is not well. The nurses are fearful that she won't make it through the night.	Tuan, dia sakit. Para perawat takut dia takkan melewati malam ini.	12	2	1
138.	Can you not see we're having a conversation?	Kau tak lihat kami sedang berbicara?	15	0	0
139.	When the curse fails, Maleficent will come for me. And on that day, I will be ready.	Saat kutukannya patah, Maleficent akan mendatangiku. Dan pada hari itu, aku akan siap.	13	2	0
140.	I revoke the curse. Let it be no more.	Kucabut kutukannya. Kutukanku lenyaplah.	14	1	0
141.	Do all the Fair People have wings?	Apa semua peri punya sayap?	15	0	0

142.	I had wings once, they were stolen from me. That's all I wish to say about it.	Dulu aku punya sayap, tapi dicuri dariku. Hanya itu yang ingin kukatakan.	13	2	0
143.	So big they dragged behind me when I walked.	Sangat besar sampai terseret kalau aku berjalan.	14	1	0
144.	My wings could carry me above the clouds and into the headwinds. And they never faltered, not even once.	Sayapku membawaku menembus awan dan menerpa angin. Sayapku tak pernah goyah, sekali pun tidak.	11	4	0
145.	Where are your workers?	Di mana para pekerjamu?	15	0	0
146.	Get them back to work without delay.	Suruh mereka kembali bekerja.	15	0	0
147.	They're exhausted, sire. But I'll have them back to work at first light.	Mereka kelelahan, Tuan.Tapi akan kusuruh mereka kembali bekerja esok fajar.	15	0	0
148.	I need them back to work now.	Mereka harus kembali bekerja sekarang.	15	0	0
149.	It's the wee hours.	Ini pagi buta.	15	0	0
150.	Aye. Aye. So wake them up.	Benar. Benar. Maka bangunkan mereka.	15	0	0
151.	And get them back to work now! We're running out of time! Go, now!	Dan suruh mereka kembali bekerja sekarang! Kita kehabisan waktu! Pergi, sekarang!	15	0	0

152.	There's something I need to tell you.	Ada yang perlu kukatakan kepadamu.	15	0	0
153.	There is an evil in this world, and I cannot keep you from it.	Ada kejahatan di dunia ini, dan aku tak bisa menjauhkanmu darinya.	15	0	0
154.	When I'm older, I'm going to live here in the Moors with you. Then we can look after each other.	Saat aku dewasa, aku akan tinggal di Moors bersamamu. Lalu kita bisa saling menjaga.	15	0	0
155.	You don't have to wait until you're older, you could live here now.	Kau tak perlu menunggu sampai dewasa, kau bisa tinggal di sini sekarang.	15	0	0
156.	I'll sleep in a tree and eat berries and black nuts and all the Fair People will be my friends.	Aku akan tidur dipohon dan makan buah beri dan kacang hitam dan semua bangsa peri akan menjadi temanku.	15	0	0
157.	I'll be happy here for the rest of my life. I'm going to tell my aunties tomorrow.	Aku akan bahagia di sisa hidupku. Aku akan beritahu bibi-bibiku besok.	15	0	0
158.	No, I love you very much, but it's time to say goodbye. You've been very good to me, except the time you accidentally fed me spiders.	Tidak, aku sayang kalian, tapi ini waktunya berpisah. Kalian sudah sangat baik kepadaku, kecuali saat kalian tak sengaja memberiku makan laba-laba.	15	0	0
159.	I'm sorry to bother you, but I'm on my way to King Stefan's castle and I've become hopelessly lost. Can you help	Maaf mengganggu, tapi aku menuju kastel Raja Stefan dan aku tersesat. Bisa	14	1	0

	me?	bantu aku?			
160.	Oh, I'm sorry. that was my fault, I rushed in too.	Maaf, itu salahku, aku terlalu cepat.	14	1	0
161.	It's that way, the castle.	Lewat sana, kastelnya.	14	1	0
162.	Well, it was nice meeting you. And once again, my apologies for being such a clumsy fool.	Senang bertemu denganmu. Sekali lagi, maafkan atas kecerobohanku.	15	0	0
163.	Will you be back this way?	Kau akan kembali lewat sini?	15	0	0
164.	Nothing could stop me.	Tak ada yang dapat menghentikanku.	15	0	0
165.	Yes! True love's kiss, remember? It can break the spell.	Ciuman cinta sejati, ingat? Itu bisa mematahkan mantranya.	15	0	0
166.	Have you not worked it out yet? I cursed her that way because there is no such thing.	Kau belum mengerti juga? Aku mengutuknya demikian karena hal itu tidak ada.	15	0	0
167.	Well, that might be how you feel, but what about Aurora? That boy could be her only chance. It's her fate, anyway.	Mungkin itu perasaanmu, tapi bagaimana dengan Aurora? Pemuda itu satu-satunya kesempatan dia. Itu takdirnya.	13	2	0
168.	Go ahead, turn me into whatever you want. A bird, a worm, I don't care any	Lakukanlah, ubah aku semaumu.	15	0	0

	more.	Burung, cacing, aku tak peduli lagi.			
169.	Tomorrow is Aurora's sixteenth birthday.	Besok ulang tahun Aurora ke-16.	15	0	0
170.	And Stefan told us to take her back the day after her birthday.	Stefan bilang kita harus membawanya pulang sehari setelah ulang tahunnya.	15	0	0
171.	No, he said on her birthday.	Tidak, dia bilang pada hari ulang tahunnya.	15	0	0
172.	No, the day after her birthday.	Tidak, sehari setelahnya.	15	0	0
173.	I need to talk to you about something.	Aku ingin bicara tentang sesuatu.	15	0	0
174.	I'm sorry to have to tell you this, but I'll be sixteen tomorrow.	Maaf aku harus mengatakan ini, tapi besok usiaku 16.	15	0	0
175.	I did not spend sixteen years in this miserable hovel with these two imbeciles so that you could ruin it on the last day. We are taking you back to your father without...	Aku tak menghabiskan 16 tahun di pondok reyot ini bersama dua orang bodoh ini agar kau bisa merusaknya pada hari terakhir. Kami akan membawamu pulang ke ayahmu tanpa...	9	6	0
176.	You told me my parents were dead.	Kau bilang orang tuaku sudah meninggal.	15	0	0
177.	I think you better come and sit down.	Sebaiknya kau duduk.	15	0	0

178.	When were you going to tell me that I'm cursed?	Kapan kau akan bilang bahwa aku dikutuk?	15	0	0
179.	My aunts said it was an evil fairy. I...I can't remember her name, they said it was...	Bibiku bilang peri jahat yang melakukannya. Aku tak ingat namanya, mereka bilang namanya...	15	0	0
180.	No! Don't touch me. You're the evil that's in the world.	Tidak! Jangan sentuh aku. Kaulah kejahatan di dunia ini.	15	0	0
181.	On the east wing now. There should be no guards at the gate. I want her to walk right in.	Di sayap timur sekarang. Jangan ada penjaga di gerbang. Aku ingin dia masuk.	13	2	0
182.	Sorry to disturb, Your Majesty. We found this urchin at the gate. She claims to be the princess.	Maaf mengganggu, Yang Mulia. Kami menemukan anak miskin ini di gerbang. Dia mengaku sebagai tuan putri.	15	0	0
183.	You look just like your mother.	Kau mirip ibumu.	15	0	0
184.	They brought you back a day too soon.	Mereka membawamu pulang sehari lebih cepat.	14	1	0
185.	Lock her up in her room.	Kurung dia di kamarnya.	15	0	0
186.	Prepare the men, Maleficent's coming.	Siapkan pasukan, Maleficent datang.	15	0	0
187.	Pay attention! We have to find Aurora,	Perhatikan! Kita harus menemukan Aurora, atau raja akan memenggal	14	1	0

	or the king will have our heads!	kepala kita!			
188.	She will prick her finger on the spindle of a spinning wheel and fall into a sleep like death. No power on Earth. A sleep like death.	Jarinya akan tertusuk jarum roda pemintal dan jatuh tidur bagaikan mati. Tak ada kekuatan di bumi ini... Tidur bagaikan mati.	9	6	0
189.	They pulled the guards, he's waiting for you in there. If we go inside those walls, we'll never come out alive.	Mereka menarik pengawal, dia menunggumu di dalam. Jika kita masuk, kita takkan keluar hidup-hidup.	12	3	0
190.	Then don't come, it's not your fight.	Maka jangan ikut, ini bukan pertarunganmu.	15	0	0
191.	Huh. Well thank you very much. "I need you, Diaval." "I can't do this without you, Diaval."	Terima kasih banyak. "Aku butuh kau, Diaval." "Aku tak bisa lakukan ini tanpamu."	15	0	0
192.	Look at her, look at what you've done.	Lihat dia, lihat akibat perbuatan kalian.	15	0	0
193.	She's only sleeping, you say? She's only sleeping forever!	Dia hanya tidur katamu? Dia hanya tidur selamanya!	15	0	0
194.	What about the kiss?	Bagaimana dengan ciuman itu?	15	0	0
195.	True love does not exist.	Cinta sejati tidaklah ada.	15	0	0
196.	But it's her only chance, Your Majesty.	Tapi hanya itu kesempatannya, Yang	15	0	0

		Mulia.			
197.	But we don't even know where to start.	Tapi kita tak tahu harus mulai dari mana.	15	0	0
198.	True love doesn't just fall from trees, you know.	Cinta sejati tidak jatuh dari pohon.	14	1	0
199.	Pardon me, I'm embarrassed to say I don't know where I am.	Maaf, aku malu mengatakan ini, aku tak tahu aku di mana.	15	0	0
200.	Odd that I can't recall how I got here.	Aneh aku tak ingat bagaimana bisa tiba di sini.	14	1	0
201.	My father sent me to see the King.	Ayahku mengutusku menemui sang raja.	15	0	0
202.	Who is your father?	Siapa ayahmu?	15	0	0
203.	King John of Ulstead.	Raja John dari Ulstead.	15	0	0
204.	She's trapped in an enchantment.	Dia dalam kuasa sebuah mantra.	11	4	0
205.	The most beautiful girl I've ever seen.	Gadis tercantik yang pernah kulihat.	15	0	0
206.	Do you want to kiss her?	Kau mau menciumnya?	15	0	0
207.	I feel not right about it. I barely know	Kurasa itu tak baik. Aku tak	15	0	0

	her, we've only met once.	mengenalnya, kami baru bertemu sekali.			
208.	Haven't you ever heard of love at first sight?	Kau belum pernah dengar cinta pada pandangan pertama?	15	0	0
209.	We have to keep looking.	Kita harus terus mencari.	15	0	0
210.	I will not ask your forgiveness because what I have done to you is unforgivable. I was so lost in hatred and revenge.	Aku takkan minta maaf darimu karena yang kulakukan padamu tak bisa dimaafkan. Aku begitu tersesat dalam kebencian dan dendam.	11	4	0
211.	Sweet Aurora, you stole what was left of my heart. And now I have lost you forever.	Aurora yang manis, kau mencuri apa yang tersisa dari hatiku. Kini aku kehilangan dirimu selamanya.	13	0	2
212.	I swear, no harm will come to you as long as I live. And not a day shall pass that I don't miss your smile.	Aku bersumpah, kau takkan disakiti selama aku hidup. Tidak satu haripun akan berlalu tanpaku merindukan senyumanmu.	10	5	0
213.	It's truer love.	Cinta yang paling sejati.	15	0	0
214.	Are we going back to the Moors now?	Kita kembali ke Moors sekarang?	15	0	0
215.	If that is what you wish.	Jika itu keinginanmu.	15	0	0
216.	How does it feel, hm? To be a fairy creature without wings in a world	Bagaimana rasanya menjadi makhluk peri tanpa sayap di dunia yang bukan	13	2	0

	where you don't belong?	tempatmu?			
217.	Maleficent brought down her wall of thorns and took off her crown.	Maleficent meruntuhkan dinding durinya dan melepaskan mahkotanya.	14	1	0
218.	And she invited Aurora to see how the Moors had been once, long ago, when Maleficent was but a child and her heart was bright. For now, it was again. But that was not all.	Ia mengajak Aurora melihat seperti apa Moors dahulu ketika Maleficent masih kecil dan hatinya bahagia. Tapi sekarang, ia kembali bahagia. Tapi bukan itu saja.	13	2	0
219.	Oh, there she is, hurry up, they're waiting.	Itu dia, cepat, mereka menunggu.	15	0	0
220.	We present this crown to our little Aurora, for whom we have sacrificed the best years of our.	Kami persembahkan mahkota ini kepada Aurora kecil, yang membuat kami mengorbankan tahun-tahun terbaik.	13	2	0
221.	Our kingdoms have been unified.	Kerajaan kita telah bersatu.	15	0	0
222.	So you see, the story is not quite as you were told, and I should know, for I was the one they called Sleeping Beauty.	Jadi kau bisa lihat, kisahnya tak seperti yang kau dengar, dan aku tahu benar, karena akulah yang mereka sebut Putri Tidur.	14	1	0
223.	In the end, my kingdom was united not by a hero or a villain, as legend had predicted. But by one who was both	Pada akhirnya, kerajaanku disatukan bukan oleh pahlawan atau penjahat, seperti yang diramalkan oleh legenda.	12	3	0

hero and villain, and her name was Maleficent.	Tapi oleh seorang pahlawan dan penjahat, dan namanya adalah Maleficent.			
Total Readability Level Score		3,033	280	32
Percentage (%)		90.67%	8.37%	0.96%