

**THE ANALYSIS OF SUBTITLING STRATEGIES  
IN PERCY JACKSON & THE OLYMPIANS: LIGHTNING THIEF  
MOVIE**

**A Scientific Writing  
Submitted to the English Department,  
Faculty of Letters and Cultures  
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## ABSTRACT

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### Abstract

This study aimed to analysing the types of subtitling strategies found in Indonesian subtitle of Percy Jackson Movie. The method used for this research is qualitative method. The source of the data in this research is utterances spoken by Percy and other characters of the movie. The data is being analysed using subtitling strategies by Gottlieb (1992). There are ten subtitling strategies according to Gottlieb, expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Based on the analysis, the researcher found 6 out of 10 subtitling strategies in the movie from utterances and sentences spoken by the characters. From total of 207 data, the most frequently used strategy is transfer

Keyword: *Subtitle, subtitling strategies, movie, Gottlieb*

## **PAGE OF APPROVAL**

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I declared that this Scientific Writing is the product of my own work, that it has not been submitted before for any degree or examination in any other university, and that all the sources I have used or quoted have been indicated and acknowledged as complete references

Jakarta, July 18<sup>th</sup>, 2020

(Dwi Ayuningsih Putrilestari)

## **DEDICATION**

This Scientific Writing is dedicated with gratitude and affection to the people who help me to finish this research:

1. My father, my mom, and my sister who always support me and give me a lot of strength
2. My friends Ney who always cheer me up and support me
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**Dwi Ayuningsih Putrilestari**

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# CHAPTER 1

## INTRODUCTION

### 1.1 Background of the Research

Language helps express our feelings, desires, and queries to the world around us. One of the main goals of language is to communicate with people and to understand them. Language is interpreted which mean to express something that occurs in our heart. The language must be interpreted correctly to make sure there is no misunderstanding between the source of the language and the target language.

Translation is the communication of meaning from one language (the source) to another language (the target). Translation refers to written information, whereas interpretation refers to spoken information. Language According to Cambridge dictionary is a system of communication consisting of sounds, words, and grammar, or the system of communication used by people in a particular country or type of work. Translation According to Bell (1991: 6) “translation is the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences”. The translator himself is someone who is an expert in a language and can translate the source language into the target language, the goal is that the people who do not understand the source language can understand what is said in a film after the language is translated into the target language

Audiovisual translation (AVT) is defined as the translation of recorded audiovisual material (Karamitroglou, 2000, p. 2). The concept of recordedness

underlines the fact that there is a difference between the translation of recorded film products and the simultaneous subtitling or revoicing which should be regarded as a type of interpretation (Karamitroglou, 2000). AVT is also known as 'screen translation' or 'film translation'. Screen translation stresses on the location of the medium where the translation product appears (e.g., TV, cinema or video screen). 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 activity of subtitling is the process of translation where the source language is transferred into the target language.

Dubbing and Subtitling is a part of Audiovisual Translation. There are two kinds of movie translation dubbing and subtitling. Bordwell and Thompson (1990: 409) said "The most two common forms of screen translation are dubbing and subtitling". Dubbing is a post-production process used in filmmaking and video production in which additional or supplementary recordings are lip-synced and "mixed" with original production sound to create the finished soundtrack. Meanwhile, Subtitling is a type of translation, particularly in the audiovisual field which includes dubbing, voice- over and audio description. In other words, the audiovisual language of TV programs or films transferred with certain forms to be understandable by target audiences whom they are not familiar with its source language.

In this research the writer focus on the subtitle translation of the movie. There are many movies that include a subtitle from another countries. One of them is a western movie by The Walt Disney Studio called Percy Jackson & the Olympians: The Lightning Thief a fantasy adventure movie directed by Chris Columbus. The movie was released to theaters on February 12, 2010 in the United States by 20th Century Fox. It received mixed reviews from critics, with criticism for the unfaithfulness to its source material and its script, but praise for Lerman's performance and the action sequences. Despite the reception, the film grossed \$226.4 million worldwide. The film was released on June 29, 2010 on DVD and Blu-ray. A video game based on the film developed by Activision was released for Nintendo DS on February 11, 2010.

The researcher choose this movie because Percy Jackson & the Olympians: The Lightning Thief is talk about a god in ancient Greek that married to a normal human being. This is the first movie that talk about all of the god in ancient Greek. The researcher believes that most of Indonesian subtitles is mostly considered amateur and decided to analyze what kind of translation strategy that being use mostly for translation Percy Jackson & the Olympians: The Lightning Thief.

The researcher decided to analyze the subtitling strategy of this movies as the researcher know that it is not easy to translate a movie from English (source language) to Indonesia (target language). Translating the subtitle of film or movie 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.

## 1.2 Previous Research

Some reserach on Subtitling strategies that can help this research are as follows:

1. SUBTITLING STRATEGIES IN “REAL STEEL” MOVIE by Naomi Ventria Naully Simanjuntak (2013), Dian Nuswanto University Semarang. In this research, the researcher using the Gottlieb strategies. The method used to analyze this research is descriptive qualitative method. The research is entitled *Subtitling Strategies in Real Steel Movie*. This study is aimed to find out the subtitle strategies found in every scene of the movie that has been translated in *Real Steel* movie through English subtitles into Indonesian subtitles, then classify them into ten subtitling strategies. Based on the analysis, the researcher have found that there are only six strategies out of ten strategies used by the translator. According to the researcher, the results of the analysis also show that there are 12 (19,35%) of Expansion strategy, 11 (17,74%) of Paraphrase strategy, 10 (16,12%) of Transfer strategy, 10 (16,12%) of Imitation strategy, 1 (1,61%) of Transcription strategy, and 18 (29,03%) of Deletion strategy
2. *An Analysis of Subtitling Strategy in the La La Land Movie (2016)* by P.W.P. Dhari, I.W. Suarnajaya Ganesha University of Education. In this research, the researcher used the same strategies as the first researcher. This research is to aimed what kind of subtitling strategies found in the *La La Land* (2016) movie

and (2) to describe the subtitling strategy in the La La Land (2016) movie. The researcher use the Gottlieb strategies and The researcher obtains 62 data which use subtitling strategies in the La La Land (2016) movie script. There are expansion strategy 19,35%, paraphrase strategy 17,74%, transfer strategy 16,12%, imitation strategy 16,12%, transcription strategy 1,61%, and deletion strategy 29, 03%. The most subtitling strategy used is Deletion, because the subtitle delete the the utterance in the source language to make correlate with the target language

3. *Subtitling Strategies in Big Hero 6 Movie* by Ajeng Octavia Martasari (2016), Dian Nuswanto University Semarang. his study is aimed at analyzing the types of subtitling strategies found in the subtitle text of Big Hero 6 movie. This thesis was conducted in order to describe the types of subtitling strategies found in the movie. The data of this research are utterances found in the movie containing subtitling strategies. The data were analyzed by using descriptive qualitative method and framework of Gottlieb (1992: 166). Based on the analysis, there are eight out of ten types of subtitling strategies found in the movie. The dominating subtitling strategy is transfer strategy which consists of 69 numbers of data with the total percentage of 37.70%. As transfer strategy is dominant, it means that most of utterances of the source language are translated completely and correctly into the target language. The target viewers or audiences of the movie are mostly children since it is an animation movie which is intended for all ages. Besides, transfer might be the easiest

strategy to be easily comprehended for children in understanding the translated text.

### **1.3 Position of the Research**

Those previous researchers analyzed subtitling strategies using Gottlieb theories. They used movie as their source of data. Compared to this research, the researcher also used a movie as source of data.

### **1.4 Scope of the Research**

This research will only analyzed what kind of subtitling strategies that being used by the translator on the movie *Percy Jackson & the Olympians: The Lightning Thief* and will not analyze the movie's character, slang and quality of translation, etc.

### **1.5 Problem of the Research**

Based on the research background of the study, the problem that will be analyzed in this research is:

- 1) What are subtitling strategies applied in the movie entitled *Percy Jackson & the Olympians: The lightning Thief*?
- 2) Which strategies frequently occurred in the movie subtitle of *Percy Jackson & the Olympians: The lightning Thief*?

### **1.6 Objective of the Research**

The Objective of this research is:

- 1) To find out the subtitling strategies used by the translator in translating the *Percy Jackson & the Olympians: The Lightning Thief* movie.

- 2) To analyze which strategies are frequently occurred in the movie subtitle of *Percy Jackson & the Olympians: The Lightning Thief*

### **1.7 Significance of the Research**

- 1) Theoretically, the result of this research can strengthen the theory of translation strategy by Gottlieb to translate a movie.
- 2) Practically, this research finding hopefully can give the contribution for those who learn English as means of translation study especially in the subtitling field.

## **CHAPTER II**

### **THEORETICAL REVIEW**

#### **2.1 Translation**

Translation is the communication of meaning from one language (the source) to another language (the target). Translation refers to written information, whereas interpretation refers to spoken information. The purpose of translation is to convey the original tone and intent of a message, taking into account cultural and regional differences between source and target languages. Translation has been used by humans for centuries, beginning after the appearance of written literature. Modern-day translators use sophisticated tools and technologies to accomplish their work, and rely heavily on software applications to simplify and streamline their tasks.

There are many definitions of translation from a different expert. According To Brislin (1976: 1) translation is “a general term referring to the transfer of thoughts and ideas from one language to another, whether the language is in written or oral form, whether the languages have established orthographies or not; or whether one or both languages is based on signs, as with signs of the deaf.” According to Ghazala (1995) “translation is generally used to refer to all the process and methods used to convey the meaning of the source language into the target language”, and according another expert, Wilss (1982: 3), states “that translation is a transfer process which aims at the transformation of a written source language text (SLT) into an optimally equivalent target language text (TLT), and which requires the syntactic, the semantic, and the pragmatic

understanding and analytical processing of the source text. Syntactic understanding is related to style and meaning. Understanding of semantics is meaning related activity. Finally, pragmatic understanding is related to the message or implication of a sentence. This definition does not states what is transferred. Rather, it states the requirement of the process.”

Based on the statements, the researcher define translation as a process of transferring a message from source language to the target language either by written or oral without changing the meaning from the messages of the source language. To translating, the translator must know the correct steps in translation process before doing a translation. If translator understand the process of the translation procedure, the result can be considered as a good translation.

## **2.2 Process of Translation**

In translation study, there are a process to make a good translation. The process of translation can become very time consuming and resource intensive, especially if a large quantity of data are collected and analyzed (Halai, 2007). A study conducted by Emmel (1998) suggests that the only way to ensure accuracy in the translation process is to use different researchers to check recording tapes and transcripts. For example, someone other than the researcher might be given the task of translating and transcribing, whereas the researcher is given the task of editing the transcripts with reference to the original recording tapes or the field notes. Sometimes ideas, concepts, and feelings might not always translate exactly from one language to another. It is even possible that in some cases there is apparent contradiction between valuing meaning, on the one hand, and a desire to

obtain conceptual equivalence, on the other, which might present a real challenge to the novice. In such cases the whole research team might wish to discuss a particular section of the tapes and transcripts to arrive at the closest meaning (Emmel, 1998). It is important, therefore, that when translating, the research team be aware of and understand the linguistic or social context within which utterances are made (Greene & Coulson, 1995).

According to Brislin (1970, 1980), who is also involved in the translation process will back-translate the documents from the target language to their source language, and finally both versions will be compared to check accuracy and equivalence. Any discrepancies that have occurred during the process are then negotiated between the two bilingual translators (Brislin, 1970).

Larson (1998) proposed a criteria for an objective evaluation of a translation. The criteria of translation is accuracy, clarity, and naturalness. The translation has to be accurate, because it is very important for a written translation to be accurate as possible and the translation should convey every information that came from the source language. Clarity, a text translation should be understandable without causing 'ambiguity'. While, naturalness, a translation should be natural when it is being translate into target language and adjusted with the target language's grammatical structure and idiomatic form.

Based on the statements, the researcher define that process of translation is a process of a document or text to translate from a source language to the target language.

Larson (1984: 16) says that idiomatic translations use the natural forms of the receptor language both in the grammatical constructions and in the choices of lexical items. A truly idiomatic translation does not sound like a translation. It sounds like it was written originally in the receptor language. Therefore, a good translator will try to translate idiomatically.

Nida and Taber (1982: 33) that translation process is distinguish into three stages:

1. Analysis, in which the surface structure is analysed in terms of (a) the grammatical relationships and (b) the meaning of the words and combinations of words.
2. Transfer, in which the analysed material is transferred in the mind of the translator from language A to language B.
3. Restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language.

### **2.3 Film Translation**

According to Gottlieb (1998:166) there are two types of film translation: Dubbing and Subtitling. Dubbing is a "natural", isosemiotic type of translation, generates a conglomerate expression in which the voices heard, severed as they are from the faces and gestures seen on screen, will never create a fully natural impression. Only total remakes will be able to supplant the original film. Subtitling is often considered the more authentic of the two methods, presenting a written text at the bottom of the screen which given the original dialogue into a target language.

### **2.2.1 Dubbing**

Dubbing is a post-production process used in filmmaking and video production in which additional or supplementary recordings are lip-synced and "mixed" with original production sound to create the finished soundtrack. And according to Citas (2009:4) dubbing is replacing the original actor's voice from the source language to the target language using the dubber's voice.

The replacement have to be done in a good way so it can keeps the original message and synchronize the actor's lip movement, and the target audience believe that the actor are speaking the target language. The dubbing process can take several days to several months depending how difficulties the original script, etc. (Matkvska, 2014: 40).

### **2.2.2 Subtitling**

Subtitling is the process of adding text to any audio-visual media to express the message that is being spoken. Essentially, subtitles are a written abridgement of the spoken audio. They allow people to read and understand what is being said, even if they don't understand the language of the speakers. And without subtitles it would not be possible to grasp the subtleties contained in verbal communications. Subtitles can basically be added to anything that includes moving pictures, but are most commonly used on film and television, promotional and corporate videos and increasingly becoming more popular on YouTube and internet videos

Gottlieb (2004:220) describes Subtitling as “diasemiotic translation in polysemiotic media (including films, TV, video and DVD), in the form of one or more lines of written text presented on the screen in sync with the original dialogue”. Compare to dubbing subtitling is more convenient and save a lot of time and money production.

## 2.4 Subtitling strategies

The subtitling strategies used by the researcher for this research is from Gottlieb (1992: 166). Gottlieb in Ghaemi and Benyamin (2010:42) proposed ten subtitling strategies: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

A well-known set of subtitling strategies is proposed by Gottlieb (1992) are:

### 1. Expansion

Expansion is used when the original text requires an explanation because of some cultural differences and not retrievable in the target language.

#### **Example:**

SL: You will have two marriages. One long, one short.

TL: Kau bisa mengalami 2 **kali** pernikahan. **Yg** satu awet, **satunya lagi** hanya sebentar.

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

## **2. Paraphrase**

Paraphrase strategy is used when the phrase in the source language SL cannot be reconstructed in the same syntactic way in the target language TL, in other words, the translation in the TL is syntactically different from the SL but the meaning is still maintained to be comprehended by the audience.

### **Example:**

SL: **“Give me a minute”**

TL: **“Tunggu sebentar”**

(Simanjuntak, 2013)

## **3. Transfer**

Transfer is a full transmission of the whole form and also message from SL (source language) into acceptable TL (target language) equivalent. Every single piece of the original SL aspects both form and message are transmitted to and emanated by the TL accurately

### **Example:**

SL: **“...have many friends, many experiences.”**

TL: **“...punya banyak teman, banyak pengalaman.”**

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

#### 4. Imitation

Imitation is used to translate the proper noun like names, places, country, product brand.

##### **Example:**

SL: **Amelia**, will you let me dance with you?

TL: **Amelia**, boleh aku berdansa denganmu?

(Munawaroh, 2008)

#### 5. Transcription

Transcription is used when there exist unusual term, the third language and nonsense language in the SL.

##### **Example:**

SL: **Jiu-jitsu, muay thai**, and the thousand styles in between.

TL: **Jiu-jitsu, muay thai**, dan ratusan lainnya.

(Simanjuntak, 2013)

## 6. Dislocation

Dislocation is adopted when the SL employs some sort of special effect, for example 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, does whatever a Spider-Pig does, can he swing, from a web? No he can't, he's a pig, Look out! He is Spider-Pig.**

TL: **Babi Labalaba, Babi Labalaba. Melakukan apapun yang dilakukan Babi Labalaba. Dapatkah ia berayun dari jaringnya? Tidak bisa, dia seekor babi. Lihatlah. Dia seekor Babi Labalaba.**

(Astuti, 2009)

## 7. Condensation

Condensation is the strategy that is shortening of source text message in the least obtrusive way possible without reducing its meaningful content. The original message content is not lost.

### Example:

SL: So glad to finally meet you. **Nice to finally meet you.**

TL: Senang akhirnya bisa bertemu dengan anda. **Sama-sama**

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

## 8. Decimation

Decimation is omitting important element that are confusing the audience and some taboo words.

### Example:

SL: **I'm on a roll, big brother** and there is no stopping me!

TL: **Robotku tangguh** dan tak ada yang bias menghentikanku!

(Martasari, 2016)

## 9. Deletion

Deletion refers to deals with the total elimination of the parts of a text, such as repetition, filler words and question tags.

### Example:

SL: My son, please, please, **please** buy a ticket.

TL: Anakku, tolong, tolong belilah tiket.

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

## 10. Resignation

Resignation strategy is a zero translation as a result of the inability to translate the message at all.

**Example:**

SL: It begins when the object of your affection...

TL: NO TRANSLATION

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

## **CHAPTER III**

### **RESEARCH METHOD**

#### **3.1 Research Design**

The method used for this research is descriptive qualitative method because the purpose of this study is to describe the phenomena of translation, not focused on numerical data. The subtitling strategies which are used in Percy Jackson & the Olympians: Lightning thief movie. The data sampling is gotten by choosing random data.

#### **3.2 Source of Data and Data**

The source of the data of this research are taken from Percy Jackson & the Olympians: Lightning thief movie. The data of this study are English Indonesian subtitles from the dialogue of the original movie. The translated subtitle are taken from an open source website which provides free translated subtitle.

#### **3.3 Techniques of Collecting Data**

For this research, the researcher used documentation method as the method to collecting the data. The techniques are:

1. Watched the movie of “Percy Jackson & the Olympians: Lightning thief” to understand a whole stories
2. The researcher download the original subtitle of the movie (SL) and downloaded the Indonesian subtitle (TL)
3. Took a note of the target language and the source languages of the movie that contains subtitling strategies as the data.

### **3.4 Techniques of Analysing Data**

After the data were collected, they were analysed using the qualitative technique. The steps in analysing data of this research:

1. Classified and categorized the types of subtitling strategies from the movie based on eleven classifications proposed by Gottlieb.
2. Analysed all of the data that has been classified
3. Making conclusions according to the result from the data

## CHAPTER IV

### RESULT OF THE RESEARCH

#### 4.1 Data Finding

Based on the analysis from total of 207 data, the researcher found 6 out of 10 subtitling strategies. More detail can be seen below

| NO    | SUBTITLING STRATEGY | DATA | PERCENTAGE |
|-------|---------------------|------|------------|
| 1     | Transfer            | 118  | 57%        |
| 2     | Expansion           | 32   | 16%        |
| 3     | Imitation           | 23   | 11%        |
| 4     | Paraphrase          | 15   | 7%         |
| 5     | Condensation        | 14   | 7%         |
| 6     | Deletion            | 5    | 2%         |
| Total |                     | 207  | 100%       |

Based on the table above, we can see the transfer is the most used subtitling strategy with total 118 Data (57%). The second is expansion with 32 Data (16%), followed by imitation 23 data (11%), Paraphrase with 15 data (7%), Condensation with 14 data (7%), and the last is Deletion with 5 data (2%).

#### 4.2 Data Analysis

Based on the analysis, the researcher found 6 out of 10 subtitling strategies in the movie Percy Jackson & the Olympians: Lightning Thief. There are transfer, expansion, imitation, paraphrase, condensation, and deletion.

#### 4.2.1 Transfer

Transfer strategy is used when the translator translated the source language aspects both form and message very accurately to the target language without any additions and deletion.

##### Data 1

| Duration                     | Source Language                                      | Target Language                                                              |
|------------------------------|------------------------------------------------------|------------------------------------------------------------------------------|
| 00:03:58;05 -<br>00:04:02;22 | <b>He must return the bolt<br/>to me in 14 days,</b> | <b>Dia harus<br/>mengembalikan petir<br/>itu kepadaku dalam<br/>14 hari,</b> |

The subtitling strategy used to translate sentence above is transfer strategy because the sentence **He must return the bolt to me in 14 days** can be translated to **Dia harus mengembalikan petir itu kepadaku dalam 14 hari** literally without any difficulties. Transfer is a subtitling strategy used when every single piece of source language (SL) aspects can be translated by the translator very accurately without any other addition. That is why the subtitle translation above is a part of transfer strategy. On this scene Zeus telling Poseidon he (Poseidon's son) to bringing back the lightning bolt to him in 14 days if otherwise there will be a war.

##### Data 2

| Duration                     | Source Language                                    | Target Language                                            |
|------------------------------|----------------------------------------------------|------------------------------------------------------------|
| 00:10:40;23 -<br>00:10:44;15 | <b>always arguing, always<br/>threatening war.</b> | <b>Selalu bertengkar,<br/>selalu mengancam<br/>perang.</b> |

The subtitling strategy used to translate sentence above is transfer strategy because the sentence **always arguing, always threatening war.** can be translated

to **Selalu bertengkar, selalu mengancam perang.** literally without any difficulties. Transfer is a subtitling strategy used when every single piece of source language (SL) aspects can be translated by the translator very accurately without any other addition. That is why the subtitle translation above is a part of transfer energy. On this scene when Percy and others student went to a Greeks Museum with their teacher and Mr. Burners is explained that Zeus, Poseidon, Hades is always arguing because of each other's powers.

### Data 3

| Duration                     | Source Language         | Target Language           |
|------------------------------|-------------------------|---------------------------|
| 00:03:13;08 -<br>00:03:16;04 | <b>But no lightning</b> | <b>Tapi tak ada petir</b> |

The subtitling strategy used to translate sentence above is transfer strategy because the sentence **but no lightning** can be translated to **Tapi tak ada petir.** literally without any difficulties. Transfer is a subtitling strategy used when every single piece of source language (SL) aspects can be translated by the translator very accurately without any other addition. That is why the subtitle translation above is a part of transfer energy. On this scene Zeus telling Poseidon that it rains and there is a sound of thunder but the thunder can not be seen

### Data 4

| Duration                     | Source Language  | Target Language     |
|------------------------------|------------------|---------------------|
| 00:02:57;17 -<br>00:03:01;17 | <b>How long?</b> | <b>Berapa lama?</b> |

The subtitling strategy used to translate sentence above is transfer strategy because the sentence **how long?** can be translated to **berapa lama?** literally without any difficulties. Transfer is a subtitling strategy used when every single piece of source language (SL) aspects can be translated by the translator very accurately without any other addition. That is why the subtitle translation above is a part of transfer strategy. On this scene when Percy stay in the water for a long time, and he ask Grover.

#### **Data 5**

| Duration                     | Source Language       | Target Language     |
|------------------------------|-----------------------|---------------------|
| 00:06:07;29 -<br>00:06:07;28 | <b>Seven minutes.</b> | <b>Tujuh menit.</b> |

The subtitling strategy used to translate sentence above is transfer strategy because the sentence **seven minutes** can be translated to **tujuh menit.** literally without any difficulties. Transfer is a subtitling strategy used when every single piece of source language (SL) aspects can be translated by the translator very accurately without any other addition. That is why the subtitle translation above is a part of transfer strategy. On this scene when Percy ask Grover how long he stayed in the water

#### **4.2.2 Expansion**

Expansion is used when the original text or the source language requires an explanation because of some cultural differences and not retrievable in the target language.

### Data 1

| Duration                     | Source Language                       | Target Language                                |
|------------------------------|---------------------------------------|------------------------------------------------|
| 00:03:32;02 -<br>00:03:35:16 | “But our children<br><b>aren't.</b> ” | “Tapi anak-anak kita tak<br><b>dilarang.</b> ” |

The utterance above is expansion because the translator translates, “But our children **aren't.**” into “Tapi anak-anak kita tak **dilarang.**” There’s another explanation the word “**aren't**” is being translate to “**dilarang**” which is in the target language (TL) it will become **banned or forbidden**. That is why to adding some explanation is necessary If the source language not clear enough. On this scene, is when Zeus was angry to Poseidon because the lightning bolt was stolen

### Data 2

| Duration                     | Source Language                                                          | Target Language                                                            |
|------------------------------|--------------------------------------------------------------------------|----------------------------------------------------------------------------|
| 00:09:19;14 -<br>00:09:20;10 | He sleeps till noon every<br>day and he can't even<br><b>hold a job.</b> | Dia tidur sampai siang<br>tiap hari dan tak bisa<br><b>jaga pekerjaan.</b> |

The utterance above is expansion because the translator translates, “He sleeps till noon every day and he can't even **hold a job.**” into “Dia tidur sampai siang tiap hari dan tak bisa **jaga pekerjaan.**” at the source language (SL) there is a word “**hold a job**” is being translate to “**jaga pekerjaan**” which is in the target language (TL) it will become **keep the job**. That is why to adding some explanation is necessary If the source language not clear enough. On this scene, is when Percy was angry to Gabe because of his bad attitude to him and her mom.

### Data 3

| Duration                     | Source Language                                                         | Target Language                                                                          |
|------------------------------|-------------------------------------------------------------------------|------------------------------------------------------------------------------------------|
| 00:10:27;19 -<br>00:10:31;05 | They attained power by<br><b>overthrowing their<br/>father, Kronos,</b> | Mereka mencapai<br>kekuatan dengan<br><b>menjatuhkan takhta<br/>ayah mereka, Kronos,</b> |

The sentence above is expansion because the translator translates. They attained power by **overthrowing their father, Kronos**, into Mereka mencapai kekuatan dengan **menjatuhkan takhta ayah mereka, Kronos**. at the source language (SL) there is a word “**overthrowing their father**” is being translate to “**menjatuhkan takhta ayah mereka**” which is in the target language (TL) it will become **bringdown their father's throne**. That is why to adding some explanation is necessary If the source language not clear enough. On this scene, is when Mr. Banners is telling a story of how Poseidon, Zeus, and Hades get their own powers.

#### Data 4

| Duration                     | Source Language | Target Language |
|------------------------------|-----------------|-----------------|
| 00:08:40;04 -<br>00:08:41;09 | Hustle.         | Cepat.          |

The sentence above is expansion because the translator translates Hustle into Cepat, at the source language (SL) the word “**hustle**” is being translate to “**Cepat**” which is in the target language (TL) it will become “**Fast**”. That is why to adding some explanation is necessary If the source language not clear enough. On this scene, is when Gabe ask Sally to bring him a beer.

#### Data 5

| Duration                     | Source Language                         | Target Language                        |
|------------------------------|-----------------------------------------|----------------------------------------|
| 00:10:55;01 -<br>00:10:56;17 | They would <b>hook up with mortals.</b> | Mereka <b>bercinta dengan manusia.</b> |

The sentence above is expansion because the translator translates “They would **hook up with mortals.**” into Mereka **bercinta dengan manusia.** at the source language (SL) the word “**hook up with mortals**” is being translate to “**bercinta dengan manusia**” which is in the target language (TL) it will become “**Falling in love with humas**”. That is why to adding some explanation is necessary If the source language not clear enough.

#### 4.2.3 Imitation

Imitation is a translation strategy used to preserve the source language form in target language usually in form of someone name and place name

#### Data 1

| Duration                     | Source Language | Target Language |
|------------------------------|-----------------|-----------------|
| 00:02:48;22 -<br>00:02:53;23 | <b>Zeus.</b>    | <b>Zeus</b>     |

Imitation is a rewritten of name or place from the source language to target language. **Zeus** is name of the Gods in the source language (SL) and rewrite to the target language by the translator. In this scene, when Poseidon meeting Zeus in the top of Tower

#### Data 2

| Duration                     | Source Language                                 | Target Language                                     |
|------------------------------|-------------------------------------------------|-----------------------------------------------------|
| 00:08:13;18 -<br>00:08:15;00 | <b>Percy</b> , I know how hard this is for you. | <b>Percy</b> , aku tahu betapa sulitnya ini bagimu. |

Imitation is a rewritten of name or place from the source language to target language. **Percy** is name of the person in the source language (SL) and rewrite to the target language by the translator. In this scene, when Percy mother telling about what Percy feel in his new school

#### Data 3

| Duration                     | Source Language                            | Target Language                               |
|------------------------------|--------------------------------------------|-----------------------------------------------|
| 00:11:29;00 -<br>00:11:30;26 | like <b>Hercules</b> and <b>Achilles</b> . | seperti <b>Herkules</b> dan <b>Achilles</b> . |

Imitation is a rewritten of name or place from the source language to target language. **Hercules and Achilles** is name of Roman hero and *god* in the source language (SL) and rewrite to the target language by the translator. In this scene, when Mr. Burner's explain about other's God beside Poseidon, Zeus, Hades.

#### Data 4

| Duration                     | Source Language                                        | Target Language                                          |
|------------------------------|--------------------------------------------------------|----------------------------------------------------------|
| 00:15:52;13 -<br>00:15:56;28 | <b>Sally, Percy</b> has to leave now. Like, right now. | <b>Sally, Percy</b> harus pergi sekarang. Sekarang juga. |

Imitation is a rewritten of name or place from the source language to target language. **Sally and Percy** is name of the person in the source language (SL) and

rewrite to the target language by the translator. In this scene, when Grover's came to Percy house to send Percy to the camp

#### Data 5

| Duration                     | Source Language          | Target Language        |
|------------------------------|--------------------------|------------------------|
| 00:12:20;23 -<br>00:12:21;10 | Yes, Mrs. <b>Dodds</b> ? | Ya, Ny. <b>Dodds</b> ? |

Imitation is a rewritten of name or place from the source language to target language. **Dodds** is name of the person in the source language (SL) and rewrite to the target language by the translator. In this scene, when Percy ask where is Mrs. Dodds

#### 4.2.4 Deletion

Deletion refers to deals with the total elimination of the parts of a text, such as repetition, filler words and question tags.

#### Data 1

| Duration                     | Source Language                                                     | Target Language                         |
|------------------------------|---------------------------------------------------------------------|-----------------------------------------|
| 00:06:01;05 -<br>00:06:04;06 | Percy Jackson is a beast! <b>You're a beast, man!</b> Give me some. | Percy Jackson adalah hewan buas! Keren. |

The translator used the deletion strategy to translate the phrase *you're a beast man!* in the source language. In the target language, the second phrase *you're a beast man* is not found. Instead, the word *Keren* is used to represent the meaning phrase in the source language. The strategy deletes one of phrase *you're a beast man* because it is not translated twice into the target language and it makes

the target language simpler. This scene is happen when Grover shocked because Percy staying in water for seven minutes straight

#### Data 2

| Duration                     | Source Language                                                                      | Target Language                                          |
|------------------------------|--------------------------------------------------------------------------------------|----------------------------------------------------------|
| 00:08:08;24 -<br>00:08:11;28 | <b>You know</b> , I thought<br>this school was<br>supposed to make<br>things better. | Kukira sekolah ini<br>seharusnya<br>memperbaiki keadaan. |

The translator used the deletion strategy to translate the phrase *you know* in the source language. In the target language, the second phrase *you know* is not found. Instead, it is being translated to the next word or sentence. The strategy deletes one of phrase *you know* because it is not translated into the target language and it makes the target language simpler. In this scene, Grover and Percy going to the classroom and how their school environment is always the same every day.

#### Data 3

| Duration                     | Source Language                                                       | Target Language                  |
|------------------------------|-----------------------------------------------------------------------|----------------------------------|
| 00:16:17;28 -<br>00:16:21;18 | "Special people"?<br>What, am I crazy <b>or</b><br><b>something</b> ? | Orang istimewa? Apa<br>aku gila? |

The translator used the deletion strategy to translate the phrase *or something* in the source language. In the target language, the third phrase *or something* is not found. The strategy deletes one of phrase *or something* because

it is not translated into the target language and it makes the target language simpler.

In this scene, when Percy saying to his mother the reason why he send to the camp.

#### Data 4

| Duration                     | Source Language                                   | Target Language                  |
|------------------------------|---------------------------------------------------|----------------------------------|
| 00:18:12;00 -<br>00:18:12;26 | “ <b>Look, man</b> , those<br>are just for show.” | “Itu hanya untuk<br>penampilan.” |

The translator used the deletion strategy to translate the phrase *look, man* in the source language. In the target language, the first phrase *look, man* is not found. The strategy deletes the phrase because it is not translated into the target language and it makes the target language simpler. In this scene, when Percy knows that Grover is a half goat and the crutches is just a show.

#### Data 5

| Duration                     | Source Language                                                             | Target Language                                                         |
|------------------------------|-----------------------------------------------------------------------------|-------------------------------------------------------------------------|
| 00:06:33;29 -<br>00:06:34;28 | I wish I could <b>spend</b><br>all day underwater<br>instead of this place. | Seandainya aku bisa<br>seharian di bawah air<br>dari pada di tempat ini |

The translator used the deletion strategy to translate the phrase *spend* in the source language. In the target language, the first phrase *spend* is not found. The strategy deletes the phrase because it is not translated into the target language and it makes the target language simpler. In this scene, is when Percy want to stay in the water rather than at class

#### 4.2.5 Paraphrase

Paraphrase used when source language (SL) cannot be reconstructed the same syntactic way in the target language (TL). However, the meaning is still maintained to be comprehended by the audience.

##### Data 1

| Duration                     | Source Language                                     | Target Language                                |
|------------------------------|-----------------------------------------------------|------------------------------------------------|
| 00:08:50;23 -<br>00:08:52;27 | Yeah, real charmer<br><b>you</b> got there. Really. | Ya, <b>Ibu</b> sangat baik<br>sekali. Sungguh. |

The utterance above is paraphrase because the translator translates, **the word “you”** into **“Ibu”**. If the source language (SL) translated literally it will be **“kamu”** The structure of the target language may change, but the target language (TL) has the same meaning as source language (SL). In this scene, when Percy give a compliment to his mother

##### Data 2

| Duration                     | Source Language                                           | Target Language                         |
|------------------------------|-----------------------------------------------------------|-----------------------------------------|
| 00:13:07;19 -<br>00:13:08;04 | “I don't know <b>what<br/>you're talking<br/>about!</b> ” | “ku tak tahu <b>apa<br/>maksudmu!</b> ” |

The sentence above is paraphrase because the translator translates, “I don't know **what you're talking about!**” into “ku tak tahu **apa maksudmu!**”. If the source language (SL) translated literally it will be “**Aku tidak tahu apa yang kamu bicarakan!**”. The structure of the target language may change, but the

target language (TL) has the same meaning as source language (SL). In this scene, when Percy being attack by Fury or Mrs. Dodds about the lightning bolt.

### Data 3

| Duration                     | Source Language                                     | Target Language                        |
|------------------------------|-----------------------------------------------------|----------------------------------------|
| 00:15:18;00 -<br>00:15:19;05 | What <b>are you talking about?</b> What's going on? | Apa <b>maksudmu?</b> Apa yang terjadi? |

The sentence above is paraphrase because the translator translates, “**What are you talking about?**” into “**Apa maksudmu**” If the source language (SL) translated literally it will be “**What do you mean?**” The structure of the target language may change, but the target language (TL) has the same meaning as source language (SL). In this scene, when Percy being confused about what Grovers said

### Data 4

| Duration                     | Source Language                                                                    | Target Language                                                      |
|------------------------------|------------------------------------------------------------------------------------|----------------------------------------------------------------------|
| 00:12:05;24 -<br>00:12:09;06 | <b>Now</b> , over here, we have a depiction of Hercules defeating the Nemean lion. | Di sini sekarang ada lukisan Herkules sedang mengalahkan singa Nemea |

The sentence above is paraphrase because the translator translates, “**Now**, over here...” into “**Di sini ada...**” The structure of the target language is change, but the target language (TL) has the same meaning as source language (SL). In this scene, is when Mr. Burnner explains the next places at the Museum

#### Data 5

| Duration                     | Source Language                                                                      | Target Language                                            |
|------------------------------|--------------------------------------------------------------------------------------|------------------------------------------------------------|
| 00:15:09;10 -<br>00:15:12;21 | What, you think<br>because I'm like this,<br>I'm not capable of<br>keeping you safe? | Kau kira karena aku<br>begini, aku tak mampu<br>menjagamu? |

The sentence above is paraphrase because not translates the whole sentence in a formal word, The structure of the target language is change, but the target language (TL) has the same meaning as source language (SL). In this scene, is when Mr. Burnner explains the next places at the Museum

#### 4.2.6 Condensation

Condensation is reduction of the SL message without reducing it is meaningful content. This subtitling method used by translators to solve the problem of limitation of subtitle lines and also create efficiency by eliminating the redundancies. This strategy usually used on a dialogue with a normal speed

#### Data 1

| Duration                     | Source Language                                  | Target Language                      |
|------------------------------|--------------------------------------------------|--------------------------------------|
| 00:03:26;27 -<br>00:03:27;28 | Omnipotence has<br>blinded you, <b>brother</b> . | Kemahakuasaan telah<br>membutakanmu. |

The sentence above is considered as condensation because the translator reducing the word “**brother**” in the source language and in the target language is not being translated, so the translator reducing the word but not the meaning. Condensation is reducing the source language (SL) message because of the

limitation of subtitle lines. This scene is happen when Poseidon said to Zeus that because of his powers, he became blinded by his own powers.

#### Data 2

| Duration                     | Source Language                                                             | Target Language                         |
|------------------------------|-----------------------------------------------------------------------------|-----------------------------------------|
| 00:11:16;07 -<br>00:11:20;19 | What is <b>the proper</b><br>name of the offspring<br>of a human and a god? | Apa nama keturunan<br>manusia dan dewa? |

The sentence above is considered as condensation because the translator reducing the word “**the proper**” in the source language and in the target language is not being translated, so the translator reducing the word but not the meaning. Condensation is reducing the source language (SL) message because of the limitation of subtitle lines. This scene is happen when Mr. Brunner ask Percy what is the proper name of a human and a god.

#### Data 3

| Duration                     | Source Language                                        | Target Language                         |
|------------------------------|--------------------------------------------------------|-----------------------------------------|
| 00:14:23;25 -<br>00:14:24;21 | What camp? Look,<br>I'm <b>standing</b> right<br>here. | Perkemahan apa? Aku<br>berdiri di sini. |

The sentence above is considered as condensation because the translator reducing the word “**standing**” in the source language and in the target language is not being translated, so the translator reducing the word but not the meaning. Condensation is reducing the source language (SL) message because of the limitation of subtitle lines. This scene is happen when Grover has to bring Percy to the Camp

**Data 4**

| Duration                     | Source Language             | Target Language |
|------------------------------|-----------------------------|-----------------|
| 00:14:52;02 -<br>00:14:52;28 | This is a pen, <b>man</b> . | Ini pena.       |

The sentence above is considered as condensation because the translator reducing the word “**man**” in the source language and in the target language is not being translated, so the translator reducing the word “man” which supposed to be translated into “laki-laki” but the translator not translated it but it’s still have the same meaning. Condensation is reducing the source language (SL) message because of the limitation of subtitle lines. This scene is happen when Percy ask what Mr. Brunner give to him

**Data 5**

| Duration                     | Source Language                       | Target Language      |
|------------------------------|---------------------------------------|----------------------|
| 00:14:56;12 -<br>00:14:58;03 | - Look, <b>man</b> , what's going on? | Dengar, ada apa ini? |

The sentence above is considered as condensation because the translator reducing the word “**man**” in the source language and in the target language is not being translated, so the translator reducing the word “man” which supposed to be translated into “laki-laki” but the translator not translated it but it’s still have the same meaning. Condensation is reducing the source language (SL) message because of the limitation of subtitle lines. This scene is happen when Percy do not understand what is going on with him

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

#### **5.1 Conclusion**

Based on the analysis on Percy Jackson & the Olympians: Lightning thief movie using subtitling strategies proposed by Gottlieb, the result shows that from 207 data there are 6 out 10 types of subtitling strategies used on the utterance spoken by the characters. Those types of subtitling strategies are transfer with 118 numbers of data (57%). The second is expansion with 32 numbers of data (16%), followed by imitation with 23 numbers of data (11%), paraphrase with 15 numbers of data (7%), condensation with 14 numbers of data (7%), and the last is deletion with 5 numbers of data (2%).

The most frequent used subtitling strategy found by the researcher is transfer with total 118 data (57%). Since transfer is the most used strategy, it means that most of utterance and sentence of the source language (SL) can be translated correctly into the target language.

#### **5.2 Suggestion**

The researcher believes that from learning and comparing the difference between the movie and the subtitle we can learn improve our new vocabulary. Still, this research is far away from perfect, therefore the researcher suggests to other researcher that he/she can use this researcher as an example and reference if they want to conduct a similar study and use different English film. Researcher

can try using other theory of subtitling strategies or combine it with another theory to get a better result in the research

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## APPENDICES

| NO | Time                      | Source Language                                                                                    | Target Language                                                                          | Strategy     |
|----|---------------------------|----------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|--------------|
| 1  | 00:02:48;22 - 00:02:53;23 | Zeus.                                                                                              | Zeus                                                                                     | Imitation    |
| 2  | 00:02:55;07 - 00:02:55;28 | Poseidon.                                                                                          | Poseidon                                                                                 | Imitation    |
| 3  | 00:02:57;17 - 00:03:01;17 | How long?                                                                                          | Sudah lama?                                                                              | Transfer     |
| 4  | 00:03:03;14 - 00:03:07;02 | What do you see?                                                                                   | Kau melihat apa?                                                                         | Paraphrase   |
| 5  | 00:03:07;18 - 00:03:11;13 | Thunderclouds.                                                                                     | Awan badai                                                                               | Transfer     |
| 6  | 00:03:13;08 - 00:03:16;04 | But no lightning.                                                                                  | Tapi tak ada petir.                                                                      | Transfer     |
| 7  | 00:03:17;23 - 00:03:23;03 | Stolen.                                                                                            | Telah dicuri                                                                             | Expansion    |
| 8  | 00:03:23;13 - 00:03:24;14 | What? Do you think I stole?                                                                        | Apa? Kau mengira aku yang mengambilnya?                                                  | Expansion    |
| 9  | 00:03:26;27 - 00:03:27;28 | Omnipotence has blinded you, brother.                                                              | Kemahakuasaan telah membutakanmu.                                                        | Condensation |
| 10 | 00:03:28;09 - 00:03:30;23 | We are forbidden from stealing each other's powers.                                                | Kita dilarang untuk saling mencuri kekuatan kita.                                        | Transfer     |
| 11 | 00:03:32;02 - 00:03:35;16 | But our children aren't.                                                                           | Tapi anak-anak kita tak dilarang.                                                        | Expansion    |
| 12 | 00:03:36;18 - 00:03:36;25 | You are accusing my son?                                                                           | Kau menuduh putraku?                                                                     | Transfer     |
| 13 | 00:03:38;06 - 00:03:42;12 | I haven't seen him since he was a baby. He doesn't know me. or even know who he is because of you. | Aku sudah tak bertemu dengannya sejak dia masih bayi. Dia tak kenal aku ataupun mengenal | Transfer     |

|    |                           |                                                                      |                                                                          |           |
|----|---------------------------|----------------------------------------------------------------------|--------------------------------------------------------------------------|-----------|
|    |                           |                                                                      | siapa dirinya itu karena kamu                                            |           |
| 14 | 00:03:45;04 - 00:03:48;19 | If your son is the thief, I will send him to the depths of Tartarus. | Jika putramu pencurinya, aku akan mengirimnya ke kedalaman Tartarus.     | Imitation |
| 15 | 00:03:50;18 - 00:03:56;23 | If you touch him, you will have the fight of your life.              | Jika kau menyentuhnya, kau akan dapat pertarungan terbaik dalam hidupmu. | Transfer  |
| 16 | 00:03:58;05 - 00:04:02;22 | He must return the bolt to me in 14 days,                            | Dia harus mengembalikan petir itu kepadaku dalam 14 hari,                | Expansion |
| 17 | 00:04:04;04 - 00:04:05;12 | by midnight on the summer solstice,                                  | tengah malam pada titik balik surya musim panas,                         | Transfer  |
| 18 | 00:04:14;07 - 00:04:15;28 | or there will be war.                                                | atau perang akan terjadi.                                                | Transfer  |
| 19 | 00:05:53;11 - 00:05:54;09 | And he's alive!                                                      | Dan dia masih hidup!                                                     | Transfer  |
| 20 | 00:06:01;05 - 00:06:04;06 | Percy Jackson is a beast! You're a beast, man! Give me some.         | Percy Jackson adalah hewan buas! Keren.                                  | Deletion  |
| 21 | 00:06:05;07 - 00:06:07;11 | How long was that?                                                   | Berapa lama tadi?                                                        | Transfer  |
| 22 | 00:06:07;29 - 00:06:07;28 | Seven minutes.                                                       | 7 menit                                                                  | Transfer  |
| 23 | 00:06:08;28               | Seven minutes?                                                       | Tujuh menit?                                                             | Transfer  |

|    |                           |                                                                                               |                                                                                                      |           |
|----|---------------------------|-----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|-----------|
| 24 | 00:06:10;07 - 00:06:13;19 | That's crazy, man. That's ridiculous. How do you do it?                                       | Itu gila. Konyol. Bagaimana kau melakukannya?                                                        | Transfer  |
| 25 | 00:06:14;23 - 00:06:15;28 | I just like being in water.                                                                   | Aku senang berada di air.                                                                            | Transfer  |
| 26 | 00:06:17;25 - 00:06:20;09 | It's the one place I can think.                                                               | Satu-satunya tempat yang ku bisa pikirkan.                                                           | Transfer  |
| 27 | 00:06:33;29 - 00:06:34;28 | I wish I could spend all day underwater instead of this place.                                | Seandainya aku bisa seharian di bawah air dari pada di tempat ini                                    | Deletion  |
| 28 | 00:06:35;04 - 00:06:38;15 | Right. It's like high school without the musical.                                             | Benar. Seperti SMA tanpa acara musikal                                                               | Transfer  |
| 29 | 00:06:39;23 - 00:06:42;23 | Every day it's the same thing. Look at this.                                                  | Setiap hari sama saja. Lihatlah ini.                                                                 | Transfer  |
| 30 | 00:06:49;03 - 00:06:54;15 | Good morning. I'm Mrs. Dodds, your substitute English teacher.                                | Selamat pagi. Aku Ny. Dodds, guru Inggris pengganti.                                                 | Transfer  |
| 31 | 00:06:55;12 - 00:07:01;16 | Would someone please explain what Shakespeare was trying to convey in this line from Othello? | Apa ada yang bisa menjelaskan apa yang ingin disampaikan Shakespeare dalam kalimat ini dari Othello? | Transfer  |
| 32 | 00:07:04;02 - 00:07:04;21 | Percy Jackson                                                                                 | Percy Jackson                                                                                        | Imitation |
| 33 | 00:07:10;12 - 00:07:11;04 | Well?                                                                                         | Bagaimana?                                                                                           | Expansion |
| 34 | 00:07:20;25 - 00:07:22;03 | I'm sorry, I don't know.                                                                      | Maaf, aku tak tahu.                                                                                  | Transfer  |
| 35 | 00:07:23;25 - 00:07:24;00 | Anybody else?                                                                                 | Yang lain?                                                                                           | Transfer  |
| 36 | 00:07:44;12 - 00:07:46;27 | Hey, Mom, I'm home!                                                                           | Bu, aku sudah pulang!                                                                                | Transfer  |

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| 37 | 00:07:47;27 - 00:07:48;28 | I'm up here, honey!                                                 | Ibu di atas, sayang!                               | Transfer     |
| 38 | 00:07:51;04 - 00:07:52;13 | Hi./ Hey, Mom.                                                      | Hai./Hei, Bu.                                      | Transfer     |
| 39 | 00:07:53;17 - 00:07:54;05 | How was school today?                                               | Bagaimana sekolahmu hari ini?                      | Transfer     |
| 40 | 00:07:54;29 - 00:07:55;00 | The usual.                                                          | Seperti biasa                                      | Paraphrase   |
| 41 | 00:07:59;08 - 00:08:00;06 | I think this dyslexia thing is getting worse.                       | Kurasa disleksia ini memburuk.                     | Condensation |
| 42 | 00:08:01;14 - 00:08:02;04 | Why do you think that?                                              | Kenapa kau berpikir begitu?                        | Transfer     |
| 43 | 00:08:04;28 - 00:08:07;19 | I don't know. Maybe it's the ADHD.                                  | Entahlah. Mungkin karena GPPH.                     | Condensation |
| 44 | 00:08:08;24 - 00:08:11;28 | You know, I thought this school was supposed to make things better. | Kukira sekolah ini seharusnya memperbaiki keadaan. | Deletion     |
| 45 | 00:08:13;18 - 00:08:15;00 | Percy, I know how hard this is for you.                             | Percy, aku tahu betapa sulitnya ini bagimu.        | Transfer     |
| 46 | 00:08:17;04 - 00:08:17;21 | But someday it'll all make sense.                                   | Tapi suatu hari semua akan masuk akal.             | Transfer     |
| 47 | 00:08:18;03 - 00:08:20;28 | <i>Really? When?</i>                                                | Benarkah? When?                                    | Transfer     |
| 48 | 00:08:23;00 - 00:08:24;25 | Tonight? Tomorrow? When?                                            | Malam ini? Besok? Kapan?                           | Transfer     |
| 49 | 00:08:26;01 - 00:08:27;03 | Woman!                                                              | Perempuan!                                         | Transfer     |
| 50 | 00:08:28;16 - 00:08:29;04 | Hi, Gabe.                                                           | Hai, Gabe.                                         | Imitation    |

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| 51 | 00:08:30;22 - 00:08:31;20 | Where's my beer?                                                             | Di mana birku?                                                | Transfer     |
| 52 | 00:08:32;25 - 00:08:33;06 | It's in the fridge.                                                          | Di kulkas.                                                    | Transfer     |
| 53 | 00:08:34;08 - 00:08:38;25 | So, what, it's supposed to magically float from the icebox and into my hand? | Jadi, apa bir itu akan terbang dari kulkas ke tanganku?       | Condensation |
| 54 | 00:08:40;04 - 00:08:41;09 | Hustle.                                                                      | Cepat.                                                        | Expansion    |
| 55 | 00:08:43;19 - 00:08:44;28 | Come on, man. You have to do that right here?                                | Ayolah. Kau harus lakukan itu di sini?                        | Paraphrase   |
| 56 | 00:08:45;18 - 00:08:47;01 | It's disgusting. We're in a kitchen.                                         | Menjijikkan. Kita ada di dapur.                               | Transfer     |
| 57 | 00:08:50;23 - 00:08:52;27 | Yeah, real charmer you got there. Really.                                    | Ya, Ibu sangat baik sekali. Sungguh.                          | Paraphrase   |
| 58 | 00:08:53;28 - 00:08:55;08 | Show some respect, all right? That's my mom right there.                     | Tunjukkan hormat, oke? Itu ibuku di sana.                     | Transfer     |
| 59 | 00:09:04;22 - 00:09:05;08 | This is my house.                                                            | Ini rumahku.                                                  | Transfer     |
| 60 | 00:09:06;08 - 00:09:08;27 | You show some respect.                                                       | Kau yang tunjukkan rasa hormatmu.                             | Transfer     |
| 61 | 00:09:10;22 - 00:09:11;22 | Come on.                                                                     | Yang benar saja.                                              | Expansion    |
| 62 | 00:09:16;12 - 00:09:17;24 | Why do you stay with that pig? He smells like a sewer.                       | Kenapa kau tetap dengan babi itu? Baunya seperti selokan.     | Expansion    |
| 63 | 00:09:19;14 - 00:09:20;10 | He sleeps till noon every day and he can't even hold a job.                  | Dia tidur sampai siang tiap hari dan tak bisa jaga pekerjaan. | Expansion    |

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| 64 | 00:09:20;28 - 00:09:24;06 | Why do you stay with him?                                                         | Kenapa kau tetap bersamanya?                                            | Transfer     |
| 65 | 00:09:27;20 - 00:09:28;09 | He's been good to us, Percy, in ways you don't understand.                        | Dia baik hati kepada kita, Percy, dengan cara yang tak kaupahami.       | Transfer     |
| 66 | 00:09:30;13 - 00:09:32;22 | You're right. I don't understand. I don't get it.                                 | Kau benar. Aku tak paham sama sekali.                                   | Condensation |
| 67 | 00:10:00;10 - 00:10:08;14 | Be prepared. Everything is about to change, Percy. Everything is about to change. | Bersiaplah. Segalanya akan berubah, Percy. Segalanya akan berubah.      | Transfer     |
| 68 | 00:10:20;28 - 00:10:21;19 | There are 12 Olympian gods.                                                       | Ada 12 dewa Olympus.                                                    | Imitation    |
| 69 | 00:10:22;19 - 00:10:25;21 | The big three are the brothers Zeus, Poseidon and Hades.                          | Tiga dewa bersaudara terbesar adalah Zeus, Poseidon dan Hades.          | Imitation    |
| 70 | 00:10:27;19 - 00:10:31;05 | They attained power by overthrowing their father, Kronos,                         | Mereka mencapai kekuatan dengan menjatuhkan takhta ayah mereka, Kronos, | Expansion    |
| 71 | 00:10:31;08 - 00:10:34;12 | chopping him into little pieces.                                                  | menghancurkannya menjadi berkeping-keping                               | Expansion    |
| 72 | 00:10:38;19 - 00:10:40;23 | The three gods have been rivals ever since,                                       | Ketiga dewa ini bersaing sejak saat itu,                                | Transfer     |
| 73 | 00:10:40;23 - 00:10:44;15 | always arguing, always threatening war.                                           | Selalu bertengkar, selalu mengancam perang.                             | Paraphrase   |
| 74 | 00:10:45;15 - 00:10:49;16 | On several occasions, they would come down to Earth and...                        | Pada beberapa kesempatan, mereka turun ke Bumi dan...                   | Transfer     |
| 75 | 00:10:51;00 - 00:10:52;10 | How shall I put this?                                                             | Bagaimana aku menyebutkannya?                                           | Transfer     |

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| 76 | 00:10:52;27 - 00:10:53;26 | - Hook up?                                                     | Bercinta?                                                         | Expansion    |
| 77 | 00:10:55;01 - 00:10:56;17 | They would hook up with mortals.                               | Mereka bercinta dengan manusia.                                   | Expansion    |
| 78 | 00:10:58;02 - 00:11:02;28 | The children of these unions were half god, half human.        | Anak-anak dari hubungan ini jadi setengah dewa, setengah manusia. | Transfer     |
| 79 | 00:11:04;06 - 00:11:05;20 | Can anyone tell me what they were called?                      | Ada yang bisa memberi tahu apa nama mereka?                       | Transfer     |
| 80 | 00:11:06;27 - 00:11:07;11 | Percy? Percy.                                                  | Percy? Percy.                                                     | Imitation    |
| 81 | 00:11:11;00 - 00:11:13;07 | I'm sorry. What? What, Mr. Brunner?                            | Maaf. Apa, Tn. Brunner?                                           | Condensation |
| 82 | 00:11:16;07 - 00:11:20;19 | What is the proper name of the offspring of a human and a god? | Apa nama keturunan manusia dan dewa?                              | Condensation |
| 83 | 00:11:22;28 - 00:11:23;20 | - Demigod.                                                     | Demigod (manusia setengah dewa)                                   | Imitation    |
| 84 | 00:11:24;22 - 00:11:24;11 | - Exactly.                                                     | Benar.                                                            | Transfer     |
| 85 | 00:11:26;19 - 00:11:28;15 | And many became great heroes,                                  | Dan banyak yang menjadi pahlawan hebat,                           | Transfer     |
| 86 | 00:11:29;00 - 00:11:30;26 | like Hercules and Achilles.                                    | seperti Herkules dan Achilles.                                    | Imitation    |
| 87 | 00:11:32;26 - 00:11:34;05 | Can you name another?                                          | Bisa menyebutkan yang lain?                                       | Transfer     |
| 88 | 00:11:38;18 - 00:11:39;14 | I'll give you a hint.                                          | Aku akan beri petunjuk.                                           | Transfer     |
| 89 | 00:11:41;06 - 00:11:42;28 | You have something in common.                                  | Kau punya sesuatu yang sama dengannya.                            | Transfer     |

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| 90  | 00:11:56;17 - 00:11:58;09 | Perseus?                                                                     | Perseus?                                                                                           | Imitation  |
| 91  | 00:12:00;25 - 00:12:01;19 | Correct.                                                                     | Benar.                                                                                             | Transfer   |
| 92  | 00:12:05;24 - 00:12:09;06 | Now, over here, we have a depiction of Hercules defeating the Nemean lion.   | Di sini ada lukisan Herkules sedang mengalahkan singa Nemea                                        | Paraphrase |
| 93  | 00:12:10;16 - 00:12:16;20 | Hercules killed the beast with his bare hands and took the skin as a trophy. | Herkules membunuh hewan itu dengan tangan kosongnya dan mengambil kulitnya sebagai kenang-kenangan | Expansion  |
| 94  | 00:12:17;02 - 00:12:17;18 | Percy?                                                                       | Percy?                                                                                             | Imitation  |
| 95  | 00:12:20;23 - 00:12:21;10 | Yes, Mrs. Dodds?                                                             | Ya, Ny. Dodds?                                                                                     | Imitation  |
| 96  | 00:12:21;28 - 00:12:22;22 | We need to talk.                                                             | Kita harus bicara.                                                                                 | Transfer   |
| 97  | 00:12:23;27 - 00:12:24;07 | Okay.                                                                        | Baiklah.                                                                                           | Transfer   |
| 98  | 00:12:25;07 - 00:12:28;04 | The next 11 labors would become increasingly difficult.                      | 11 tugas berikutnya makin lama akan makin sulit.                                                   | Expansion  |
| 99  | 00:12:29;07 - 00:12:31;01 | It would take Hercules three months...                                       | Herkules butuh waktu tiga bulan...                                                                 | Imitation  |
| 100 | 00:12:41;06 - 00:12:43;10 | So, did I do something wrong?                                                | Jadi, Apa aku melakukan kesalahan?                                                                 | Transfer   |
| 101 | 00:12:44;21 - 00:12:49;15 | Mrs. Dodds? Hello?                                                           | Ny. Dodds? Halo?                                                                                   | Imitation  |
| 102 | 00:12:50;17 - 00:12:51;28 | Where is it?                                                                 | Di mana itu?                                                                                       | Transfer   |

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| 103 | 00:12:51;25 - 00:12:55;04 | Hey! Hey. How did you get up there?                 | Hei! Hei! Bagaimana kau bisa tiba di atas sana?                        | Paraphrase |
| 104 | 00:13:05;21 - 00:13:06;27 | You stole the lightning bolt!                       | Kau mencuri petir itu!                                                 | Transfer   |
| 105 | 00:13:07;19 - 00:13:08;04 | - I don't know what you're talking about!           | ku tak tahu apa maksudmu!                                              | Paraphrase |
| 106 | 00:13:09;04 - 00:13:09;07 | Give it to me!                                      | Berikan kepadaku!                                                      | Transfer   |
| 107 | 00:13:12;06 - 00:13:14;10 | Give it to me! Now!                                 | Berikan kepadaku! Sekarang!                                            | Transfer   |
| 108 | 00:13:15;27 - 00:13:17;11 | Or I will bite your heart out!                      | Atau aku akan mengeluarkan jantungmu!                                  | Expansion  |
| 109 | 00:13:18;06 - 00:13:18;27 | Percy!                                              | Percy!                                                                 | Imitation  |
| 110 | 00:13:20;27 - 00:13:21;01 | - Release him!                                      | Lepaskan dia!                                                          | Transfer   |
| 111 | 00:13:22;01 - 00:13:22;29 | - You!                                              | Kau!                                                                   | Transfer   |
| 112 | 00:13:23;19 - 00:13:27;05 | Release him or I swear I'll tear you to pieces!     | Lepaskan dia atau aku bersumpah akan menghancurkanmu berkeping-keping! | Transfer   |
| 113 | 00:13:40;03 - 00:13:42;15 | I'm going crazy! I should be on medication.         | Aku akan jadi gila! Aku harus minum obat.                              | Expansion  |
| 114 | 00:13:43;13 - 00:13:44;21 | Percy, calm down, okay? Everything's gonna be okay! | Percy, tenanglah, ya? Semua akan baik-baik saja!                       | Transfer   |
| 115 | 00:13:45;08 - 00:13:48;29 | Oh, God, wait! Did that really just happen?         | Oh, astaga,, tunggu! Apa itu sungguh baru terjadi?                     | Expansion  |
| 116 | 00:13:49;00 - 00:13:50;02 | She just turned into that thing?                    | Dia berubah jadi makhluk itu?                                          | Expansion  |

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| 117 | 00:13:51;15 - 00:13:55;17 | A Fury concealed in our school. I should have known.                                | Fury bersembunyi di sekolah kita. Aku seharusnya tahu.                               | Transfer     |
| 118 | 00:13:56;13 - 00:13:57;00 | Wait, a Fury? What's a Fury?                                                        | Tunggu, Fury? Apa itu Fury?                                                          | Transfer     |
| 119 | 00:13:57;00 - 00:14:00;17 | And why did you say you could tear her to pieces?                                   | Dan kenapa Bapak bilang akan menghancurkannya a berkeping-keping?                    | Expansion    |
| 120 | 00:14:01;00 - 00:14:03;11 | - What did she want from you?                                                       | Dia ingin apa darimu?                                                                | Transfer     |
| 121 | 00:14:03;28 - 00:14:09;12 | She said something about me stealing a lightning bolt.                              | Dia katakan sesuatu mengenai tongkat petir yang kukuri                               | Transfer     |
| 122 | 00:14:11;01 - 00:14:13;20 | They found him.                                                                     | Mereka menemukannya.                                                                 | Transfer     |
| 123 | 00:14:15;00 - 00:14:16;13 | - He's in danger.                                                                   | Dia terancam bahaya.                                                                 | Transfer     |
| 124 | 00:14:17;13 - 00:14:17;28 | - Who found me?                                                                     | Siapa yang menemukanku?                                                              | Transfer     |
| 125 | 00:14:18;22 - 00:14:19;00 | He's no longer secure here.                                                         | Dia tak aman lagi disini.                                                            | Transfer     |
| 126 | 00:14:19;10 - 00:14:20;13 | - Where should we move him?                                                         | Kemana kita harus membawanya?                                                        | Expansion    |
| 127 | 00:14:21;20 - 00:14:22;24 | We have no choice. The Camp.                                                        | Kita tak punya pilihan. Perkemahan.                                                  | Transfer     |
| 128 | 00:14:23;25 - 00:14:24;21 | What camp? Look, I'm standing right here.                                           | Perkemahan apa? Aku di sini.                                                         | Condensation |
| 129 | 00:14:25;18 - 00:14:28;29 | If they think he's the thief, there's nowhere safe on heaven and Earth for him now. | Jika dia dikira jadi pencurinya, tak ada tempat aman di surga maupun di Bumi baginya | Transfer     |

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| 130 | 00:14:29;02 - 00:14:31;21 | Percy, take this to defend yourself.                                            | Percy, ambil ini untuk melindungi dirimu.                                                        | Transfer     |
| 131 | 00:14:32;25 - 00:14:40;09 | It's a powerful weapon. Guard it well. Only use it in times of severe distress. | Ini senjata yang kuat. Jagalah baik-baik. Gunakanlah hanya bila kau benar-benar terancam bahaya. | Transfer     |
| 132 | 00:14:42;24 - 00:14:43;24 | This is a pen. This is a pen!                                                   | Ini pena! Ini pena!                                                                              | Transfer     |
| 133 | 00:14:45;00 - 00:14:47;19 | Take him to his mother, and don't let him out of your sight.                    | Bawa dia menemui ibunya, dan terus awasi dia.                                                    | Condensation |
| 134 | 00:14:48;12 - 00:14:50;04 | Okay. Percy, come on. Come on, man.                                             | Baik. Percy, ayo. Ayo! Cepat!                                                                    | Transfer     |
| 135 | 00:14:51;07 - 00:14:51;14 | Are you guys crazy? Let's go!                                                   | Apa kalian gila?/Ayo pergi!                                                                      | Transfer     |
| 136 | 00:14:52;02 - 00:14:52;28 | This is a pen, man.                                                             | Ini pena.                                                                                        | Condensation |
| 137 | 00:14:53;04 - 00:14:55;14 | What do you want me to do with this? Come on!                                   | Aku harus lakukan apa dengan ini?/Cepat!                                                         | Transfer     |
| 138 | 00:14:56;12 - 00:14:58;03 | - Look, man, what's going on?                                                   | Dengar, ada apa ini?                                                                             | Condensation |
| 139 | 00:14:59;03 - 00:15:02;28 | Look, don't trust anyone, okay? Don't look at anybody, just keep walking!       | Dengar, jangan percaya siapa pun, oke? Jangan lihat siapa pun, teruslah berjalan!                | Transfer     |
| 140 | 00:15:03;28 - 0:15:05;11  | Why did Mr. Brunner ask you to watch me?                                        | Kenapa Tn. Brunner minta kau untuk mengawasiku?                                                  | Imitation    |
| 141 | 00:15:05;25 - 00:15:06;21 | - Because I'm your protector.                                                   | Sebab aku pelindungmu.                                                                           | Transfer     |

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| 142 | 00:15:06;21 - 00:15:08;28 | Wait, wait, wait. Hold on. My protector? Are you kidding?                   | Tunggu. Sebentar. Pelindungku? Kau bercanda?                                 | Condensation |
| 143 | 00:15:09;10 - 00:15:12;21 | What, you think because I'm like this, I'm not capable of keeping you safe? | Kau kira karena aku begini, aku tak mampu menjagamu?                         | Paraphrase   |
| 144 | 00:15:13;18 - 00:15:15;29 | Maybe you're not seeing what I'm seeing. You have crutches!                 | Mungkin kau tak melihat yang kulihat. Kau memakai tongkat!                   | Transfer     |
| 145 | 00:15:16;29 - 00:15:17;25 | Look, I would give my life to secure your well-being.                       | Dengar, aku akan korbakan nyawaku demi keselamatanmu.                        | Paraphrase   |
| 146 | 00:15:18;00 - 00:15:19;05 | What are you talking about? What's going on?                                | Apa maksudmu? Apa yang terjadi?                                              | Paraphrase   |
| 147 | 00:15:20;05 - 00:15:23;12 | We got to warn your mom. Come on, Perce.                                    | Kita harus peringatkan ibumu. Ayo, Perce. Ayo!                               | Transfer     |
| 148 | 00:15:26;04 - 00:15:28;00 | Sally! More beer! / Mom!                                                    | Sally! Bir lagi! / Ibu!                                                      | Imitation    |
| 149 | 00:15:29;05 - 00:15:31;04 | Hey, Mom. Mom! Mom! Look, we gotta talk, okay?                              | Hei, Bu! Kita harus bicara, oke?                                             | Condensation |
| 150 | 00:15:32;09 - 00:15:35;20 | Hey! Can't you see she's servicing me and my friends?                       | Hei! Apa kau tak bisa lihat dia melayani aku dan temanku?                    | Transfer     |
| 151 | 00:15:36;14 - 00:15:39;24 | Hey. Hey! Don't talk about my mom like that, you bald-headed freak.         | Hei! Jangan bicara tentang ibuku seperti itu, dasar orang aneh kepala botak. | Transfer     |
| 152 | 00:15:40;01 - 00:15:42;10 | No, Gabe! Gabe! Calm down!                                                  | Tidak, Gabe! Tenanglah!                                                      | Transfer     |
| 153 | 00:15:47;29 - 00:15:48;11 | Hey, nice one.                                                              | Hei, aksi yang bagus.                                                        | Paraphrase   |

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| 154 | 00:15:49;08 - 00:15:50;03 | - Like I said, I'm your protector.                                          | Seperti kataku, aku pelindungmu.                                               | Transfer            |
| 155 | 00:15:50;03 - 00:15:50;28 | Y eah.                                                                      | Ya.                                                                            | Transfer            |
| 156 | 00:15:52;13 - 00:15:56;28 | Sally, Percy has to leave now. Like, right now.                             | Sally, Percy harus pergi sekarang. Sekarang juga.                              | Paraphrase          |
| 157 | 00:15:57;11 - 00:15:57;29 | Okay.                                                                       | Baik                                                                           | Transfer            |
| 158 | 00:16:03;16 - 00:16:07;11 | Look, what is happening? Okay, I swear, I didn't steal anything!            | Baik. Apa yang terjadi? Oke, Sumpah, aku tak mencuri apa pun!                  | Transfer            |
| 159 | 00:16:08;11 - 00:16:10;12 | Honey, I believe you. I believe you.                                        | Sayang, Ibu percaya kepadamu.                                                  | Condensation        |
| 160 | 00:16:12;07 - 00:16:13;03 | Where are you taking me? What is this camp?                                 | Kau membawaku ke mana? Perkemahan apa ini?                                     | Transfer            |
| 161 | 00:16:14;29 - 00:16:17;00 | It's a camp for really special people, like you.                            | Perkemahan untuk orang istimewa, sepertimu.                                    | Transfer            |
| 162 | 00:16:17;28 - 00:16:21;18 | "Special people"? What, am I crazy or something?                            | Orang istimewa? Apa aku gila?                                                  | Deletion            |
| 163 | 00:16:22;14 - 00:16:23;14 | - No, honey, no.                                                            | Tidak, sayang.                                                                 | Transfer            |
| 164 | 00:16:24;15 - 00:16:25;25 | Percy, this is about your father.                                           | Percy, ini tentang ayahmu.                                                     | Transfer            |
| 165 | 00:16:31;14 - 00:16:34;06 | I was just out of school and working at the Jersey shore when we first met. | Aku baru lulus sekolah dan bekerja di pantai Jersey saat kami pertama bertemu. | Expansion           |
| 166 | 00:16:36;21 - 00:16:41;05 | Your father was unlike any guy I'd ever seen. He was just dazzling.         | Ayahmu tak seperti pria lain yang kutemui. Dia sangat mengagumkan.             | Expansion, transfer |

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|-----|---------------------------|--------------------------------------------------------------------|-------------------------------------------------------------------|-------------------------|
| 167 | 00:16:42;26 - 00:16:43;00 | They're always dazzling.                                           | Mereka selalu mengagumkan.                                        | Expansion,transf<br>efr |
| 168 | 00:16:44;00 - 00:16:46;17 | We were really in love, Percy.                                     | Kami saling jatuh cinta, Percy.                                   | Paraphrase              |
| 169 | 00:16:48;25 - 00:16:50;17 | And then you came along, and then it was just perfect.             | Lalu kau lahir, dan situasi jadi sempurna.                        | Expansion,transf<br>efr |
| 170 | 00:16:51;17 - 00:16:53;12 | But he had to leave.                                               | Tapi dia harus pergi.                                             | Transfer                |
| 171 | 00:16:54;10 - 00:16:56;19 | So he did abandon us.                                              | Jadi dia memang meninggalkan kita.                                | Transfer                |
| 172 | 00:16:58;00 - 00:17:00;19 | No, honey, he was forced to. He loved you.                         | Tidak, sayang, dia terpaksa. Dia menyayangimu.                    | Transfer                |
| 173 | 00:17:01;11 - 00:17:05;08 | Leaving you, it was probably the most difficult thing he ever did. | Meninggalkanmu, mungkin hal tersulit yang pernah dia lakukan.     | Transfer                |
| 174 | 00:17:17;05 - 00:17:18;01 | Why did he have to go?                                             | Kenapa dia harus pergi?                                           | Transfer                |
| 175 | 00:17:19;01 - 00:17:19;28 | - Because he's...                                                  | Sebab dia...                                                      | Transfer                |
| 176 | 00:17:20;03 - 00:17:21;26 | Sally, watch out!                                                  | Sally, awas!                                                      | Expansion,<br>imitation |
| 177 | 00:17:23;26 - 00:17:24;00 | Mom! Go straight!                                                  | Bu! Lurus!                                                        | Transfer                |
| 178 | 00:17:32;19 - 00:17:33;23 | Percy? / Mom, you all right?                                       | Percy?/Ibu, kau tak apa-apa?                                      | Transfer,<br>imitation  |
| 179 | 00:17:34;07 - 00:17:35;28 | Yeah, yeah. / Grover, you all right?                               | Ya./ Grover, kau tak apa-apa?                                     | Transfer,<br>imitation  |
| 180 | 00:17:38;02 - 00:17:40;16 | Is it me or is it raining cows?                                    | Apa penglihatanku saja atau tadi memang sapi itu jatuh dari atas? | Expansion               |

|     |                              |                                                                 |                                                          |                                         |
|-----|------------------------------|-----------------------------------------------------------------|----------------------------------------------------------|-----------------------------------------|
| 181 | 00:17:45;15 -<br>00:17:46;03 | What is that?                                                   | Apa itu?                                                 | Transfer                                |
| 182 | 00:17:48;27 -<br>00:17:50;03 | Get out! Come on!<br>Come on!                                   | Keluar! Ayo!                                             | Transfer                                |
| 183 | 00:17:51;13 -<br>00:17:52;23 | Why are you taking<br>your pants off?<br>What are you<br>doing? | Kenapa kau<br>melepaskan<br>celanamu? Sedang<br>apa kau? | Transfer                                |
| 184 | 00:17:53;29 -<br>00:17:54;13 | My job!                                                         | Tugasku!                                                 | Transfer                                |
| 185 | 00:17:55;13 -<br>00:17:56;13 | - You're half<br>donkey?                                        | Kau setengah<br>keledai?                                 | Transfer                                |
| 186 | 00:17:56;28 -<br>00:17:57;11 | - I'm half goat.                                                | Aku separuh<br>kambing.                                  | Transfer                                |
| 187 | 00:18:04;06 -<br>00:18:05;15 | Go, Grover! Guys,<br>watch out, there's<br>glass!               | Cepat, Grover!<br>Awat, ada kaca!                        | Condensation,<br>imitation,<br>transfer |
| 188 | 00:18:07;19 -<br>00:18:10;19 | Come on, get out of<br>the car! That thing's<br>getting closer! | Ayo, keluar dari<br>mobil! Makhlu<br>itu mendekat!       | Expansion,transf<br>er                  |
| 189 | 00:18:11;12 -<br>00:18:11;28 | - You don't even<br>need these.                                 | Kau tak butuh<br>tongkat ini.                            | Expansion                               |
| 190 | 00:18:12;00 -<br>00:18:12;26 | - Look, man, those<br>are just for show.                        | Itu hanya untuk<br>penampilan.                           | Deletion                                |
| 191 | 00:18:14;10 -<br>00:18:17;18 | Follow me!                                                      | Ikuti aku!                                               | Transfer                                |
| 192 | 00:18:20;12 -<br>00:18:26;12 | This way, guys!<br>This way!                                    | Lewat sini! Ayo!<br>Cepat, lari!                         | Transfer                                |
| 193 | 00:18:40;23 -<br>00:18:41;23 | Come on! Come on!<br>Come on, run! Run!                         | Cepat!                                                   | Transfer                                |
| 194 | 00:18:46;26 -<br>00:18:47;26 | We're here!                                                     | Kita sampai!                                             | Expansion                               |
| 195 | 00:18:59;24 -<br>00:19:00;29 | - Mom! What are<br>you doing?                                   | Ibu! Sedang apa<br>kau?                                  | Transfer                                |

|     |                           |                                                   |                                              |                     |
|-----|---------------------------|---------------------------------------------------|----------------------------------------------|---------------------|
| 196 | 00:19:01;02 - 00:19:01;28 | - This is as far as I can go.                     | Aku cuma bisa sampai sejauh ini.             | Transfer            |
| 197 | 00:19:02;11 - 00:19:05;12 | Come on! / I can't go through! I'm not like you!  | Ayo!/Aku tak bisa lewat! Aku tak sepertimu!  | Transfer            |
| 198 | 00:19:06;19 - 00:19:08;07 | Look, I'm not leaving without you. / You have to! | Aku takkan meninggalkan Ibu./Kau harus!      | Condensation        |
| 199 | 00:19:09;03 - 00:19:09;28 | You're meant to!                                  | Itu takdirmu!                                | Expansion           |
| 200 | 00:19:17;05 - 00:19:18;00 | Put my mother down!                               | Turunkan ibuku!                              | Transfer            |
| 201 | 00:19:19;09 - 00:19:22;26 | Percy, go! You're safe inside the gate!           | Percy, pergilah! Kau aman di dalam gerbang!  | Transfer            |
| 202 | 00:19:23;11 - 00:19:24;04 | What can I do? Listen, use the pen!               | Apa yang bisa ku lakukan?/ Gunakan penanya!  | Expansion, Transfer |
| 203 | 00:19:25;04 - 00:19:27;03 | What? Use Brunner's pen and click it!             | Apa? Gunakan pena Brunner dan tekan!         | Transfer, Imitation |
| 204 | 00:19:50;20 - 00:19:52;20 | Perce, are you okay?                              | Perce, kau tak apa-apa?                      | Transfer            |
| 205 | 00:20:04;08 - 00:20:05;28 | Percy, behind you!                                | Percy, di belakangmu!                        | Transfer            |
| 206 | 00:20:21;03 - 00:20:21;28 | Perce, you okay? I'm not feeling...               | Perce, kau tak apa-apa?/ Aku merasa tidak... | Transfer            |
| 207 | 00:20:22;00 - 00:20:23;00 | Percy!                                            | Percy!                                       | Imitation           |