# TRANSLATION TECHNIQUES USED IN INDONESIAN SUBTITLE TEXT OF *"FINDING NEMO"* MOVIE

**THESIS**

Presented in partial fulfillment of the requirements for the completion of Strata 1
Program of the English language Department specialized in Translation

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# PAGE OF APPROVAL

This thesis has been approved by the 1st advisor and 2nd advisor, strata 1 study Program of English language, Faculty of Humanities Dian Nuswantoro University on August, 2012.

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## STATEMENT OF ORIGINALITY

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Opinions or findings of others are cited with respect to ethical standard.

Semarang, 30 August, 2012

Meivita Ika Puspita

# MOTTO

It is not because things are difficult that we not dare; it is because we do not dare that they are difficult.

–Seneca

Start every day off with a smile and get it over with.

-W C Fields

Nobody in the game of football should be called a genius. A genius is somebody like Norman Einstein.

–Joe Theisman

# DEDICATION

This thesis is dedicated to:

- Allah SWT,

- My beloved parents,

- My brother,

- My beloved man,

- All my family,

- All my dearest friends.

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11. The last but not least, everyone who has helped me during the writing of this thesis. Thank you very much.

Eventually, I realize that due to my limited ability this thesis is far being perfect, therefore I welcome any suggestions, comments, and criticism.

Semarang, 30 August, 2012

Meivita Ika Puspita

# TABLE OF CONTENTS

# LIST OF TABLES

# LIST OF FIGURES

# LIST OF APPENDIX

# ABSTRACT

The thesis is entitled *Translation Techniques Used in Subtitle Text of Finding Nemo Movie.* This study directs to find the translation techniques that the translator used to analyze in translating utterances in subtitle text.

The researcher used a descriptive qualitative method to describe the translation techniques used in subtitle text of *Finding Nemo* movie. The technique of collecting data are searching the script from the internet, downloading the script from the internet, segmenting the utterances produced by the characters. And the analyzing the data, the framework proposed by Molina and Albir (2002:509) was applied. The steps are reading the transcript and subtitle of the movie, identifying the translation techniques used in the movie subtitle, analyzing the utterances into the translation techniques in the movie subtitle, and drawing conclusion.

Based on the analysis, the researcher found 610 utterances that contain 10 techniques. They are 100 (16,39%) data using borrowing; 19 (3,11%) data using calque; 7 (1,15) data using compensation; 13 (2,13%) data using discursive creation; 11 (1,80%) data using established equivalence; 3 (0,5%) data using linguistic compression; 408 (66,89%) data using literal translation; 3 (0,5%) data using modulation; 24 (3,93%) data using reduction; and 21 (3,44%) data using substitution.

The researcher finds the mostly used translation technique is literal translation. This technique tries to translate a word or expression word for word, whereas the modulation and linguistic compression are rarely used because not all sentences can be translated by this technique.

**Keywords:** descriptive qualitative, *"Finding Nemo"* movie, translation techniques, translation

# CHAPTER I

# INTRODUCTION

## 1.1    Background of the Study

Communication is an activity which has a purpose to communicate to other people. Communication refers to the act by one person or more who sends and receives a message. It usually occurs in a certain context and there is a chance to show the feedback. Even though there are systematic and dynamic processes in which meanings of human conversation uses symbol, gesture, speech, it also needs an explicit and implicit message in it. The researcher concludes that language and communication are connected through the previous statement.

By a language, we can express and deliver our thought to other people. And also another people will understand what we try to say, whether in written or spoken form, formal or informal situation. According to Oxford dictionary (2003:240) "language is a system of communication in speech and writing used by people of a particular country". As an international language, English can be used to communicate with people from other countries and also used as an instrument of utilizing modern science and technology. Therefore, English becomes one of the important aspects and should be well mastered to transfer a message. Transferring a message from Source Language (SL) to Target Language (TL) is called translation.

Translation typically has been used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is

to reproduce various kinds of texts –including religious, literary, scientific, and philosophical texts- in another language and thus making them available to wider readers. In other words, translation is really a language activity to produce the same meaning of sentences or text in other language. The activity goes through the process in which the translator has to see events first, the concepts or ideas, the SL to reachthe event in the TL, which is the result in translation.

According to Newmark (1981:7) "translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language". There are two problems which can be deliberated about Newmark's definition. The first, Newmark looks a translation connected with written text. There is a possibility to distinguish with "interpretation" in verbal translation. And the second, Newmark's definition does not use the equivalent or comparison term, but he uses the same term as another language.

Another definition is stated by Susan Basnett (1988:5) "what is generally understood as translation involves the rendering of a source language (SL) text into the target language (TL)", so as to ensure that:

1.    the surface meaning of both language will be approximately similar, and

2.    the structure of source language will be seriously distorted.

Translation is a transfer process which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the SL, that is why translation techniques is needed to translate SL to TL.

According to Molina and Albir (2002:509-511), translation techniques has been divided into 18 forms; they are *adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, variation.*

According to the statement above, the researcher correlates this with her research about the translation techniques in subtitle text of "Finding Nemo" movie. The researcher would like to use it because film is a popular media. Along with the technology progress, film has better sound, more colorful and entertaining. Film has become easier to get, cheaper but high in quality. Now film grows to be people's need. People need something to refresh their mind after doing many routine activities or even only to entertain them. Many films are written in English, therefore the film producers must transfer English to certain target language, in this case Indonesian language. As Luyken *et al*. (in Mulyono 2007: 4) say that:

> Where … a play, film or series attempts to portray life in particular country, the language of that country is an essential part of that culture experience and it should be preserved: in such case, subtitling might be the most appropriate form of language transfer.

The process of making subtitle text is related to the translation process, which interprets the actors and re – writes the result of interpreting the actors' utterance. Subtitles are textual versions of dialog in films and television programs, and are usually displayed at the bottom of the screen. Sometimes the subtitle of film could not be understood because some subtitles are not easy to catch meaning. It means that the subtitler doesn't do subtitling with the right way since

so many aspects should be thought about.

From that problem, technique of translation can be used to ease the viewer in subtitling. *Finding Nemo* is the title of the movie that the researcher wants to discuss in this research. This movie teaches how to convert the message as simple as possible, since the main character runs away from his father because of the misunderstanding of his father's advice. This movie has so many aspects which is proper to be researched based on the view of translation technique. Like so many terms occur in this movie, technique of translation is involved in many ways as well.

This movie can be consumed by children since the movie is simple and funny. In other word, it can be said that translation and this movie have same correlation to convey the message in different manner. From the character of this movie, the researcher decides to take this movie to be researched.

## 1.2    Statement of the Problem

Based on the background of the case above, the researcher expresses the statements of the problem as follows: "What techniques of translation are used in Indonesian subtitle text of "Finding Nemo" movie?"

## 1.3 Scope of the Study

In this study, the object of the research is limited on analyzing the translation techniques in the Indonesian subtitle text. The researcher is focused on the translation techniques used in subtitle text Finding Nemo movie belong to

Molina and Albir (2002:509)

**1.4 Objective of the Study**

The objective of the study is to find out the translation techniques used in the target language text in subtitle text of "Finding Nemo".

**1.5 Significance of the Study**

This study is hopefully able to give contribution in language learning, concerning on translation program as they are included to:

1. The researcher

   The result of this study is improving the knowledge of the movie subtitling.

2. Students of Dian Nuswantoro University

   The result of this study can be used as a reference for the students who want to make a subtitle in a certain movie.

3. Subtitler

   The result of this study will enrich the knowledge of the subtitler about how to translate a movie.

**1.6    Thesis Organization**

This research is presented in five chapters with the following organization:

Chapter Iis introduction that consists of background of the study, statement of the problem, scope of the study, objective of the study and significance of the study.

Chapter II is review of related literature that consists of definition translation, process of translating, translation techniques, subtitle of the movie, standardisation of subtitling.

Chapter III is the research method that consists of research design, unit of analysis, source of data, technique of data collection and technique of data analysis.

Chapter IV is data analysis that covers the analysis of data that presents the research findings and discussion.

Chapter V is conclusion and suggestion.

# CHAPTER II

# REVIEW OF RELATED LITERATURE

In this chapter, the researcher presents the theories related to the topic of the research. The researcher uses translation techniques to analyze the data, in order to get the idea of the translation goal. This activity needs any related literature such as the definition of translation, process of translating, translation techniques, subtitle of the movie, standardisation of subtitling

## 2.1    Definition of Translation

According to Brislin (1976:1) definition of translation is that:

> Translation is the general term referring to the transfer of the thoughts and ideas from one language (SL) to another (TL), whether the language is written or in oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf.

The form or style is not the main problem in translation. When we can understand the meaning of written text or spoken form, surely that we can deliver the message well. The result of translation is also the written message of statement in another language, a process of substituting a text in one language or a text in another language.

And the other quotation comes from Bell (1991:13) who says that "translation is the abstract concept which encompasses both the process of translating and the product of that process". From the the statement above, we can conclude that translation is a process of transfering the writer's idea from source

language into target language. The language here refers to the oral or written language. Translation does not only transfer the idea from different language but it can be the same language. In translating a text, the important aspect is the naturalness on the the source language. So the reader is unaware that they are reading a translation text. To translate any words or sentences, it needs to be processed by certain way. The process of translation can be seen bellow.

## 2.2    Process of Translation

The process of translation can be defined as the activity of translation. The translation process is often used by a translator as the guidance in translating a text from a source language into a target language.

Nida and Taber (1993:57) explain that the process of translating consists of reproducing the closest natural, first in terms of meaning and secondly in terms of style in the receptor language, equivalent to the source language message. They explain the translation procedures as below:

1.    Analysis: analyzed in terms of grammatical relationship and the meaning of words and combinations of words.

2.    Transfer: transferred in the mind of the translator from language X to language Z.

3.    Restructuring: restructured in order to make final message fully acceptable in the target language in term of the lexicon, grammatical structure, and its cultural context.

Larson (1984) suggess that process of translation can be diagrammed as follows:

```
┌──────────────────┐                    ┌──────────────────┐
│ Source Language  │                    │ Target Language  │
└──────────────────┘                    └──────────────────┘
         │                                        ▲
         ▼                                        │
   ┌──────────┐                          ┌────────────────┐
   │ Analysis │                          │ Reconstruction │
   └──────────┘                          └────────────────┘
         │                                        ▲
         ▼                                        │
              ┌────────────┐
              │  Transfer  │
              └────────────┘
```
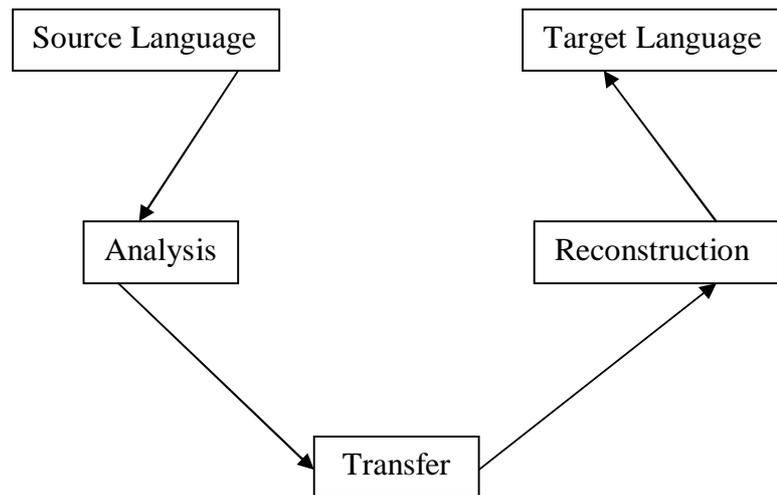
Diagram 2.1.Larson's Process of Translation

Translation is actually much more complicated than such an overview might indicate. In actual practice, a translator moves back and forth from the source text to the target text. Beside the translation process, there are some steps in translation activities, they are:

1. Preparation

   Preparation in translation activity is divided into two kinds. The first is the translator should have a preparation before to start the translation task. And the second, there is preparation that the translator undertakes on specific translation project.

2. Analysis

   One of the first steps in the analysis should be a careful study of these key words, in order to find a good lexical equivalent in the receptor language. Often it will be necessary to consult in dictionary and

encyclopedias to get more information. The components of meaning which are crucial and need to be transferred should be identified. When a decision is made about a lexical equivalent, a translator should make a note to refer when it reoccurs. A translator should focus on words which are going to be important and must be given special attention in the transfer process, but each context must be considered separately when such key words are used in the translation.

3. Transfer

Transfer is the process of going from the semantic structure analysis to the initial draft of the translation. The transfer takes place in the mind of the translator. In the process of translation, a translator should understand the meaning or the message in a source text. In the transfer process, a translator produces a receptor language equivalent. And the transfer process will result as an initial draft.

4. Initial draft

The activity of preparation, analysis, transfer and initial drafting are not independent the one of other. When the translator begins to make the initial draft, he/she may find more information that he/she needs, as far as the analysis is concerned, and also they need to go back for more background reading or rechecking in a dictionary.

5. Reworking the initial draft

The reworking of an initial draft should not be undertaken until a larger section is completed. In this way, a translator comes with a fresh

look at it and be able to be more objective in the evaluation. The reworking of the initial draft includes checking the naturalness and accuracy. To process text to be translated needs some techniques to do that, for example adaptation and borrowing, and it will be discussed in this point.

## 2.3    Translation Techniques

Molina and Albir (2002:507) propose a definition of technique of translation which is based on two premises: 1) the need to distinguish between method, strategy, and technique; 2) the need for an analysis and functional concept of translation techniques. Albir (1996) (in Molina and Albir, 2002:507) states that "translation method, strategies, and techniques are essentially different categories."

Molina and Albir (2002:509) state that:

> Translation techniques have five basic characteristics: they affect the result of the translation, they are classified by the comparison with the original, they affect micro-units of text, they are by nature discursive and contextual, and they are functional.

Translation technique is the result of a choice made by a translator, its validity will depend on various questions related to the context, the purpose of the translation, audience expectations, etc. The word technique itself refers to a way of doing an activity which needs skill and competence. Therefore, technique of translation can be defined as the way used by translators in translating smaller unit of language (words, phrases, and expressions) from the source language into the target language.

Translation techniques are not good or bad in themselves, they are used functionally and dynamically in terms of:

1. The genre of the text (letter or complaint, tourist brochure, contract, etc.)

2. The type of translation (literary, technical, etc.)

3. The mode of translation (written translation, consecutive interpreting, sight translation, etc.)

4. The purpose of the translation and the characteristics of the translation audience

5. The method chosen (interpretative-communicative)

Molina and Albir's (2002:509-511) classification of translation technique is based on the following criteria:

1. To isolate the concept of technique from other related notions (translation strategy, method and error)

2. To include only procedures that are characteristics of the translation texts and not those related to the comparison of languages.

3. To maintain the notion that translation techniques are functional.

4. In relation to the terminology, to maintain the most commonly used terms.

5. To formulate new techniques to explain mechanism that had not yet been described.

Molina and Albir (2002; 509-511), propose eighteen techniques of translation with the examples were taken from Singgih Danu Kuncoro (2012: 1), they are:

1. Adaptation

   A technique in process of translating that replace a SL cultural element with one from the target culture, e.g. the phrase *Dear sir* become *Yang terhormat* or phrase of *Sincerely yours* become *Hormat saya*.

2. Amplification

   A technique in process of translating to introduce details that did not formulate in the SL information, explicative paraphrasing, e.g., when translating from Arabic to Indonesian to add *the Muslim month of fasting* to the noun *Ramadhan*.

3. Borrowing

   A technique in process of translating to take a word or expression straight from another language. It can be pure or naturalized borrowing. Example of pure borrowing is *Mixer* in English translated become *Mixer* in Indonesian. And the example of naturalized borrowing is *Mixer* in English translated become *Mikser* in Indonesian.

4. Calque

   Calque means literal translation of a foreign word or phrase; it can be lexical or structural, e.g. the English *Directorate General* into Indonesian *Direktorat Jendral*.

5. Compensation

A technique in process of translating to introduce an ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST, e.g. *It's me, Peter Parker, a friendly neighborhood* into *Ini aku, Peter Parker, sahabat kalian.*

6. Description

A technique in process of translating to replace a term or expression with a description of its form or/and function, e.g. translating traditional Javanese *penghulu* as *God's servant helping couple to marry.*

7. Discursive creation

A technique of translation process to establish a temporary equivalence that is totally unpredictable out of context, e.g. the Spanish translation of the film *Rumble fish* as *Si Rumble.*

8. Established equivalence

A technique of translation process to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL, e.g. to translate the English expression; *They are like as two peas in a pod* as *Mereka bagai pinang dibelah dua.*

9. Generalization

A technique that use a more general or neutral term, e.g. to translate the Indonesian words *ikan mujair* as *fish* in English.

10. Linguistic amplification

   A technique to add linguistic elements. This is often used in consecutive interpreting and dubbing, e.g. to translate the English expression *no way!* into Indonesian as *maaf saja!*.

11. Linguistic compression

   A technique of synthesizing linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling, e.g. to translate the English question *Yes, then?* With *Lalu?* in Indonesian, instead of using a phrase with the same number of words, *Ya, kemudian?*.

12. Literal translation

   A technique to translate a word or an expression word for word, e.g. *I will love you* as *aku akan mencintai kamu* in Indonesian. The translation of the English word *ink* as *tinta* in Indonesian is not a literal translation but an established equivalent.

13. Modulation

   A technique to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural, e.g. to translate *the stars went out* as *pagi menjelang*. Another example is *shall we?* translated into *mari, kita berangkat!* in Indonesian.

14. Particularization

   A technique in the process of translating by using a more precise or concrete term, e.g. to translate *vehicle* in English into *mobil* in Indonesian. It is in

opposition to generalization.

15. Reduction

A technique in the process of translating by suppressing an ST information item in the TT, e.g. to translate *rejected and repudiated* as *ditolak*. It is in opposition to amplification.

16. Substitution

A technique which is used to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g. to translate the Arab gesture of putting your hand on your heart as *Thank you*. It is used above all in interpreting.

17. Transposition

A technique which is used to change a grammatical category, which involves replacing one word class with another without changing the meaning of the message, e.g., *adept* translates into *sangat terampil.*

18. Variation

This technique changes linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc. This technique is shown in a movie which the story tells about more than one culture and uses different dialect.

From the techniques of translation above, it can be seen that some of them are oriented toward the source language culture, some are oriented toward the target language culture, and some are partially oriented to the source language and

target language cultures. The techniques of translation which are considered source language oriented techniques are borrowing; pure borrowing, calque, and literal translation. Target language oriented techniques are naturalized borrowing, adaptation, compensation, description, discursive creation, established equivalent, generalization, modulation, particularization, reduction, substitution, transposition, variation. In addition, some techniques can also be considered techniques partially oriented toward the source language and target language cultures such as amplification and combinations of source language oriented and target language oriented techniques of translation. The techniques above are used to subtitle the movie as the movie is the object of the research.

## 2.4 Subtitle of the Movie

The researcher focuses on subtitling, because nowadays the process of subtitling has developed to fulfill more various kinds of human's needs such as for entertainment, education, scientific purpose, etc. Hassanpour (2010:1) states that:

> Subtitling is the written translation of the spoken language (source language) of a television program or film into the language of the viewing audience (the target language); the translated text usually appears in two lines at the foot of the screen simultaneously with the dialogue or narration in the source language.

Subtitles are displayed in the bottom of screen and in the middle position, one line is consider of 40 characters (35 characters in Europe)and the second line is shorter than the first one, including of space and punctuation. The minimum duration is 3 second and the maximum is 5 second for one line. For two line the duration is 7 second and the maximum is 8 second.

From the definitions stated above, the researcher concludes that subtitling is a kind of a translation and it is used for television dialogue or film caption, as a product of audio-visual translating. Subtitling the movie has many standard to be concerned. As it will lead us to the best result of subtitle. This bellow point will tell us about standardisation of subtitling.

**2.5    Standardisation of subtitling**

Karamitlogou (1998:1) divides standardization of subtitling into four standards, they are:

**1.    General aim**

The general practice of the production and layout of TV or movie subtitles should be guided by the aim to provide maximum appreciation and comprehension of the target film as a whole by maximising the legibility and readability of the inserted subtitled text. The aim of translation is to fulfill the verbal and visual channels can work as a constraint but also as a support of the translation in communicating the narrative.

**2.    Spatial parameter / layout**

a.    Position on the screen: Subtitles should be positioned at the lower part of the screen, so that they cover an area usually occupied by image action which is of lesser importance to the general aesthetic appreciation of the target film. The lowest line of the subtitles should appear at least 1/12 of the total screen height above the bottom of the screen, so that the eye of the viewer does not have to travel a long distance towards the lowest part

of the screen to read it. Space should also be provided on the horizontal axis, so that, again, the eye of the viewer does not have to travel a long distance along the sides of the screen in order to read a subtitle line. To this end, image space of at least 1/12 of the total screen width should be provided to the left of the first character and at least 1/12 of the total screen width to the right of the last character, for each subtitle line. The text which is being translated should be put on the right position that is at the lower part. The audience will easily identify the visual clues and the text at the same time. So, their eyes and their ears are stimulated of the text and picture.

b.  Number of lines: A maximum of two lines of subtitles should be presented at a time. This would guarantee that no more than 2/12 of the screen image would be covered by subtitles at a time. In the case of a single-line subtitle, this should occupy the lower of the two lines, rather than the top line in order to minimise interference with the background image action. In order to make it easy to be read, the length of the translation text should be considered the maximum character since the number of line is 35 per line, and if the text is too long it will be pushed to a second line.

c.  Text positioning: The subtitled text should be presented centered on its allocated line(s). Since most of the image action circulates around the centre of the screen, this would enable the eye of the viewer to travel a shorter distance in order to reach the start of the subtitle. An exception is

the case of "double text" (i.e. dialogue turns initiated by dashes and presented simultaneously on a two-line subtitle) which should be aligned to the left side of the screen, following the conventions of printed literature. The match of dialogue and picture must be retained when translating. In other words, the appropriate subtitle must appear synchronous with the picture. The wording of the translation should also aim to reflect the delivery and style of the Source Language dialogue.

d. Number of characters per line: Each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimise the need for original text reduction and omissions. An increase in the number of characters, attempting to fit over 40 per subtitle line, reduces the legibility of the subtitles because the font size is also inevitably reduced. Not only a translator decides how to translate the Source Text and its constituent elements, but also what should be left out. Translator must keep the audience in mind and make sure that every subtitle works as an intelligible unit as well as a complete text.

e. Font colour and background: Type characters should be coloured pale white (not "snow-bright" white) because a too flashy pigment would render them tiring to the viewers' eye. They should also be presented against a grey, see-through "ghost box" rather than in a contoured format (surrounded by a shadowed edge) since it has been proven that it easier for the eye to read against a fixed rather than a varying/moving

background. In addition, the colour of the "ghost box" (grey) is both neutral to the eye and gives the impression that it does not entirely block the background image. The text of translation should be adjusted to the background in order to make it visible and readable.

3.  **Temporal parameter / duration**

    a.  Duration of a full two-line subtitle (maximum duration): The reading speed of the "average" viewers (aged between 14-65, from an upper-middle socio-educational class) for a text of average complexity (a combination of formal and informal language) has been proven to range between 150-180 words per minute, i.e. between 2 1/2-3 words per second. This means that a full two line subtitle containing 14-16 words should remain on the screen for a maximum time of something less than 5 1/2 seconds. However, the audience would actually have to expand the estimate to around 6 seconds because one should also add about 1/4-1/2 of a second that the brain needs to start processing the subtitle it has traced. It should be noted that equal to the importance of retaining a full two-line subtitle for at least 6 seconds to secure ample reading time, is the importance of keeping the same subtitle not more than 6 seconds because this would cause automatic re-reading of the subtitle, especially by fast readers.The text of translation should consider about the duration of a full two line because the reader would be easy to get the meaning of the text. And it should be noted that equal to the importance of retaining a full two-line subtitle for at least 6 seconds.

b. Duration of a full single-line subtitle (maximum duration) : Although pure mathematics would lead us to the conclusion that for a full single-line subtitle of 7-8 words the necessary maximum duration time would be around 3 seconds, it is actually 3 1/2 seconds. This happens because for the two-line subtitle it is the visual bulk of the text that signals an acceleration of the reading speed. With the single-line subtitle this mechanism is not triggered. Once again, equal to the importance of keeping a full single-line subtitle for at least 3 1/2 seconds to secure ample reading time, is the importance of retaining the same subtitle for not more than 3 1/2 seconds because this would cause automatic re-reading of the subtitle, especially by fast readers. For similar reasons of automatic re-reading, in both cases of single-line and two-line subtitles, the duration time could be calculated and shortened down to the maximum of the reading time (3 subtitled words per second or 1/3 of a second per subtitled word), if the text is lexically and syntactically easy to process and if the fast pace of the film action dictates such a reduction in the duration of the subtitles.The syntactic structure of a sentence contains important information and helps the reader to grasp its meaning. Every translation requires some syntactic changes to conform to the rules of the Target Language, as for example a change of word order.

c. Duration of a single-word subtitle (minimum duration): The minimum duration of a single-word subtitle is at least 1 1/2 seconds, however simple the word is. Less time would render the subtitle as a mere flash

on the screen, irritating the viewers' eye. Again, it should be noted that equal to the importance of retaining a single-word subtitle for at least 1 1/2 seconds to secure ample reading time is the importance of keeping the same subtitle for not more than 1 1/2 seconds because this would cause automatic re-reading of the subtitle, especially by fast readers. Minimum duration of a translation text will be effective if each of word contain of just 1 ½ seconds. It makes every single word is readable, understandable, and time saving.

d. Leading-in time: Subtitles should not be inserted simultaneously with the initiation of the utterance but 1/4 of a second later, since tests have indicated that the brain needs 1/4 of a second to process the advent of spoken linguistic material and guide the eye towards the bottom of the screen anticipating the subtitle. A simultaneously presented subtitle is premature, surprises the eye with its flash and confuses the brain for about 1/2 a second, while its attention oscillates between the inserted subtitled text and the spoken linguistic material, not realising where it should focus. The text of translation is better to be colored to show which one should be focused on.

e. Lagging-out time: Translation text should not be left on the image for more than two seconds after the end of the utterance, even if no other utterance is initiated in these two seconds. This is because translation texts are supposed to transfer the spoken text as faithfully as possible, in terms of both content and time of presentation and a longer lagging-out

time would generate feelings of distrust toward the (quality of the) subtitles, since the viewers would start reflecting that what they have read might not have actually corresponded to what had been said, at the time it had been said.

f. Camera takes/cuts: Translation text should respect camera takes/cuts that signify a thematic change in the film product and, for this reason, they should disappear before the cuts. Different camera shots, fades and pans that do not indicate a major thematic change (e.g. a change from a long shot to a close-up and back) should not affect the duration of the translation text at all as they do not signify a thematic change. They just clear the message of the speaker by text.

**4. Target text editing**

a. From a single-line to a two-line subtitle: It is better to segment a long single-line subtitle into a two-line subtitle, distributing the words on each line. This is because the eye and the brain of the viewers render a two-line subtitle as more bulky and, as a result, accelerate the reading process.

b. Segmentation at the highest nodes: Subtitled text should appear segmented at the highest syntactic nodes possible. This means that each subtitle flash should ideally contain one complete sentence. In cases where the sentence cannot fit in a single-line subtitle and has to continue over a second line or even over a new subtitle flash, the segmentation on

each of the lines should be arranged to coincide with the highest syntactic node possible.

c.  Segmentation and line length: The upper line and the lower line of a two-line subtitle should be proportionally as equal in length as possible, since the viewers' eye is more accustomed to reading text in a rectangular rather than a triangular format. This happens because the conventional text format of printed material is rectangular (in columns or pages). Taken into account the previous entry on "segmentation at the highest nodes," this means that the segmentation of subtitled text should be a compromise between syntax and geometry. However, if we had to sacrifice the one for the sake of the other, we should prefer to sacrifice geometry.

d.  Spoken utterances and subtitled sentences: Each spoken utterance should ideally correspond to a subtitled sentence. The reason is that viewers expect a correct and faithful representation of the original text and one of the basic means to check this is by noticing if the number of the spoken utterances coincides with the number of the subtitled sentences. In other words, viewers expect to see the end of a subtitled sentence soon after they realise that the speaker has finished his/her utterance and before a new one begins. In this respect, merging or bridging two or more utterances into one subtitled sentence should be avoided as much as possible, unless spatio-temporal constraints strictly dictate it.

e. More than one sentence on the same subtitle: No more than two sentences are allowed on the same subtitle. Following the principle of "segmentation at the highest nodes," they should occupy one line each, no matter whether they correspond to utterances produced by the same speaker (monologue) or by different speakers (dialogue). If they correspond to a monologue, they should be centralised like normal translation text. If they correspond to a dialogue, they should be left-aligned and preceded by dashes ("double text").

f. Retaining linguistic items of the original: Linguistic items of the original that can be easily recognised and comprehended by the viewers should not only be retained if they appear in a context of unrecognisable items which blurs the meaning of the total utterance, but they should also be translated word-for-word.

g. Altering syntactic structures: Simpler syntactic structures (canonical forms) tend to be both shorter and easier to understand than complex syntactic structures and should, therefore, be preferred, provided that a fine balance is achieved between a) semantic aspects (maintaining the semantic load of the original), b) pragmatic aspects (maintaining the function of the original), and c) stylistics (maintaining the stylistics features of the original).

h. Acronyms, apostrophes, numerals and symbols: Acronyms, apostrophes and symbols can save precious character space by abbreviating meaning

signs. However, they should be used with caution and only if they are immediately recognisable and comprehensible.

i.  Rendering dialects: If a dialect of the target language (regional or social) is chosen to be used on the subtitled text, it should not be rendered as a phonetic or syntactic transcription of the spoken form. Only dialects that have already appeared in a written form in printed materials are allowed to be used in subtitles as well. For example, archaic or biblical forms like "thee" for "you" are allowed but sociolect forms like "whaddayadoin?" are not allowed because they are not immediately recognisable and comprehensible by the viewers' eye and also because the translation text should be recognized easily by the viewer.

j.  Taboo words: Taboo words should not be censored unless their frequent repetition dictates their reduction for reasons of text economy. On the translation text, taboo words should be changed to appropriate and polite words which do not change the meaning as the message.

k.  Culture-specific linguistic elements: There is no standard guideline for the transfer of culture-specific linguistic elements. There are five possible alternatives for such a transfer: a) cultural transfer, b) transposition, c) transposition with explanation, d) neutralisation (plain explanation), e) omission.

Subtitles can be used to translate dialog from a foreign language to the native language of the audience. "It is the quickest and the cheapest method of translating content, and is usually praised for the possibility to hear the original

dialog and voices of the actors." (Szarkowska, 2005:2). Translation of subtitling is sometimes very different from the translation of written text. Usually, when a film or a TV program is subtitled, the subtitler watches the picture and listens to the audio sentence by sentence. Especially in commercial subtitles, the translation is often interpreted what is meant, rather than translating how it is said, i.e. meaning being more important than form. The audience does not always appreciate this, and it can be frustrating to those who know some of the spoken language because spoken language may contain verbal padding or culturally implied meanings, in confusing words, if not adapted in the written subtitles. The spoken language which is converted in written text has been done when the dialog is condensed in order to achieve an acceptable reading speed. i.e. purpose being more important than form.

# CHAPTER III

# RESEARCH METHOD

Research method is a kind of systematic work plan in order to make its main purpose easier to achieve. This method in this research is chosen by considering its appropriateness the research object. This research method is arranged based on the problem analyzed and the main purpose of the research. The research method consists of research design, unit of analysis, source of data, technique of data collection, technique of data analysis.

## 3.1 Research Design

The research design to analyze this problem was qualitative method because the process brought order, structure and meaning to the mass of collected data that described translation techniques in subtitle text of "Finding Nemo" movie.

According to Marshall and Rossman (1995:111) "Qualitative data analysis is a search for general statements about relationships among categories of data." It is a messy, ambiguous, time-consuming, creative, and fascinating process. It does not proceed in a linear fashion; it is not neat.

## 3.2 Unit of Analysis

The unit of analysis of this research was the utterances of clause from the original SL movie script (English) and the TL (Indonesian) subtitle of the movie "Finding Nemo" as the data to be analyzed.

The characters of this film are Marlin, Coral, Nemo, Dory, the Tank Gang, Nigel, Crush & Squirt, 12-step sharks, Mr. Ray's class, the Dentist and Darla.

## 3.3 Source of Data

The data of this research were Finding Nemo's utterances which had been taken from *Finding Nemo* movie transcript of *Finding Nemo* movie, (address retrieved on March 21, 2012). The movie was directed by Andrew Stanton, produced by John Lasseter, Graham Walters, screenplay by Sharon Calahan, Jeremy Lasky, distributed by Walt Disney Pictures, Pixar Animation Studios, released on May 30, 2003.

## 3.4 Technique of Data Collection

The data were collected by using documentation in the form of movie, and the subtitle from the movie. The researcher used the following steps:

1. Searching the movie script from the internet

2. Downloading the movie script from the internet

3. Watching the movie

4. Segmenting the utterances produced by the characters in the movie script.

## 3.5 Technique of Data Analysis

After the data were collected, then the writer analyzed them. The researcher used the following steps in analyzing the data:

1. Reading the transcript and subtitle of the movie

2. Identifying the translation techniques used in the movie subtitle

3. Analyzing the utterances into the translation techniques in the movie subtitle

4. Drawing conclusion.

This chapter presents the data analysis in order to present the result of the research. The data analysis covers the finding of the translation technique and the discussion of the finding.

## 4.1 Finding

Table 4.1 shows the finding of translation techniques based on all utterances used in the subtitle text of *Finding Nemo* movie. The theory of translation techniques used belongs to Molina and Albir (2002: 509).

**Table 4.1 Translation Techniques Used in Subtitle Text of *Finding Nemo* Movie**

| No. | Translation Technique | Data | Percentage |
|---|---|---|---|
| 1. | Borrowing | 100 | 16,39% |
| 2. | Calque | 19 | 3,11% |
| 3. | Compensation | 7 | 1,15% |
| 4. | Discursive creation | 13 | 2,13% |
| 5. | Established equivalence | 11 | 1,80% |
| 6. | Linguistic compression | 3 | 0,5% |
| 7. | Literal translation | 409 | 66,89% |
| 8. | Modulation | 3 | 0,5% |
| 9. | Reduction | 24 | 3,93% |
| 10. | Substitution | 21 | 3,44% |
| | **Total** | **610** | **100%** |

From the table 4.1, it can be seen that the translation techniques used in the subtitle text of Finding Nemo movie are borrowing, calque, compensation,

discursive creation, establish equivalence, linguistic compression, literal translation, modulation, particularization, reduction, and substitution.

In the table 4.1, the researcher found 409 translation techniques which are included into literal translation. It can be concluded that literal translation has high frequency of usage in *Finding Nemo* movie, because most of sentences are translated like their literal meanings and they can also be translated word for word. The next is borrowing; there are 100 borrowings which are found in the *Finding Nemo* movie. Furthermore, the researcher finds 24 translation techniques which are included in reduction also has the high frequency, because it reaches more than 3%.

On the other hand, substitution, calque, discursive creation, establish equivalence, compensation, linguistic compression, modulation have low frequency of usage, it happens because it reaches less than 3%.

In the analysis, the researcher gives the explanation why those translation techniques are being applied in the subtitle text of *Finding Nemo* movie according to its function.

## 4.2 Discussion

According to the finding, the discussion shows the classification of the utterances into each translation technique and function of the techniques used.

From the findings, the researcher finds that the translator uses eleven Molina and Albir's translation techniques in *Finding Nemo* movie. They are borrowing, calque, compensation, discursive creation, establish equivalence, linguistic compression, literal translation, modulation, reduction, substitution.

### 4.2.1 Borrowing

It is the technique to take a word or expression in the SL straight from another language in TL. It can be pure without any change of spellings or pronunciation. They are in the order below:

**Excerpt 1**

SL    : *Do you want this <u>anemone</u> to sting you?* (utterance 11)

TL    : *Kamu ingin <u>anemone</u> ini untuk menyengatmu?* (utterance 11)

The source text above is translated into the target text by using borrowing technique. For instance, the SL element of information *do you want this anemone to sting you?* is translated into *kamu ingin anemone ini untuk menyengatmu?*. The word *anemone* is left un-translated because Indonesian has already known that this is a kind of animal that lives in an ocean. Then the translator needs not to change the name into the Indonesian term.

**Excerpt 2**

SL    : *I'm <u>H-2-O</u> intolerant.* (utterance 33)

TL    : *Aku pentoleran <u>H-2-O.</u>* (utterance 33)

The source text above is translated into the target text by using borrowing technique. For instance, the SL element of information *i'm H-2-O intolerant* is translated into *aku pentoleran H-2-O*. The word *H-2-O* is left un-translated because Indonesian has already known that this is a chemical formula of water. So, Indonesian will easily notice this formula since Indonesian uses the term *H-2-O* for water. Then, the translator does not need to change the name into

Indonesian term.

**Excerpt 3**

SL    : *And remember, we keep our <u>supraesophogeal ganglion</u>.* (utterance 43)

TL    : *Dan ingat, kita tetap jaga <u>supraesophogeal ganglion</u> kita.* (utterance 43)

The source text above is translated using borrowing technique. It maintains the original language or the SL into TL. The word *supraesophogeal ganglion* is not translated, and it does not change the real meaning of SL. It happens because both words are considered as a part in animal life especially in a fish and there is TL equivalent. Thus, the translator does not change the SL into TL.

**Excerpt 4**

SL    : *I know what that is. <u>Sandy Plankton</u> saw one.* (utterance 74)

TL    : *Aku tahu apa itu. <u>Sandy Plankton</u> sudah melihat sesuatu.* (utterance 74)

The source text above is translated into the target text by using borrowing technique. For instance, the word *Sandy Plankton* is left-untranslated because the meaning of *Sandy Plankton* is the name of the character in this movie and there is TL equivalent. Thus, the translator does not necessarily change the SL into TL.

**Excerpt 5**

SL    : *Prepare for his <u>anterior</u> crown, would you, please?* (utterance 299)

TL : *Persiapkan untuk mahkota <u>anterior</u>, bukankah begitu?* (utterance 299)

The source text above is translated into the target text by using borrowing technique. For instance, the SL element of information *prepare for his anterior crown, would you, please?* is translated into *persiapkan untuk mahkota anterior, bukankah begitu?*. The word *anterior* is left un-translated because Indonesian has already known this term. According to this movie, this is a symbol of prior. So, as a result, the translator does not need to change the name into Indonesian term.

**Excerpt 6**

SL : *So, has that <u>Novocaine</u> kicked in yet?* (utterance 304)

TL : *Jadi, bahwa <u>Novocaine</u> belum ditendang?* (utterance 304)

The source text above is translated into the target text by using borrowing technique. For instance, the word *Novocaine* is left-untranslated because the meaning of *Novocaine* is the name of the character in this movie and there is an equivalent in the TL. That is why the translator does not change the SL into TL.

**Excerpt 7**

SL : *From this moment on, you will be known as <u>Sharkbait</u>.* (utterance 413)

TL : *Mulai saat ini, kau akan dikenal sebagai <u>Sharkbait</u>.* (utterance 413)

The source text above is translated using borrowing technique. The word *Sharkbait* is not translated, and it does not change the real meaning of SL. It

happens because *Sharkbait* is the name of Nemo which is given by his friends when Nemo gets defianced by his friends to cross the fire ring. If Nemo pass it, Nemo will be called *Sharkbait* and will be accepted by his friends to join with their group. So, the translator does not change the SL into TL.

**Excerpt 8**

SL      : *OK. <u>Jellyman</u>! Go gogo!.*(utterance 588)

TL      : *Baik. <u>Jellyman</u>! Pergi, pergi, pergi!.*(utterance588)

The source text above is translated using borrowing technique. The word *jellyman* is not translated, it happens because the meaning of *jellyman* is the name of the character in this movie which is given by the other character. And the translator does not change the SL into TL because the word of Jellyman is a name of the character in this movie that is irreplaceable with any language. So, the audience will understand the meaning of that word without translating it.

### 4.2.2 Calque

Calque is the translation technique that constitutes the literal translation of a foreign word or phrase; which can be lexical or structural. Some of them are:

**Excerpt 9**

SL      : *Actually, the <u>mollusk</u> isn't moving.* (utterance27)

TL      : *Sebenarnya, <u>moluska </u>tidak bergerak.* (utterance27)

The source text above is translated using calque technique which maintains the original language or the SL into TL. The word *mollusk* is translated into *moluska*. The translator tries to make the understandable pronunciation of *mollusk* for Indonesian in which turns into *moluska*. The translator also does not change the real meaning because *mollusk* is a kind of animal that lives in an ocean.

**Excerpt 10**

SL      : *An entire <u>ecosystem</u> contained in one infinitesimal speck.* (utterance64)

TL      :*Sebuah <u>ekosistem</u> yang terkandung dalam satu titik infinitesimal.* (utterance 64)

The source text above is translated using calque technique which maintains the original language or the SL into TL. For instance, the word *ecosystem* is translated into *ekosistem* because Indonesian has already known this word. The translator tries to make this translation more understandable. It is just changing some letters like "C" become "K" and "Y" become "I", but it still can be understood and does not change the real meaning of that word in TL.

**Excerpt 11**

SL      : *to the summit of Mount <u>Wannahockaloogie</u>...* (utterance408)

TL      : *kepuncak gunung <u>Wanahokalugi</u>...* (utterance408)

The source text above is translated using calque technique which

maintains the original language or the SL into TL. The word *Wannahockaloogie* is translated into *Wanahokalugi*. The translator only translates that word but does not change the meaning of it. And it is because *Wannahockaloogie* is the name of the place which cannot be translated or changed by any languages.

### 4.2.3 Compensation

A technique to introduce an SL element of information or stylistic effect in another place in the TL, because it cannot be reflected in the same place as in the SL. There is 1 utterance translated with this technique:

**Excerpt 12**

SL : *Sandy Plankton from next door... (utterance15)*

TL : *Sandy Plankton dari sebelah... (utterance15)*

The source text above is translated into the target text by using compensation technique. For instance, the SL element of information *next door* is translated into another element place *sebelah* because it cannot be reflected in the same place as in SL. The meaning in TL gets compensated because the word *door* is not translated.

### 4.2.4 Discursive creation

A technique of translation process to establish a temporary equivalence that is totally unpredictable out of context. There are 5 utterances translated with this technique, they are:

**Excerpt 13**

SL     : *Just so you know, he's got a little fin.*(utterance41)

TL     : *Agar kau tahu saja, dia penakut.* (utterance41)

The source text above is translated into the target text by using discursive creation technique. The English expression *little fin* is translated into *penakut.* The word *little fin* means *sirip kecil,* but in this context the word *little fin* is not about the real size of fin. The meaning of *little fin* in TL is about the bravery of someone. This theory is an application of discursive creation which is totally unpredictable out of context. The translator may choose the word because it is proper with the situation in the movie scene.

**Excerpt 14**

SL     : *He said it was called a butt.*(utterance75)

TL     : *Dia mengatakan itu disebut kapal.*(utterance75)

The source text above is translated into the target text by using discursive creation technique. The English expression *a butt* is translated into *kapal.* This theory is an application of discursive creation which is totally unpredictable out of context. The translator may choose the word because it is proper with the situation in the movie scene. The word *a butt* on this text is not part of human body, it is a part of boat which is on the bottom of the boat.

**Excerpt 15**

SL      : *You <u>have</u>? It passed by not too long ago.* (utterance139)

TL      : *Kamu <u>lihat</u>? Lewat belum lama.*(utterance139)

The source text above is translated into the target text by using discursive creation. For instance, the SL element of information *have* is translated into *lihat.* This theory is an application of discursive creation which is totally unpredictable out of context. The translator may choose the word because it is proper with the situation in the movie scene. The word "have" is translated into "lihat" because the previous scene of this movie discusses about it. It is clarified by the utterance *A boat? Hey, I've seen a boat* translated into *Kapal? Hey, Aku melihat kapal.* The word *have* in the previous utterance is also translated into *melihat.*

**Excerpt 16**

SL      : *Who's with me.<u>Aye! Aye!</u>*(utterance427)

TL      : *Siapa yang mau denganku. <u>Aku! Aku!</u>*(utterance427)

The source text above is translated into the target text by using discursive creation. For instance, the ST element of information *Aye! Aye!* is translated into the another element place *Aku! Aku!.*The translator may choose the word because it is proper with the situation in the movie scene. On the other hand, *Aye! Aye!* is a word that expresses agreement. It can be translated "Ya setuju", and most people use this term to shorten "Yes, I agree". Some people don't know this term because this kind of word is unpredictable.

**Excerpt 17**

SL      : *And then we were all, like, <u>whoa</u>.* (utterance 515)

TL      : *Dan selanjutnya kita semua seperti, <u>nanti dulu</u>.* (utterance 515)

The source text above is translated into the target text by using discursive creation. For instance, the SL element of information *whoa!* is translated into *nanti dulu!*. This theory is an application of discursive creation which is totally unpredictable out of context. The translator may choose the word because it is proper with the situation in the movie scene. The word "whoa" is translated into "nanti dulu" because the previous scene of this movie discusses about it. It is clarified by the utterance *First, you were all, like, "whoa!"* translated into *Pertama, kamu semua seperti, "nanti dulu!"*. The word *whoa* in the previous utterance is also translated *nanti dulu*. So, the next utterance of "whoa" is also translated into *nanti dulu*.

### 4.2.5   Established equivalence

A technique of translation process, that uses a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL. They are:

**Excerpt 18**

SL      : *You really <u>clocked</u> me there. Am I bleeding?* (utterance269)

TL      : *Kamu benar-benar telah <u>melukaiku</u>. Apa aku berdarah?* (utterance269)

The source text above is translated into the target text by using the established equivalence technique. For instance, the phrase *you really clocked me there* is equivalent to TL sentence *kamu benar-benar telah melukaiku.* The translator tries to make an equivalent *clocked* into *melukai* to get the stylistic effect. The word *clocked* comes from clock word which the word clock on verb predicate reaches a particular time or speed. But, if it is translated on this meaning, it will be meaningless. So, *clocked* has almost the same meaning 'to injure' from the context of the text.

**Excerpt 19**

SL    : *Wow. The <u>big blue</u>. What's it like?* (utterance 322)

TL    : *Wow. <u>Lautan</u>. Seperti apa?*(utterance322)

The source text above is translated into the target text by using the established equivalence technique. The English expression *the big blue* is translated into *lautan.* People, who don't know about big blue, will immediately know that this is purposed to be an ocean. The word *big* is *besar* and *blue* is *biru.* So, people will imagine about something big and blue. But if the audience watch this movie carefully and give lots of attention, they will understand it quickly.

**Excerpt 20**

SL    : *She's <u>nuts.</u> Ha hahaha!* (utterance327)

TL    : *Dia <u>gila.</u> Ha hahaha!* (utterance327)

The source text above is translated into the target text by using the established equivalence technique. The English expression *she's nuts* is translated into *dia gila.* The word *nuts* on English context is crazy, it is a slang word that is used to express that the person has lost her mind. It is included into informal word and expression that is not considered standard in the speaker's language or dialect, but is considered more acceptable when is used socially.

**Excerpt 21**

SL      : *Poor Chuckles.*(utterance348)

TL      : *Anak malang.* (utterance348)

The source text above is translated into the target text by using the established equivalence technique. The English expression *Poor Chuckles* is equivalent to the Indonesian *Anak malang.* The word *poor* means *miskin* and *chuckles* means *laugh quietly* or *tertawa kecil.*  So, it means that the girl cannot make any laugh and she is also very poor or pity.

**Excerpt 22**

SL      : *Oh No. Poor little guy.* (utterance595)

TL      : *Oh tidak. Anak laki-laki yang malang.*(utterance595)

The source text above is translated into the target text by using the established equivalence technique. The English expression *poor little guy* is translated into *anak laki-laki yang malang.* The word *poor* in this text is not real

poor, but *pity*. It is translated into it because it can be proved by the context that the boy has experienced bad situation when he is in the plastic bag that will be given to the niece of the dentist, Darla, but he pretends to die, so that he will not be given to Darla. And when the dentist looks the condition of the boy, he thinks that that boy is a poor little guy.

### 4.2.6  Linguistic compression

It is the technique of synthesizing linguistic elements in the TL. This is often used in simultaneous interpreting and in subtitling. Some of them are:

**Excerpt 23**

SL       : *Where did everybody go?*.(utterance6)

TL       : *Kemana semua orang?*.(utterance6)

The source text above is translated into the target text by using linguistic compression technique. For instance, the English word *where* and *go* are translated into Indonesian *kemana*. The meaning of two words *where* and *go* are combined and do not change the real meaning because this technique is used in order to synthesize linguistics elements in TL.

**Excerpt 24**

SL       : I *highly doubt* that. (utterance14)

TL       : *Aku ragukan itu.* (utterance14)

The source text above is translated into the target text by using linguistic compression technique. For instance, the English word *highly* and *doubt* are not translated word for word, they are translated into Indonesian in one word to become *ragukan.* The meaning of *highly* is *sangat* and *doubt* is *ragu-ragu.* But in this text, the meanings of two words are combined to become *ragukan,* and does not change the real meaning because this technique is used in order to synthesize the linguistics elements in TL.

**Excerpt 25**

SL      : *Hey, guys, wait up!* (utterance71)

TL      : *Hai, tunggu!* (utterance71)

The source text above is translated into the target text by using linguistic compression technique. For instance, the English word *hey* and *guys* are translated into Indonesian *hai.* The meaning of *hey* is *hai* and *guys* is *kamu.* But in this text, the meanings of two words are combined to become *hai,* and does not change the real meaning because that word is directed to a person who tries to hold other character. This technique is used in order to synthesize linguistics elements in TL.

### 4.2.7   Literal translation

A technique to translate a word or an expression word for word, it is the direct transfer of SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observe the adherence to the linguistic servitudes of the TL. Some of them are:

**Excerpt 26**

SL      :*to ourselves. That means you, Jimmy.*(utterance44)

TL      : *untuk diri kita sendiri. Itu berarti kamu, Jimmy.*(utterance44)

The source text above is translated into the target text by using the literal translation technique. The SL element information is translated word for word; *to ourselves* into *untuk diri kita sendiri; That means you, Jimmy* into *itu berarti kamu, Jimmy*. It is done by the translator without observing the adherence to the linguistic servitudes of the TL.

**Excerpt 27**

SL      : *Let's name the species, the species, the species.*(utterance53)

TL      : *Mari sebutkan nama-nama spesies, spesies, spesies.* (utterance53)

The source text above is translated into the target text by using the literal translation technique. The SL element information *Let's name the species, the species, the species* is translated word for word into *Mari sebutkan nama-nama spesies, spesies, spesies*. It is done by the translator without observing the adherence to the linguistic servitudes of the TL.

**Excerpt 28**

SL      : *You know you can't swim well.* (utterance83)

TL      : *Kau tahu kau tidak dapat berenang dengan baik.*(utterance83)

The source text above is translated into the target text by using the literal translation technique. The SL element information *you know you can't swim well* is translated word for word into *kau tahu kau tidak dapat berenang dengan baik.* It is done by the translator without observing the adherence to the linguistic servitudes of the TL.

**Excerpt 29**

SL      : *I hate you.* (utterance92)

TL      : *Aku benci kau.* (utterance92)

The source text above is translated into the target text by using the literal translation technique. The SL element information *I hate you* is translated word for word into *Aku benci kau.* It is done by the translator without observing the adherence to the linguistic servitudes of the TL.

**Excerpt 30**

SL      : *I didn't mean to interrupt things.* (utterance96)

TL      : *Saya tidak bermaksud mengganggu hal ini.* (utterance96)

The source text above is translated into the target text by using the literal translation technique. The SL element information *I didn't mean to interrupt things* is translated word for word into *Saya tidak bermaksud mengganggu hal ini.* It is done by the translator without observing the adherence to the linguistic servitudes of the TL.

**Excerpt 31**

SL    :*I'm not saying, you're not looking.*(utterance101)

TL    : *Saya tidak mengatakan, anda tidak melihat.*(utterance101)

The source text above is translated into the target text by using the literal translation technique. The SL element information *I'm not saying, you're not looking* is translated word for word into *saya tidak mengatakan, anda tidak melihat.* It is done by the translator without observing the adherence to the linguistic servitudes of the TL.

**Excerpt 32**

SL    : *At least, I think it does.*(utterance164)

TL    : *Setidaknya, aku rasa demikian.*(utterance 164)

The source text above is translated into the target text by using the literal translation technique. The SL element information *At least, I think it does* is translated word for word into *Setidaknya, aku rasa demikian.* It is done by the translator without observing the adherence to the linguistic servitudes of the TL.

**Excerpt 33**

SL    : *and I'm still starving.*(utterance201)

TL    : *dan aku masih kelaparan.* (utterance201)

The source text above is translated into the target text by using the literal

translation technique. The SL element information *and I'm still starving* is translated word for word into *dan aku masih kelaparan.*It is done by the translator without observing the adherence to the linguistic servitudes of the TL.

**Excerpt 34**

SL      : *Let us all say the pledge.* (utterance205)

TL      : *Mari kita semua sebutkan sumpahnya.* (utterance205)

The source text above is translated into the target text by using the literal translation technique. The SL element information *Let us all say the pledge* is translated word for word into *Mari kita semua sebutkan sumpahnya.* It is done by the translator without observing the adherence to the linguistic servitudes of the TL.

**Excerpt 35**

SL      : *I don't have a problem.*(utterance240)

TL      : *Aku tak ada masalah.*(utterance240)

The source text above is translated into the target text by using the literal translation technique. The SL element information *I don't have a problem* is translated word for word into *Aku tak ada masalah.* It is done by the translator without observing the adherence to the linguistic servitudes of the TL.

**Excerpt 36**

SL      : *Remember, Bruce, fish are friends, not food!*(utterance274)

TL      : *Ingat, Bruce, ikan adalah teman, bukan makanan.* (utterance274)

The source text above is translated into the target text by using the literal translation technique. The SL element information *Remember, Bruce, fish are friends, not food!* is translated word for word into *Ingat, Bruce, ikan adalah teman, bukan makanan.* It is done by the translator without observing the adherence to the linguistic servitudes of the TL.

### 4.2.8   Modulation

It is the technique to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural. There is 1 utterance translated using this technique:

**Excerpt 37**

SL      : *Ha hahaha! Mind your distance, though.* (utterance184)

TL      : *Ha hahaha! Jaga jarakmu.*(utterance184)

The source text above is translated into the target text by using the modulation technique. The English expression *Mind your distance, though* refers to the speech that has been explained in the previous utterance and that is why the TL states *Jaga jarakmu.* Basically, when the modulation technique is used, the actor's point of view is caught by the translator.

### 4.2.9   Reduction

A technique in the process of translating by suppressing an SL information item in the TL. Some of them are:

**Excerpt 38**

SL      : *Get away, get away!.*( utterance 5)

TL      : *Pergi,pergi!* (utterance 5)

The source text above is translated into the target text by using the reduction technique. The SL element *get away* is reduced into *pergi.* The word *get away* is translated into *pergi* because the translator wants the audience to get the idea in TL according to SL understanding, which is in English the word *get away* can be reduced in Indonesian *pergi.*

**Excerpt 39**

SL      :*Dad, you're not going to freak out.*(utterance 17)

TL      : *Ayah, kau tidak akan panik.* (utterance 17)

The source text above is translated into the target text by using the reduction technique. The English expression *Dad, you're not going to freak out* is suppressed into *Ayah, kau tidak akan panik.* The word *freak out* is not translated by word for word. It is just translated into *panik* because the translator wants to show its simplicity even the real meaning is changed and can be understood easily.

**Excerpt 40**

SL      :*Hey, Marty, calm down.* (utterance51)

TL      : *Hey, Marty, tenang.* (utterance51)

The source text above is translated into the target text by using the reduction technique. The word *calm down* is translated into *tenang* because the translator wants to show its simplicity even the real meaning is changed and is still easy to understand.

**Excerpt 41**

SL      : *You'll get stuck out there.* (utterance104)

TL      : *Kau akan terjebak disana.* (utterance104)

The source text above is translated into the target text by using the reduction technique. The word *stuck out* is translated into *terjebak* because the translator wants to show its simplicity even the real meaning is changed and is still easy to understand**.**

**Excerpt 42**

SL      : *You want a piece of me?* (utterance 184)

TL      : *Mau ribut?* (utterance148)

The source text above is translated into the target text by using the reduction technique. The word *a piece of me* is not translated by word for word, it

is just translated into *ribut* because the translator wants to show its simplicity even the real meaning is changed and can be understood easily.

### 4.2.10 Substitution

A technique which is used to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa. Some of them are:

**Excerpt 43**

SL      : *Especially when I <u>twirl</u> them like this.* (utterance32)

TL      : *Khususnya saat aku <u>begini</u>.* (utterance32)

The source text above is translated into the target text by using the substitution technique. The English expression *especially when I twirl them like this* is suppressed into *khususnya saat aku begini.* The word *twirl* istranslated into *begini,* the word *begini* is an expression and gesture of the character who spins her body, then it is included into substitution and has paralinguistic element that is gesture and expression.

**Excerpt 44**

SL      : *<u>Come on</u>, sing with me.* (utterance58)

TL      : *<u>Ayo</u>, nyanyi bersamaku.*(utterance 58)

The source text above is translated into the target text by using the substitution technique. The English expression *come on, sing with me* is

suppressed into *ayo, nyanyi bersamaku.* The word *come on* translated into *ayo* is an expression and it has intonation to pronounce, because when the character says *come on* he also gives a sign as nodding of his head to invite other character. And then it is included into substitution and has paralinguistic element that is gesture and intonation.

**Excerpt 45**

SL     : *I said get back here <u>now</u>!.*(utterance107)

TL     : *Kubilang kembali kesini <u>sekarang</u>!.*(utterance107)

The source text above is translated into the target text by using the substitution technique. The word *now* translated into *sekarang* does not have the literal translation even the meaning is word for word (according to the dictionary) but the word *sekarang* is the expression and gesture of Nemo's father who calls Nemo to come back near him and also he gives a sign with shaking down his fin to ease Nemo. As a result, it is included into substitution.

**Excerpt 46**

SL     : *It went this way. <u>Follow me.</u>*(utterance154)

TL     : *Dia lewat jalan ini. <u>Ikuti aku.</u>*(utterance154)

The source text above is translated into the target text by using the substitution technique. The word *follow me* translated into *ikuti aku* is an expression and it has the gestures, because when the character says *follow me* she

also gives a sign as wigwaging her fin to invite Nemo's father to try to find Nemo who is taken by the divers. And then it is included into substitution and has paralinguistic element that is gesture and expression.

**Excerpt 47**

SL      : *Pick me, pick me.* (utterance231)

TL      : *Pilihaku, pilih aku.* (utterance231)

The source text above is translated into the target text by using the substitution technique. The word *pick me* translated into *pilih aku* is an expression and it has a gesture, because when the character says *pick me* she gives a sign as hopping her body to make she sticks out between other character. And then it is included into substitution and has paralinguistic element that is gesture and expression.

**Excerpt 48**

SL      : *Dory,look out!*(utterance275)

TL      : *Dory, awas!*(utterance275)

The source text above is translated into the target text by using the substitution technique. The word *look out* translated into *awas* is an expression and it has the gestures, because when the character says *look out*, he gives a sign as drawing out the fin of his friend from the shark who wants to eat the character's friend. And then it is included into substitution and has paralinguistic element that

is gesture and expression.

# CHAPTER V

# CONCLUSION AND SUGGESTION

## 5.1 Conclusion

The conclusion is made based on the data analysis in chapter IV. From the analysis, it can be concluded, there are 610 utterances in the subtitle of *Finding Nemo* movie that have been analyzed based on translation techniques belonging to Molina and Albir's theory. The conclusion can be stated as follows:

There are 10 translation techniques used by the translator of *Finding Nemo* movie. There are 100 (16,39%) data using borrowing; 19 (3,11%) data using calque; 7 (1,15%) data using compensation; 13 (2,13%) data using discursive creation; 11 (1,80%) data using established equivalence; 3 (0,5%) data using linguistic compression; 409 (66,89%) data using literal translation; 3 (0,5%) data using modulation; 24 (3,93%) data using reduction; and 21 (3,44%) data using substitution.

The researcher finds the translation technique mostly used is literal translation. This technique tries to translate a word or expression word for word, whereas the modulation and linguistic compression are rarely used because not all sentences can be translated by this technique. It needs a lot of attention which is strange to translate SL to TL straightly.

The application of the techniques will so much help the translator in dealing with the problem of translation. Translation techniques will also help the translator to make the subtitle text meaningful to the audience.

**5.2    Suggestion**

The researcher would like to give the following suggestions:

1. The readers who are interested in translation study and want to increase their knowledge about the translation techniques in subtitling or some other field related to translation, would comprehend the text before doing other research dealing with the translation.

2. Dian Nuswantoro University and especially for English Department students can use this thesis as a reference book when they are conducting a research related to the translation study.

3. The result of this study is improving the knowledge of the movie subtitling.

4. The result of this study can be used as a reference for the students who want to make a subtitle in a certain movie.

5. The result of this study it will enrich the knowledge of the subtitler about how to translate the movie.

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# APPENDIX

Translation Techniques Used in Subtitle Text of *Finding Nemo* Movie.

| No | UTTERANCES | | Translation Method |
|----|----|----|----|
| | SL | TL | |
| 1 | Because a lot of other clownfish had their eyes on this place.(utterance: 1) | Karena banyak ikan badut tak ada tempat seperti ini. (utterance: 1) | Literal Translation |
| 2 | But, Marlin, I know thatthe drop off is desirable... (utterance: 2) | Tapi, Marlin, Aku rasa tempat ini menyenangkan.. (utterance: 2) | Reduction |
| 3 | They'll wake up,poke their little heads out. (utterance: 3) | Mereka akan bangun sodokan kepala kecil mereka keluar. (utterance: 3) | Reduction |
| 4 | And they see a whale! Right by their bedroom. (utterance: 4) | Dan mereka lihat ikan paus dari ruang tidur mereka. (utterance: 4) | Literal Translation |
| 5 | Get away, get away! (utterance: 5) | Pergi, pergi!(utterance: 5) | Reduction |
| 6 | Coral, get inside the house. (utterance: 6) | Coral,masuk ke rumah. (utterance: 6) | Literal Translation |
| 7 | No! Ow!.(utterance: 7) | Tidak! Ow!.(utterance: 7) | Literal Translation |
| 8 | There, there, there.(utterance: 8) | Disana, disana, disana. (utterance: 8) | Literal Translation |

| 9 | Wake up, wake up! (utterance: 9) | Bangun, bangun!(utterance: 9) | Literal Translation |
|---|---|---|---|
| 10 | Sometimes you can't tell 'cause fluid rushes to the area.(utterance: 10) | Kadang kau tidak bisa bercerita 'karena cairan bergegas ke daerah itu.(utterance: 10) | Literal Translation |
| 11 | Do you want this anemone to sting you?(utterance: 11) | Kau ingin anemoneini untuk menyengatmu?(utterance: 11) | Borrowing |
| 12 | Ha ha! Right there. And here and here.(utterance: 12) | Ha ha! Benar disana. Dan disini dan disini.(utterance: 12) | Literal Translation |
| 13 | We go out... and back in. (utterance: 13) | Kita keluar...dan masuk lagi.(utterance: 13) | Literal Translation |
| 14 | And then one more time-- out and back in. (utterance: 14) | Dan kemudian satu kali lagi ... keluar dan kembali masuk. (utterance: 14) | Literal Translation |
| 15 | Sandy Plankton from next door...(utterance: 15) | Sandy Plankton dari sebelah... (utterance: 15) | Compensation |
| 16 | Whoa! Hold on.Wait to cross.(utterance: 16) | Whoa! Berpegangan.Tunggu untuk menyebrang. (utterance: 16) | Reduction |
| 17 | Dad, you're not going to freak out...(utterance: 17) | Ayah, kau tidak akan panik ... (utterance: 17) | Reduction |
| 18 | That snail was about to charge.(utterance: 18) | Hei, siput itu akan menyerang. (utterance: 18) | Established Equivalence |
| 19 | Come on, you guys, stop it! Give it back!(utterance: 19) | Mari, kalian, berhenti! Berikan kembali!(utterance: 19) | Literal Translation |
| 20 | Well, look who's out of the anemone.(utterance: 20) | Baik, lihatlah siapa yang keluar dari anemone.(utterance: 20) | Borrowing |
| 21 | Bill. Hey, you're clownfish.(utterance: 21) | Bill. Hey, kamu si ikan badut. (utterance: 21) | Literal Translation |
| 22 | Well, actually, that's a | Baiklah, sebenarnya, itu salah | Literal |

| | | | |
|---|---|---|---|
| | common misconception. (utterance: 22) | persepsi.(utterance: 22) | Translation |
| 23 | Clownfish are no funnier than any other fish.(utterance: 23) | Ikan badut tidak lebih lucu dari ikan lainnya.(utterance: 23) | Literal Translation |
| 24 | Do something funny. (utterance:24) | Lakukan sesuatu yang lucu. (utterance: 24) | Literal Translation |
| 25 | There's a mollusk, see? (utterance: 25) | Ada moluska, lihat! (utterance: 25) | Calque |
| 26 | He doesn't walk up, he swims up.(utterance: 26) | Dia tidak berjalan, dia berenang. (utterance: 26) | Literal Translation |
| 27 | Actually,the mollusk isn't moving.(utterance: 27) | Sebenarnya, moluska tidak bergerak.(utterance: 27) | Calque |
| 28 | There was a mollusk and a sea cucumber.(utterance: 28) | Ada moluska dan teripang. (utterance: 28) | Reduction |
| 29 | None of them were walking, so forget that I-- (utterance: 29) | Tak satupun dari mereka berjalan, jadi lupa jika aku -- (utterance: 29) | Literal Translation |
| 30 | Sheldon! Get out of Mr.Johannsen's yard now! (utterance: 30) | Sheldon! Keluar dari pekarangan Tn. Johannsens sekarang!(utterance: 30) | Literal Translation |
| 31 | I would feel better if you'd play on the sponge beds. (utterance: 31) | Aku akan merasa lebih tenang kalau kamu main di bunga karang.(utterance: 31) | Literal Translation |
| 32 | Especially when I twirl them like this.(utterance: 32) | Khususnya saat aku begini. (utterance: 32) | Substitution |
| 33 | I'm H-2-O intolerant. (utterance: 33) | Aku pentoleran H-2-O (utterance: 33) | Borrowing |
| 34 | Come on, Nemo. You better stay with me.(utterance: 34) | Ayo, Nemo. Kau sebaiknya tetap denganku.(utterance: 34) | Literal Translation |
| 35 | Mesopelagic,bathyal,abyssalp | Mesopelagic, bathyal, | Borrowing |

| | | | |
|---|---|---|---|
| | elagic.(utterance: 35) | abyssalpelagic. (utterance: 35) | |
| 36 | When you think thoughts that are empirical.(utterance: 36) | Ketika anda memikirkan pikiran-pikiran yang empiris. (utterance: 36) | Literal Translation |
| 37 | Nemo, all new explorers must answer a science question. (utterance: 37) | Nemo, semua petualang baru harus menjawab pertanyaan sains.(utterance: 37) | Calque |
| 38 | An anemon-none.(utterance: 38) | Sebuah anemon-kosong. (utterance: 38) | Borrowing |
| 39 | A nemenem-menome. (utterance: 39) | A nemenem-menome. (utterance: 39) | Borrowing |
| 40 | OK, don't hurt yourself. Welcome aboard, explorers.(utterance: 40) | Baik, terserah kau. Selamat datang petualangku. (utterance: 40) | Literal Translation |
| 41 | Just so you know,he's got a little fin.(utterance: 41) | Agar kau tahu saja,Dia penakut. (utterance: 41) | Modulation |
| 42 | I find if he's having trouble swimming...(utterance: 42) | Aku pernah liat dia punya masalah dalam berenang… (utterance: 42) | Literal Translation |
| 43 | And remember, we keep our supraesophogeal ganglion...(utterance: 43) | Dan ingat, kita tetap jaga supraesophogeal ganglion kita...(utterance: 43) | Borrowing |
| 44 | to ourselves.That means you, Jimmy.(utterance: 44) | Untuk diri kita sendiri.Itu berarti kau, Jimmy (utterance: 44) | Literal Translation |
| 45 | Be safe. (utterance: 45) | Semoga aman. (utterance: 45) | Literal Translation |
| 46 | You can't hold on to themforever, can you?(utterance: 46) | Kau tak bisa menahan mereka selamanya,kan? (utterance: 46) | Reduction |

| 47 | I had a tough time withmy oldest out at the <u>drop off</u>.(utterance: 47) | Aku mengalami kesulitan dengan usia tuaku dalam <u>turunan</u>.(utterance: 47) | Reduction |
|---|---|---|---|
| 48 | They got to <u>grow up</u>-- The drop off? (utterance: 48) | Mereka harus <u>dewasa</u> suatu saat--(utterance: 48) | Reduction |
| 49 | They're going to the <u>drop off</u>?What are you, insane?(utterance: 49) | Mereka akan <u>mati?</u>Apakah kau sudah gila?(utterance: 49) | Reduction |
| 50 | Why don't we fry them up nowand serve them with <u>chips</u>?(utterance: 50) | Mengapa kita tidak menggoreng mereka sekarang dan melayani mereka dengan <u>chips</u>? (utterance: 50) | Borrowing |
| 51 | Hey, Marty, <u>calm down</u>.(utterance: 51) | Hey, Marty, <u>tenang.</u>(utterance: 51) | Reduction |
| 52 | Don't tell me to be calm, <u>pony boy</u>.(utterance: 52) | Jangan suruh aku tenang, <u>pony boy</u>.(utterance: 52) | Borrowing |
| 53 | <u>Let's name the species, the species, the species.</u>(utterance: 53) | <u>Mari kita sebutkan nama-nama spesies,spesies, spesies.</u> (utterance: 53) | Literal Translation |
| 54 | <u>Let's name the species that live in the sea.</u>(utterance: 54) | <u>Mari kita sebutkan spesiesyang hidup di laut.</u>(utterance: 54) | Literal Translation |
| 55 | <u>Porifera, coelenterata, hydrozoa, scyphozoan.</u> (utterance: 55) | <u>Porifera, coelenterata, hydrozoa, scyphozoa.</u> (utterance: 55) | Borrowing |
| 56 | <u>Anthozoa, ctenophora,bryozoas, three.</u> (utterance: 56) | <u>Anthozoa, ctenophora, bryozoas, three.</u>(utterance: 56) | Borrowing |
| 57 | <u>Gastropoda, arthropoda, echinoderma.</u>(utterance: 57) | <u>Gastropoda, arthropoda, echinoderma.</u> (utterance: 57) | Borrowing |
| 58 | <u>Come on</u>, sing with me. | <u>Ayo</u> nyanyi | Substitution |

| | | | |
|---|---|---|---|
| | (utterance: 58) | bersamaku.(utterance: 58) | |
| 59 | Just the girls this time.(utterance: 59) | Hanya anak-anak saat ini.(utterance: 59) | Literal Translation |
| 60 | Oh, seaweed is cool.(utterance: 60) | Oh, rumput laut keren.(utterance: 60) | Literal Translation |
| 61 | Seaweed is fun.(utterance: 61) | Rumput laut menyenangkan. (utterance: 61) | Literal Translation |
| 62 | All right, kids, feel free to explore...(utterance: 62) | Baiklah, anak-anak, menjelajahlah dengan bebas…(utterance: 62) | Literal Translation |
| 63 | Stromalitic cyanobacteria! Gather.(utterance: 63) | Stromalitic cyanobacteria! Berkumpul.(utterance: 63) | Borrowing |
| 64 | An entire ecosystem containedin one infinitesimal speck.(utterance: 64) | Sebuah ekosistem yang terkandung dalam satu titik infinitesimal.(utterance: 64) | Calque |
| 65 | Come on, let's go.(utterance: 65) | Ayo kita pergi.(utterance:65) | Substitution |
| 67 | Come on, sing with me!(utterance: 67) | Mari, bernyanyi denganku!(utterance: 67) | Literal Translation |
| 68 | There's porifera, coelenterata.(utterance: 68) | Ada porifera, coelenterata. (utterance: 68) | Borrowing |
| 69 | Hydrozoa, scyphozoa.(utterance: 69) | Hydrozoa, scyphozoa. (utterance: 69) | Borrowing |
| 70 | Anthozoa, ctenophora, bryozoas, three.(utterance: 70) | Anthozoa, ctenophora, bryozoas, three.(utterance: 70) | Borrowing |
| 71 | Hey, guys, wait up!(utterance: 71) | Hey, tunggu!(utterance: 71) | Linguistic Compression |
| 72 | Saved your life!(utterance: 72) | Selamatkan dirimu!(utterance: 72) | Substitution |
| 73 | Aw, you guys made me | Aw, kalian membuatku | Literal |

| | | | |
|---|---|---|---|
| | <u>ink.</u>(utterance: 73) | mengeluarkan tinta.(utterance: 73) | Translation |
| 74 | I know what that is <u>Sandy Plankton</u> saw one.(utterance: 74) | Aku tahu benda itu.<u>Sandy Plankton</u> pernah melihatnya.(utterance: 74) | Borrowing |
| 75 | He said it was called a <u>butt</u>.(utterance: 75) | Dia mengatakan itu disebut <u>kapal</u>.(utterance: 75) | Discursive creation |
| 76 | <u>Oh, look at me. I'm going to touch the butt.</u>(utterance: 76) | <u>Oh, lihat aku. Aku akan mengejar kapal itu.</u>(utterance: 76) | Literal Translation |
| 77 | <u>Oh, yeah? Let's see you get closer.</u>(utterance: 77) | <u>Oh, ya. Kita lihat kau mendekatinya.</u>(utterance: 77) | Literal Translation |
| 78 | <u>Come on</u>, Nemo.How far can you go?(utterance: 78) | <u>Ayo</u>, Nemo. Seberapa jauh kau bisa pergi? (utterance: 78) | Substitution |
| 79 | <u>My dad says it's not safe.</u> (utterance: 79) | <u>Ayahku bilang itu tidak aman.</u>(utterance: 79) | Literal Translation |
| 80 | <u>You were about to swim into open water.</u>(utterance: 80) | <u>Kau baru saja mau berenang ke lautan terbuka.</u>  (utterance: 80) | Literal Translation |
| 81 | Good thing I was here.If I hadn't <u>shown up</u>--(utterance: 81) | Untung aku disini. Jika tidak tak <u>datang</u>. (utterance: 81) | Reduction |
| 82 | <u>and you're lucky. I don't tell your parents.</u>(utterance: 82) | <u>dan kalian beruntung. Aku tidak melaporkannya kepada orang tua kalian.</u> (utterance: 82) | Literal Translation |
| 83 | <u>You know you can't swim well.</u>(utterance: 83) | <u>Kau tahu kau tidak bisa berenang dengan baik.</u> (utterance: 83) | Literal Translation |
| 84 | <u>I can swim fine, Dad, OK?</u>(utterance: 84) | <u>Aku bisa berenang denganbaik, ayah, OK?</u>(utterance: 84) | Literal Translation |
| 85 | <u>No, it's not OK. You shouldn't</u> | <u>Tidak, OK. Kau harusnya tidak</u> | Literal |

| | be near here. (utterance: 85) | kesini.(utterance: 85) | Translation |
|---|---|---|---|
| 86 | OK, I was right. You'll start school in a year or two.(utterance: 86) | Baik ,aku benar. Kau akan mulai sekolah dalam satu atau dua tahun.(utterance: 86) | Literal Translation |
| 87 | No, Dad! Just because you're scared of the ocean-- (utterance: 87) | Tidak, ayah! Hanya karena kau takut pada lautan--(utterance: 87) | Literal Translation |
| 88 | Clearly, you're not ready... (utterance: 88) | Jelas sekali, kau belum siap...(utterance: 88) | Literal Translation |
| 89 | and you're not coming back until you are.(utterance: 89) | Dan kau tak akan kembali sampai kau siap.(utterance: 89) | Literal Translation |
| 90 | You think you can do these things... (utterance: 90) | Kau pikir kau bisa lakukan ini...(utterance: 90) | Literal Translation |
| 91 | but you just can't, Nemo! (utterance: 91) | Tapi sebenarnya kau tidak bisa, Nemo!(utterance: 91) | Literal Translation |
| 92 | I hate you.(utterance: 92) | Aku benci kau.(utterance: 92) | Literal Translation |
| 93 | Nothing to see. Gather. Over there.(utterance: 93) | Tidak  ada yang perlu dilihat. Berkumpul. kesana.(utterance: 93) | Literal Translation |
| 94 | Excuse me. Is there anything I can do?(utterance: 94) | Permisi. apa yang bisa kubantu?(utterance: 94) | Literal Translation |
| 95 | I am a scientist, sir. Is there any problem?(utterance: 95) | Saya seorang ilmuwan, pak.Apa ada masalah?(utterance: 95) | Literal Translation |
| 96 | I'm sorry. I didn't mean to interrupt things.(utterance: 96) | Maaf. Saya tidak bermaksud mengganggu hal ini.(utterance: 96) | Literal Translation |
| 97 | He isn't a good swimmer, and it's a little too soon...(utterance: 97) | Dia bukan seorang perenang yang baik, dan ini terlalu cepat...(utterance: 97) | Literal Translation |

| 98 | I can assure you, he's quite safe with me. (utterance: 98) | Aku bisa pastikan, dia aman bersamaku.(utterance: 98) | Literal Translation |
|---|---|---|---|
| 99 | I'm sure he is,but you have a large class... (utterance: 99) | Saya yakin demikian, tapi kau ada kelas yang besar.. (utterance: 99) | Literal Translation |
| 100 | and he can get lost from sight if you're not looking.(utterance: 100) | Dan dia bisa tersasar jika anda tidak melihat.(utterance 100) | Reduction |
| 101 | I'm not saying you're notlooking.(utterance: 101) | Saya tidak mengatakan anda tidak melihat.(utterance: 101) | Literal Translation |
| 102 | Oh, my gosh! Nemo's swimming out to sea!(utterance: 102) | Oh, Tuhan! Nemo berenang ke lautan lepas! (utterance: 102) | Literal Translation |
| 103 | What do you think you're doing?(utterance: 103) | Kau pikir apa yang sedang kau lakukan?(utterance: 103) | Literal Translation |
| 104 | You'll get stuck out there... (utterance: 104) | Kau akan terjebak di sana ... (utterance: 104) | Reduction |
| 105 | and I'll have to get you before another fish does.(utterance: 105) | Dan aku harus menjemputmu sebelum ikan lain memakanmu. (utterance: 105) | Literal Translation |
| 106 | Get back here!(utterance: 106) | Kembalilah kesini!(utterance: 106) | Literal Translation |
| 107 | I said get back here now! (utterance: 107) | Kubilang kembali kesini sekarang!(utterance: 107) | Substitution |
| 108 | Stop! You take one more move, mister...(utterance: 108) | Berhenti! Jangan bergerak lagi, tuan.. (utterance: 108) | Literal Translation |
| 109 | Don't you dare!(utterance: 109) | Jangan kau berani!(utterance: 109) | Modulation |
| 110 | If you put one fin on that | Jika kamu meletakkan satu sirip | Literal |

| | | | |
|---|---|---|---|
| | boat...(utterance: 110) | di perahu itu...(utterance: 110) | Translation |
| 111 | Are you listening to me?(utterance: 111) | Kau dengarkan aku?(utterance: 111) | Literal Translation |
| 112 | He touched the butt.(utterance: 112) | Dia sudah menyentuh kapalnya.(utterance: 112) | Literal Translation |
| 113 | You paddle your little tail right back here, Nemo. (utterance: 113) | Kamu dayungkan ekor kecil kamu segeralah kembali, Nemo. (utterance: 113) | Literal Translation |
| 114 | That's right.(utterance: 114) | Itu benar. (utterance: 114) | Literal Translation |
| 115 | You are in big trouble, young man.(utterance: 115) | Kau dalam masalah besar, anak muda. (utterance: 115) | Literal Translation |
| 116 | Do you hear me? Big...(utterance: 116) | Kau dengar aku? Besar...(utterance: 116) | Literal Translation |
| 117 | Daddy! Help me!(utterance: 117) | Ayah! Tolong aku!(utterance: 117) | Literal Translation |
| 118 | I'm coming, Nemo!(utterance: 118) | Aku datang, Nemo!(utterance: 118) | Literal Translation |
| 119 | Aah! Get under me, kids!(utterance: 119) | Aah! Sembunyi di bawahku, anak-anak!(utterance: 119) | Literal Translation |
| 120 | Dad!(utterance: 120) | Ayah! (utterance: 120) | Literal Translation |
| 121 | Daddy!(utterance: 121) | Ayah!(utterance: 121) | Literal Translation |
| 122 | No. No, it's gone. It's gone.(utterance: 122) | Tidak. tidak, dia pergi. Dia pergi. (utterance: 122) | Literal Translation |
| 123 | No, no, it can't be gone. (utterance: 123) | Tidak, tidak, tak mungkin hilang. (utterance: 123) | Literal Translation |
| 124 | No, no! Nemo! (utterance: 124) | Tidak, tidak! Nemo!(utterance: 124) | Literal Translation |

| 125 | Nemo! Nemo! (utterance: 125) | Nemo! Nemo! (utterance: 125) | Literal Translation |
|-----|------------------------------|------------------------------|---------------------|
| 126 | No! (utterance: 126) | Tidak! (utterance: 126) | Literal Translation |
| 127 | Nemo! Nemo!(utterance: 127) | Nemo! Nemo!(utterance: 127) | Literal Translation |
| 128 | No! No, please, no! (utterance: 128) | Tidak! Tidak, tolong, tidak! (utterance: 128) | Literal Translation |
| 129 | No, no! (utterance: 129) | Tidak, tidak! (utterance: 129) | Literal Translation |
| 130 | Has anybody seen a boat?(utterance: 130) | Apa ada yang melihat sebuah kapal? (utterance: 130) | Literal Translation |
| 131 | Please! A white boat!(utterance: 131) | Tolonglah! Sebuah kapal putih! (utterance: 131) | Literal Translation |
| 132 | My son! Help me, please. (utterance: 132) | Anakku! Tolonglah aku. (utterance: 132) | Literal Translation |
| 133 | Ohh. Oh, oh. Sorry. I didn't see you. (utterance: 133) | Ohh. Oh, oh. Maaf. Aku tidak melihatmu. (utterance: 133) | Literal Translation |
| 134 | Sir? Are you OK? (utterance: 134) | Pak? Anda baik-baik saja? (utterance: 134) | Literal Translation |
| 135 | There, there. It's all right. (utterance: 135) | Disana, disana. Semuanya baik-baik saja.(utterance: 135) | Literal Translation |
| 136 | He's gone. (utterance: 136) | Dia sudah pergi.(utterance: 136) | Literal Translation |
| 137 | No, no. They took him away. I have to find the boat. (utterance: 137) | Tidak, tidak. Mereka membawanya pergi. Aku harus menemukan kapalnya. (utterance: 137) | Literal Translation |
| 138 | A boat? Hey, I've seen a boat.(utterance: 138) | Kapal? Hey, aku melihat kapal. (utterance: 138) | Literal Translation |

| 139 | You have? (utterance: 139) | Kamu lihat? (utterance: 139) | Discursive creation |
|---|---|---|---|
| 140 | Hi. I'm Dory. (utterance: 140) | Hi. Aku Dory. (utterance: 140) | Literal Translation |
| 141 | Where? Which way? (utterance: 141) | Dimana? Lewat mana? (utterance: 141) | Literal Translation |
| 142 | Oh, oh, oh. It went this way.(utterance: 142) | Oh, oh, oh. Dia melewati jalan ini.(utterance: 142) | Literal Translation |
| 143 | It went this way. Follow me.(utterance: 143) | Dia lewat jalan ini. Ikuti aku. (utterance: 143) | Literal Translation |
| 144 | Thank you. Thank you, thank you so much. (utterance: 144) | Terima kasih. Terima kasih, terima kasih banyak.(utterance: 144) | Literal Translation |
| 145 | Will you quit it?(utterance: 145) | Bisa kau hentikan?(utterance: 145) | Literal Translation |
| 146 | I'm trying to swim here. Ocean isn't big enough for you?(utterance: 146) | Aku berusaha berenang disini. Apa lautan tidak terlalu luas bagimu? (utterance: 146) | Literal Translation |
| 147 | You got a problem, buddy? Huh? Huh?(utterance: 147) | Kau ada masalah? Huh? Huh?(utterance: 147) | Literal Translation |
| 148 | You want a piece of me? (utterance: 148) | Mau ribut? (utterance: 148) | Reduction |
| 149 | Ooh, I'm scared now. What?(utterance: 149) | Ooh, Aku takut sekarang. Apa?(utterance: 149) | Literal Translation |
| 150 | Stop following me, OK?(utterance: 150) | Berhenti mengikutiku, OK? (utterance: 150) | Literal Translation |
| 151 | What? You're showing me where the boat went.(utterance: 151) | Apa? Kau mau menunjukkan padaku kemana arah kapalitu pergi. (utterance: 151) | Literal Translation |
| 152 | A boat? Hey, I've seen a | Kapal? Hey, aku melihat kapal. | Literal |

| | | | Translation |
|---|---|---|---|
| | boat.(utterance: 152) | (utterance: 152) | |
| 153 | It passed by not too long ago. It went this way.(utterance: 153) | Lewat belum terlalu lama. Dia melewati jalan ini. (utterance: 153) | Literal Translation |
| 154 | It went this way. Follow me.(utterance: 154) | Dia lewat jalan ini. Ikuti aku.(utterance: 154) | Substitution |
| 155 | Wait a minute. What is going on?(utterance: 155) | Tunggu dulu. Apa yang terjadi? (utterance: 155) | Literal Translation |
| 156 | You already told me which way the boat was going.(utterance: 156) | Kau sudah beritahu aku ke arah mana kapal itu pergi.(utterance: 156) | Literal Translation |
| 157 | I did? Oh, no.(utterance: 157) | Benarkah? Oh, tidak. (utterance: 157) | Literal Translation |
| 158 | If this is some kind of practical joke, it's not funny. (utterance: 158) | Jika ini sebuah lelucon ini tidak lucu. (utterance: 158) | Literal Translation |
| 159 | And I know funny. I'm a clownfish.(utterance: 159) | Dan aku tahu lucu. Aku seekor ikan badut.(utterance: 159) | Literal Translation |
| 160 | No, it's not. I know it's not. I'm so sorry.(utterance: 160) | Tidak. Aku tahu ini tidak lucu. Maafkan aku.(utterance: 160) | Literal Translation |
| 161 | See, I suffer from short-term memory loss.(utterance: 161) | Sepertinya, Aku kehilangan ingatan jangka pendek. (utterance: 161) | Literal Translation |
| 162 | Short-term memory loss. I don't believe this. (utterance: 162) | Hilang ingatan jangka pendek. Aku tidak percaya ini. (utterance: 162) | Literal Translation |
| 163 | No, it's true. I forget things almost instantly. (utterance: 163) | Tidak, ini benar. Aku cepat melupakan sesuatu. (utterance: 163) | Literal Translation |
| 164 | It runs in my family. At least, | Ini terjadi dalam | Literal |

| | | keluargaku.Setidaknya, Aku rasa demikian. (utterance: 164) | Translation |
|---|---|---|---|
| | I think it does. (utterance: 164) | | |
| 165 | Um, hmm. Where are they? (utterance: 165) | Um, hmm. Dimana mereka?(utterance: 165) | Literal Translation |
| 166 | Can I help you?(utterance: 166) | Bisa kubantu? (utterance: 166) | Literal Translation |
| 167 | Something's wrong with you--really. (utterance: 167) | Ada yang salah denganmu--sungguh. (utterance: 167) | Literal Translation |
| 168 | You're wasting my time. (utterance: 168) | Kau sudah membuang-buang waktuku. (utterance: 168) | Literal Translation |
| 169 | I have to find my son. (utterance: 169) | Aku harus menemukan anakku. (utterance: 169) | Literal Translation |
| 170 | Name's Bruce.(utterance: 170) | Namaku Bruce.(utterance: 170) | Literal Translation |
| 171 | It's all right. I understand.(utterance: 171) | Tak apa. Aku mengerti. (utterance: 171) | Literal Translation |
| 172 | Why trust a shark, right?(utterance: 172) | Kenapa harus percaya hiu,kan? (utterance: 172) | Literal Translation |
| 173 | So, what's a couple of bites like you...(utterance: 173) | Jadi, apa yang kalian ... (utterance: 173) | Modulation |
| 174 | doing out so late, eh? (utterance: 174) | Lakukan selarut ini?(utterance: 174) | Literal Translation |
| 175 | We're not doing anything. We're not even out.(utterance: 175) | Kami tidak melakukan sesuatu. Kami bahkan belum keluar.(utterance: 175) | Literal Translation |
| 176 | Great! Then how'd you morsels...(utterance: 176) | Bagus! Lalu bagaimana kalau kalian… (utterance: 176) | Compensation |
| 177 | You mean, like a party?(utterance: 177) | Maksudmu, seperti sebuah pesta? (utterance: 177) | Literal Translation |
| 178 | Yeah, right. A party. What do | Yeah, benar. Pesta. Bagaimana? | Literal |

| | you say?(utterance: 178) | (utterance: 178) | Translation |
|---|---|---|---|
| 179 | I love parties. That sounds like fun.(utterance: 179) | Aku suka pesta. Kedengarannya menyenangkan. (utterance: 179) | Literal Translation |
| 180 | Parties are fun, and it's tempting, but--(utterance: 180) | Pesta itu menyenangkan, dan meriah, tapi...(utterance: 180) | Literal Translation |
| 181 | Oh, come on, I insist.(utterance: 181) | Ayo,aku memaksa.(utterance: 181) | Literal Translation |
| 182 | OK. That's all that matters.(utterance: 182) | Baik. Jika itu masalahnya.(utterance: 182) | Literal Translation |
| 183 | Hey, look, balloons. It is a party. (utterance: 183) | Hey,lihat, banyak balon. Ini memang pesta.(utterance: 183) | Literal Translation |
| 184 | Ha hahaha!Mind your distance, though. (utterance: 184) | Ha ha ha ha!Jaga jarakmu. (utterance: 184) | Modulation |
| 185 | Those balloons can be a bit dodgy.(utterance: 185) | Balon-balon itu bisa sedikit menggigit. (utterance: 185) | Literal Translation |
| 186 | You wouldn't want one of them to pop.(utterance: 186) | Kalian tak ingin jika salah satunya pecah.(utterance: 186) | Literal Translation |
| 187 | Anchor! Chum!(utterance: 187) | Anchor! Chum! (utterance: 187) | Borrowing |
| 188 | There you are, Bruce. Finally. (utterance: 188) | Disana kau rupanya, Bruce. Akhirnya. (utterance: 188) | Literal Translation |
| 189 | We got company. (utterance: 189) | Kita kedatangan tamu. (utterance: 189) | Literal Translation |
| 200 | We've already gone through the snacks... (utterance: 200) | Kami sudah menghabiskan semua makanan ringannya...(utterance: 200) | Literal Translation |
| 201 | and I'm still starving. (utterance: 201) | dan aku masih kelaparan.(utterance: 201) | Literal Translation |

| 202 | We almost had a feeding frenzy. (utterance: 202) | Kami hampir mengadakan pesta makan ikan. (utterance: 202) | Literal Translation |
|---|---|---|---|
| 203 | Come on,let's get this over with. (utterance: 203) | Mari, kita selesaikan ini. (utterance: 203) | Substitution |
| 204 | The meeting has officially come to order.(utterance: 204) | Pertemuan secara resmi dibuka. (utterance: 204) | Reduction |
| 205 | Let us all say the pledge.(utterance: 205) | Mari kita semua sebutkan sumpahnya. (utterance: 205) | Literal Translation |
| 206 | I am a nice shark, not a mindless eating machine. (utterance: 206) | Aku adalah hiu yang baik, bukan mesin pemakan. (utterance: 206) | Literal Translation |
| 207 | If I am to change this image...(utterance: 207) | Jika aku ingin merubah citra ini…(utterance: 207) | Literal Translation |
| 208 | I must first change myself.(utterance: 208) | Pertama, aku harus merubah diriku sendiri.(utterance: 208) | Literal Translation |
| 209 | Fish are friends, not food.(utterance: 209) | Ikan adalah teman, bukan makanan. (utterance: 209) | Literal Translation |
| 210 | Except stinkin' dolphins.(utterance: 210) | Kecuali lumba-lumba menjengkelkan.(utterance: 210) | Literal Translation |
| 211 | Dolphins. Yeah. They think they're so cute.(utterance: 211) | Lumba-lumba. Yeah. Mereka pikir mereka sangat lucu. (utterance: 211) | Literal Translation |
| 212 | "Look at me. I'm a flippin' little dolphin.(utterance: 212) | "Lihat aku. Aku lumba-lumba kecil lucu.(utterance: 212) | Literal Translation |
| 213 | "Let me flip for you. Ain't I something?"(utterance: 213) | "Biarkanlah saya membalik untukmu. Bukankah aku demikian?"(utterance: 213) | Literal Translation |
| 214 | Right, then. Today's meeting is Step 5--(utterance: 214) | Benar. Hari ini adalah pertemuan yang ke-5...(utterance: 214) | Literal Translation |

| 215 | Bring a Fish Friend. (utterance: 215) | Bawalah seekor teman ikan. (utterance: 215) | Literal Translation |
|---|---|---|---|
| 216 | Do you all have your friends? (utterance: 216) | Kalian sudah bawa teman kalian?(utterance: 216) | Literal Translation |
| 217 | Got mine.(utterance: 217) | Aku bawa.(utterance: 217) | Literal Translation |
| 218 | How about you, Chum (utterance: 218) | Bagaimana denganmu, Chum? (utterance: 218) | Literal Translation |
| 219 | Oh, I... seem to have misplaced my friend. (utterance: 219) | Oh, Aku...sepertinya aku tak ingat dimana temanku. (utterance: 219) | Compensation |
| 220 | That's all right, Chum. (utterance: 220) | Tak apa, Chum.(utterance: 220) | Literal Translation |
| 221 | I had a feeling this would be a difficult step. (utterance: 221) | Aku rasa ini akan menjadi langkah sulit. (utterance: 221) | Literal Translation |
| 222 | You can help yourself to one of my friends.(utterance: 222) | Kau bisa bawa salah satu temanku. (utterance: 222) | Literal Translation |
| 223 | Thanks, mate. A little chum for Chum, eh?(utterance: 223) | Terima kasih, kawan. Seekor ikan kecil untuk Chum, eh? (utterance: 223) | Literal Translation |
| 224 | I'll start the testimonies.(utterance: 224) | Aku akan mulai kesaksiannya.(utterance: 224) | Literal Translation |
| 225 | Hello. My name is Bruce.(utterance: 225) | Halo. Namaku Bruce.(utterance: 225) | Literal Translation |
| 226 | Hello, Bruce.(utterance: 226) | Halo, Bruce. (utterance: 226) | Literal Translation |
| 227 | It has been three weeks since my last fish. (utterance: 227) | Sudah tiga minggu sejak aku makan ikan. (utterance: 227) | Literal Translation |
| 228 | On my honor, or may I be chopped up and made into | Demi kehormatan saya, atau mungkin saya dipotong dan | Literal Translation |

| | | | |
|---|---|---|---|
| | soup.(utterance: 228) | dibuat menjadi sup.(utterance: 228) | |
| 229 | You're an inspiration!(utterance: 229) | Kau adalah inspirasi bagi kami semua! (utterance 229) | Substitution |
| 230 | Right, then. Who's next?(utterance: 230) | Baiklah. Siapa berikutnya?(utterance: 230) | Literal Translation |
| 231 | Pick me, pick me.(utterance: 231) | Pilih aku, pilih aku.(utterance: 231) | Substitution |
| 232 | Yes. The little Sheila down the front.(utterance: 232) | Ya.Si kecil Sheila di bagian depan. (utterance: 232) | Literal Translation |
| 233 | Come on up here.(utterance: 233) | Ayo kemari. (utterance: 233) | Literal Translation |
| 234 | Hi. I'm Dory. (utterance: 234) | Hai. Aku Dory. (utterance: 234) | Literal Translation |
| 235 | I don't think I've ever eaten a fish. (utterance: 235) | Aku rasa, aku belum pernah makan ikan. (utterance: 235) | Literal Translation |
| 236 | Good on you, mate. (utterance: 236) | Hebat, kawan.(utterance: 236) | Linguistic compression |
| 237 | I'm glad,I got that off my chest. (utterance: 237) | Aku senang, Aku menyatakannya tulus. (utterance: 237) | Compensation |
| 238 | All right, anyone else?(utterance: 238) | Baiklah, siapa lagi? (utterance: 238) | Literal Translation |
| 239 | How about you, mate? What's your problem?(utterance: 239) | Bagaimana denganmu, kawan? Apa masalahmu? (utterance: 239) | Literal Trannslation |
| 240 | I don't have a problem.(utterance: 240) | Aku tak ada masalah. (utterance: 240) | Literal Translation |
| 241 | Denial. (utterance: 241) | Penyangkal. (utterance: 241) | Literal Translation |

| 242 | Just start with your name.(utterance: 242) | Mulai saja dengan namamu.(utterance: 242) | Literal Translation |
|---|---|---|---|
| 243 | OK. Uh, hello.(utterance: 243) | Baiklah. Uh, halo.(utterance: 243) | Literal Translation |
| 244 | My name is Marlin. I'm a clownfish.(utterance: 244) | Namaku Marlin.  Aku seekor ikan badut. (utterance: 244) | Literal Translation |
| 245 | A clownfish? Really? (utterance: 245) | Ikan badut? Sungguh?(utterance: 245) | Literal Translation |
| 246 | I love jokes. (utterance: 246) | Aku suka lelucon. (utterance: 246) | Literal Translation |
| 247 | I actually do know one that's pretty good. (utterance: 247) | Aku tahu satu yang bagus.(utterance: 247) | Literal Translation |
| 248 | There was this mollusk... (utterance: 248) | Ada sebuah moluska... (utterance: 248) | Calque |
| 249 | and he walks up to a sea cucumber. (utterance: 249) | dan dia berjalan sampai ke sebuah teripang.(utterance: 249) | Calque |
| 250 | Normally, they don't talk,sea cucumbers... (utterance: 250) | Biasanya, mereka tidak bicara,teripang - teripang... (utterance: 250) | Calque |
| 251 | so the sea mollusksays to the cucumber...(utterance: 251) | Sehinggamoluska laut berkata kepada teripang… (utterance: 251) | Calque |
| 252 | Nemo! Ha ha! Nemo! I don't get it. (utterance: 252) | Nemo! Ha ha! Nemo! Aku tidak mendapatkannya. (utterance: 252) | Literal Translation |
| 253 | For a clownfish, he's not funny. (utterance: 253) | Untuk seekor ikan badut, Dia tidak lucu. (utterance: 253) | Literal Translation |
| 254 | No, no, no, no. He's my son.(utterance: 254) | Tidak, tidak, tidak, tidak. Dia anakku. (utterance: 254) | Literal Translation |
| 255 | He was taken by these | Dia dibawa oleh penyelam. | Literal |

| | | | |
|---|---|---|---|
| | divers.(utterance: 255) | (utterance: 255) | Translation |
| 256 | Oh, my. You poor fish. (utterance: 256) | Ya ampun, kau ikan malang.(utterance: 256) | Established equivalence |
| 257 | Humans--think they own everything. (utterance: 257) | Manusia, mereka pikir mereka punya semuanya. (utterance: 257) | Literal Translation |
| 258 | Now, there is a father-- Looking for his little boy. (utterance: 258) | Itu baru ayah yang mengkhuatirkan anaknya. (utterance: 258) | Compensation |
| 259 | What do these markings mean? (utterance: 259) | Apa artinya ini? (utterance: 259) | Literal Translation |
| 260 | I never knew my father!(utterance: 260) | Aku tidak pernah kenal ayahku!(utterance: 260) | Substitution |
| 261 | We're all mates here, mate.(utterance: 261) | Kita disini adalah teman, kawan. (utterance: 261) | Literal Translation |
| 262 | I can't read human. (utterance: 262) | Aku tidak bisa baca bahasa manusia. (utterance: 262) | Literal Translation |
| 263 | We got to find a fish that can read this. (utterance: 263) | Kita harus cari ikan yang bisa membaca. (utterance: 263) | Literal Translation |
| 264 | Hey, look, sharks. (utterance: 264) | Hey, lihat, ikan hiu. (utterance: 264) | Literal Translation |
| 265 | That's mine. Give it to me.(utterance: 265) | Itu punyaku. Kembalikan.(utterance: 265) | Literal Translation |
| 266 | Gimme! Ow! (utterance: 266) | Berikan! Aduh! (utterance: 266) | Literal Translation |
| 267 | Oh, I'm sorry. Are you OK?(utterance: 267) | Oh, Maaf. Kau tak apa? (utterance: 267) | Literal Translation |
| 268 | I'm so sorry. (utterance: 268) | Maafkan aku. (utterance: 268) | Literal Translation |
| 269 | You really clocked me there. | Kamu benar-benar telah | Established |

| | Am I bleeding?(utterance: 269) | melukaiku.Apa aku berdarah?(utterance: 269) | equivalence |
|---|---|---|---|
| 270 | Dory, are you OK-- Ohh.(utterance: 270) | Dory, kau tak apa-- Ohh.(utterance: 270) | Literal Translation |
| 271 | Ohh, that's good.(utterance: 271) | Ohh, itu bagus. (utterance: 271) | Literal Translation |
| 272 | Intervention! (utterance: 272) | Intervensi! (utterance: 272) | Literal Translation |
| 273 | Hold it together, mate!(utterance: 273) | Tahan bersama-sama, kawan!(utterance: 273) | Literal Translation |
| 274 | Remember, Bruce, fish are friends, not food!(utterance: 274) | Ingat, Bruce, ikan adalah teman, bukan makanan! (utterance: 274) | Literal Translation |
| 275 | Dory, look out!(utterance: 275) | Dory, awas! (utterance: 275) | Substitution |
| 276 | I'm having fish tonight!(utterance: 276) | Aku makan ikan malam ini!(utterance: 276) | Literal Translation |
| 277 | Remember the steps, mate!(utterance: 277) | Ingatlah sumpah kita, kawan! (utterance: 277) | Literal Translation |
| 278 | Just one bite! (utterance: 278) | Hanya satu gigitan!(utterance: 278) | Literal Translation |
| 279 | There's no way out!(utterance: 279) | Tidak ada jalan keluar! (utterance: 279) | Literal Translation |
| 280 | There's got to be a way to escape! (utterance: 280) | Pasti ada jalan untuk kabur!(utterance: 280) | Literal Translation |
| 281 | Who is it? (utterance: 281) | Siapa itu? (utterance: 281) | Literal Translation |
| 282 | Dory, help me find a way out! (utterance: 282) | Dory, kau harus bantu aku cari jalan keluar! (utterance: 282) | Literal Translation |
| 283 | Sorry. Come back later. We're | Maaf. Kau harus kembali nanti. | Literal |

| | trying to escape. (utterance: 283) | Kami berusaha untuk kabur. (utterance: 283) | Translation |
|---|---|---|---|
| 284 | There's got to be a way out! (utterance: 284) | Pasti ada jalan keluar! (utterance: 284) | Literal Translation |
| 285 | "Es-cap-e."I wonder what that means. (utterance: 285) | "Es-cap-e.". Aku tahu apa artinya. (utterance: 285) | Literal Translation |
| 286 | Let's go. (utterance: 286) | Cepat pergi. (utterance: 286) | Literal Translation |
| 287 | Wait a minute.You can read? (utterance: 287) | Tunggu dulu.Kau bisa membaca? (utterance: 287) | Established equivalence |
| 288 | Well, then, here. Read this now. (utterance: 288) | Baiklah, selanjutnya, ini. Baca ini sekarang.(utterance: 288) | Literal Translation |
| 289 | He really doesn't mean it. He never even knew his father.(utterance: 289) | Dia benar-benar tidak berarti. Dia bahkan tidak pernah tahu ayahnya. (utterance: 289) | Literal Translation |
| 290 | Don't fall off the wagon!(utterance: 290) | Jangan turun dari gerobak!(utterance: 290) | Literal Translation |
| 291 | Oh, no, it's blocked!(utterance: 291) | Oh, tidak, ini buntu!(utterance: 291) | Literal Translation |
| 292 | No, Bruce, focus.(utterance: 292) | Tidak, Bruce, focus.(utterance: 292) | Literal Translation |
| 293 | Sorry about Bruce, mate. (utterance: 293) | Maafkan Bruce, kawan. (utterance: 293) | Literal Translation |
| 294 | He's really a nice guy.(utterance: 294) | Dia sebenarnya baik.(utterance: 294) | Literal Translation |
| 295 | I need to get that mask.(utterance: 295) | Aku mau topeng itu.(utterance: 295) | Literal Translation |
| 296 | You want that mask? OK.(utterance: 296) | Kau ingin topeng itu? Baik.(utterance: 296) | Literal Translation |
| 297 | Quick, grab the | Cepat, ambil topeng | Literal |

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|---|---|---|---|
| | mask!(utterance: 297) | itu!(utterance: 297) | Translation |
| 298 | Barbara. Uh-huh?(utterance: 298) | Barbara. Uh-huh?(utterance: 298) | Literal Translation |
| 299 | Prepare for his anterior crown, would you, please? (utterance: 299) | Persiapkan untuk mahkota anterior,bukankah begitu? (utterance: 299) | Borrowing |
| 300 | And I'm going to need a few more cotton rolls. (utterance: 300) | Dan aku akan membutuhkan beberapa gulungan kapas. (utterance: 300) | Literal Translation |
| 301 | Hello, little fella.(utterance: 301) | Halo, sobat kecil.(utterance: 301) | Literal Translation |
| 302 | I found that guy struggling for life...(utterance: 302) | Aku menemukan dia berjuang untuk hidup ...(utterance: 302) | Literal Translation |
| 303 | out on the reef, and I saved him. (utterance: 303) | Di terumbu karang, dan aku menyelamatkannya (utterance: 303) | Literal Translation |
| 304 | So, has that Novocainekicked in yet? (utterance: 304) | Jadi, bahwa Novocainebelum ditendang? (utterance: 304) | Borrowing |
| 305 | I think so. We're ready to roll. (utterance: 305) | Aku pikir demikian. Kami siap untuk menggulung. (utterance: 305) | Literal Translation |
| 306 | My bubbles. (utterance: 306) | Gelembunganku. (utterance: 306) | Literal Translation |
| 307 | He likes bubbles. (utterance: 307) | Dia suka gelembung. (utterance: 307) | Literal Translation |
| 308 | Bonjour.Aah! (utterance: 308) | Bonjour.Aah! (utterance: 308) | Borrowing |
| 309 | Slow down, little fella. There's nothing to worry about. (utterance: 309) | Tenanglah, sobat kecil. Tak ada yang perlu dikuatirkan. (utterance: 309) | Reduction |
| 310 | He's scared to death. | Dia ketakutan. (utterance: 310) | Reduction |

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| | (utterance: 310) | | |
| 311 | Honey, your dad's probably back at the pet store. (utterance: 311) | Sayang, ayahmu mungkin masih di toko hewan peliharaan.(utterance: 311) | Literal Translation |
| 312 | Pet store? (utterance: 312) | Toko hewan peliharaan? (utterance: 312) | Literal Translation |
| 313 | Yeah, you know, like, I'm from Bob's Fish Mart.(utterance: 313) | Ya,kau tahu, Aku dari toko ikan Bob. (utterance: 313) | Literal Translation |
| 314 | Pet Palace.Fish-O-Rama. (utterance: 314) | Istana hewan peliharaan.Fish-O-Rama. (utterance: 314) | Borrowing |
| 315 | Mail order. (utterance: 315) | Pesanan lewat email. (utterance: 315) | Literal Translation |
| 316 | So, which one is it? I'm from the ocean. (utterance: 316) | Jadi, kau dari mana? Aku dari laut. (utterance: 316) | Literal Translation |
| 317 | Ah, the ocean. The ocean? (utterance: 317) | Ah, laut. Laut? (utterance: 317) | Literal Translation |
| 318 | He hasn't been decontaminated. Jacques! (utterance: 318) | Dia belum dibersihkan. Jacques! (utterance: 318) | Literal Translation |
| 319 | Oui.Clean him!(utterance: 319) | Oui.Bersihkan dia!(utterance: 319) | Literal Translation |
| 320 | Ocean.Ooh, la mer. Bon. (utterance: 320) | Laut.Ooh, la mer. Bon. (utterance: 320) | Borrowing |
| 321 | Voila. He is clean. (utterance: 321) | Voila. Dia sudah bersih. (utterance: 321) | Borrowing |
| 322 | Wow. The big blue. What's it like? (utterance: 322) | Wow. Lautan.Seperti apa? (utterance: 322) | Established equivalence |
| 323 | If there's anything you need, just ask your Auntie | Jika ada yang kau butuhkan, minta saja pada Bibi | Literal Translation |

| | Deb.(utterance: 323) | Deb.(utterance: 323) | |
|---|---|---|---|
| 324 | Or if I'm not around, you can talk to my sister Flo.(utterance: 324) | Kalau aku tak ada, kau tanya saja pada adikku Flo.(utterance: 324) | Literal Translation |
| 325 | Hi. How are you?(utterance: 325) | Hai. Apa kabar?(utterance: 325) | Literal Translation |
| 326 | Don't listen to anything my sister says. (utterance: 326) | Jangan dengarkan kata adikku.(utterance: 326) | Literal Translation |
| 327 | She's nuts. Ha hahaha! (utterance: 327) | Dia gila.Ha ha ha ha!(utterance: 327) | Established equivalence |
| 328 | Root canal--and by the looks of those x-rays... (utterance: 328) | Pelapukan akar dan dari x-raynya… (utterance: 328) | Borrowing |
| 329 | it's not going to be pretty.(utterance: 329) | tidak akan bagus. (utterance: 329) | Literal Translation |
| 330 | Dam and clamp installed? (utterance: 330) | Dam and klem dipasang? (utterance: 330) | Calque |
| 331 | What did he use to open?Gator-Glidden drill.(utterance: 331) | Apa yang dia gunakan untuk membuka?Bor Gator-Glidden. (utterance: 331) | Borrowing |
| 332 | He seems to favor that one lately.(utterance: 332) | Dia sepertinya mendukung belakangan ini. (utterance: 332) | Literal Translation |
| 333 | Now he's doing the Schilder technique. (utterance: 333) | Sekarang dia sedang melakukan teknik Schilder.(utterance: 333) | Borrowing |
| 334 | It has a teardrop cross-section.Clearly a Hedstrom. (utterance: 334) | Itu memiliki tetesan air mata penampang.Jelasnya Hedstrom. (utterance: 334) | Borrowing |
| 335 | K-Flex! Hedstrom!(utterance: 335) | K-Flex! Hedstrom!(utterance: 335) | Borrowing |
| 336 | There I go. A little help, over | Kesana aku pergi. Bantu aku | Literal |

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| | here. (utterance: 336) | disini. (utterance: 336) | Translation |
| 337 | All right. Go ahead and rinse. (utterance: 337) | Baiklah. Berkumurlah.(utterance: 337) | Literal Translation |
| 338 | Root canal--a doozy. (utterance: 338) | Pelapukan akar--a doozy. (utterance: 338) | Borrowing |
| 339 | Hello. Who's this?(utterance: 339) | Halo. Siapa ini?(utterance: 339) | Literal Translation |
| 340 | An outie. From my neck of the woods, eh?(utterance: 340) | Dari luar rupanya. dari leher hutan ku, ya? (utterance: 340) | Literal Translation |
| 341 | Sorry if I ever took a snap at you. (utterance: 341) | Maaf jika aku pernah menggigit kamu. (utterance: 341) | Reduction |
| 342 | They're not your fish. They're my fish. (utterance: 342) | Mereka bukan ikanmu. Mereka ikanku. (utterance: 342) | Literal Translation |
| 343 | Aw, the picture broke.(utterance: 343) | Ah, gambarnya pecah.(utterance: 343) | Literal Translation |
| 344 | Hey, little fella.(utterance: 344) | Hey, ikan kecil. (utterance: 344) | Compensation |
| 345 | Well, Mr.Tucker, while that sets up...(utterance: 345) | Baiklah, Tn. Tucker, sementara alatnya disiapkan... (utterance: 345) | Literal Translation |
| 346 | I'm going to see a man about a wallaby. (utterance: 346) | Saya akan menemui seseorang tentang suatu walabi. (utterance: 346) | Calque |
| 347 | She wouldn't stop shaking the bag. (utterance: 347) | Dia tidak akan berhenti menggoyang kantongnya. (utterance: 347) | Literal Translation |
| 348 | Poor Chuckles. (utterance: 348) | Anak malang. (utterance: 348) | Established equivalence |
| 349 | Hitched a ride on the | Langsung naik express. | Borrowing |

| | porcelain express. (utterance: 349) | (utterance: 349) | |
|---|---|---|---|
| 350 | Calm down. Alternate wigglingyour fins and your tail. (utterance: 350) | Tenanglah. Kau harus goyangkan sirip dan ekormu. (utterance: 350) | Substitution |
| 351 | Just think about what you need to do. (utterance: 351) | Pikirkan saja apa yang harus kau lakukan. (utterance: 351) | Literal Translation |
| 352 | Yay! You did it!(utterance: 352) | Ya! Kau berhasil!(utterance: 352) | Literal Translation |
| 353 | Good squirming. Ha haha!(utterance: 353) | Geliatan yang bagus. Ha ha ha! (utterance: 353) | Literal Translation |
| 354 | What are you thinking about?(utterance: 354) | Apa yang kau pikirkan? (utterance: 354) | Literal Translation |
| 355 | tonight, we give the kid a proper reception. (utterance: 355) | malam ini memberikan anak itu penyambutan yang layak. (utterance: 355) | Literal Translation |
| 356 | Nemo. I'm Nemo. (utterance: 356) | Nemo. Aku Nemo. (utterance: 356) | Literal Translation |
| 357 | Are you gonna eat that?(utterance: 357) | Kau akan makan itu?(utterance: 357) | Literal Translation |
| 358 | Careful with that hammer. (utterance: 358) | Berhati-hatilah dengan palu itu. (utterance: 358) | Literal Translation |
| 359 | What does it say? Dory!(utterance: 359) | Apa yang dikatakannya? Dory!(utterance: 359) | Literal Translation |
| 360 | A sea monkey has my money. (utterance: 360) | Seekor monyet laut membawa uangku. (utterance: 360) | Established equivalence |
| 361 | Wake up. Get up. Come on. (utterance: 361) | Bangun. bangun. ayolah. (utterance: 361) | Substitution |
| 362 | Come on! (utterance: 362) | Ayo! (utterance: 362) | Substitution |
| 363 | Yes, I'm a natural blue. | Ya, Aku biru alami.(utterance: | Literal |

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| | (utterance: 363) | 363) | Translation |
| 364 | Look out! Sharks eat fish! Aah! (utterance: 364) | Awas! Ikan hiu memakan ikan! Aah! (utterance: 364) | Literal Translation |
| 365 | Wow. Dusty. (utterance: 365) | Wow. Berdebu. (utterance: 365) | Literal Translation |
| 366 | The mask. Where's the mask? (utterance: 366) | Topengnya. Dimana topengnya? (utterance: 366) | Literal Translation |
| 367 | Get it! Get the mask! Get the mask! Get it! (utterance: 367) | Ambil topengnya!! Ambil!!(utterance: 367) | Literal Translation |
| 368 | It just keeps going on, doesn't it? (utterance: 368) | Ini baru saja terjadi, bukan?(utterance: 368) | Reduction |
| 369 | Did you drop it?(utterance: 369) | Kau menjatuhkannya? (utterance: 369) | Literal Translation |
| 370 | That was my only chance of finding my son. (utterance: 370) | Itu satu-satunya kesempatanku untuk menemukan anakku. (utterance: 370) | Literal Translation |
| 371 | Now it's gone.(utterance: 371) | Kini sudah hilang. (utterance: 371) | Literal Translation |
| 372 | when life gets you down, know what you got to do?(utterance: 372) | Saat hidup membuatmu terpuruk, kau tahu apa yang harus kau lakukan?(utterance: 372) | Literal Translation |
| 373 | I don't want to know. (utterance: 373) | Aku tak mau tahu. (utterance: 373) | Literal Translation |
| 374 | Just keep swimming, swimming, swimming. (utterance: 374) | Terus saja berenang, berenang, berenang. (utterance: 374) | Literal Translation |
| 375 | What do we do? We swim, swim (utterance: 375) | Apa yang kita lakukan? Kita berenang, berenang(utterance: 375) | Literal Translation |

| 376 | Dory, no singing. (utterance: 376) | Dory, jangan bernyanyi.(utterance: 376) | Literal Translation |
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| 377 | I love to swim(utterance: 377) | Aku suka berenang(utterance: 377) | Literal Translation |
| 378 | When you want to swim(utterance: 378) | Ketika kamu ingin berenang (utterance: 378) | Literal Translation |
| 379 | See, I'm going to get stuck now with that song. (utterance: 379) | Lihatlah, aku bisa gila dengan lagu itu. (utterance: 379) | Literal Translation |
| 380 | Dory, do you see anything?(utterance: 380) | Dory, kau lihat sesuatu?(utterance: 380) | Literal Translation |
| 381 | That was me. I'm sorry.(utterance: 381) | Itu aku, maaf! (utterance: 381) | Literal Translation |
| 382 | Who's that? Who could it be? It's me. (utterance: 382) | Siapa itu? Siapa lagi? ini aku.(utterance: 382) | Literal Translation |
| 383 | Are you my conscience?(utterance: 383) | Apakah kau kesadaranku? (utterance: 383) | Literal Translation |
| 384 | Yeah, yeah. I'm your conscience. (utterance: 384) | Yeah, yeah. Aku kesadaranmu.(utterance: 384) | Literal Translation |
| 385 | We haven't spoken for a while.How are you? (utterance: 385) | Kita sudah lama tdk bicara. Apa kabar? (utterance: 385) | Literal Translation |
| 386 | Can't complain. (utterance: 386) | Tidak bisa mengeluh. (utterance: 386) | Literal Translation |
| 387 | Now, Dory, I want you to tell me-- (utterance: 387) | Sekarang, Dory,  Aku mau kau beritahu aku-- (utterance: 387) | Literal Translation |
| 388 | Do you see anything?(utterance: 388) | Kau melihat sesuatu? (utterance: 388) | Literal Translation |
| 389 | I see a... I see a light.(utterance: 389) | Aku lihat ... Aku melihat cahaya. (utterance: 389) | Literal Translation |

| 390 | A light? (utterance: 390) | Cahaya? (utterance: 390) | Literal Translation |
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| 391 | Hey, conscience, am I dead? (utterance: 391) | Hey, kesadaran, Apa aku sudah mati? (utterance: 391) | Literal Translation |
| 392 | I want to touch it. (utterance: 392) | Aku ingin menyentuhnya(utterance: 392) | Substitution |
| 393 | Hey, come back. Come on back here. (utterance: 393) | Hey, kembali. Ayo kembali kesini. (utterance: 393) | Literal Translation |
| 394 | OK, I can't see a thing. (utterance: 394) | Baik, Aku tidak bisa melihat apapun. (utterance: 394) | Literal Translation |
| 395 | I'm sorry, but if you could just...(utterance: 395) | Maaf, tapi jika kamu hanya bisa ...(utterance: 395) | Literal Translation |
| 396 | bring it a little closer, I kind of need the light.(utterance: 396) | bawa dia lebih dekat, Aku butuh cahaya. (utterance: 396) | Literal Translation |
| 397 | That's great. Keep it right there. (utterance: 397) | Itu bagus. Jaga dia tetap disana.(utterance: 397) | Literal Translation |
| 398 | Oh. The first line's "P. Sherman." (utterance: 398) | Oh. Baris pertama "P. Sherman." (utterance: 398) | Borrowing |
| 399 | "P. Sherman"doesn't make any sense! (utterance: 399) | "P. Sherman" tak ada artinya! (utterance: 399) | Borrowing |
| 400 | "Walla--walla--"(utterance: 400) | "Walla--walla--"(utterance: 400) | Borrowing |
| 401 | The second line's "42 Wallaby Way." (utterance: 401) | Baris kedua adalah: "42 Wallaby Way." (utterance: 401) | Borrowing |
| 402 | That's great. Speed read. Take a guess. (utterance: 402) | Itu bagus. Kecepatan membaca. Coba tebak! (utterance: 402) | Reduction |
| 403 | No pressure. No problem. There's a lot of pressure. (utterance: 403) | Tidak ada tekanan. Tidak masalah. Ada banyak tekanan. (utterance: 403) | Literal Translation |

| 404 | Pressure! Take a guessnow with pressure!(utterance: 404) | Tekanan! Coba tebaksekarang dengan tekanan!(utterance: 404) | Reduction |
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| 405 | "Sydney"! It's "Sydney"! (utterance: 405) | "Sydney"! Ini "Sydney"! (utterance: 405) | Borrowing |
| 406 | Brother Bloat, proceed. (utterance: 406) | Saudara kembung, lanjutkan. (utterance: 406) | Literal Translation |
| 407 | youhave been called forth... (utterance: 407) | Kau dipanggil ... (utterance: 407) | Reduction |
| 408 | to the summit of Mount Wannahockaloogie...(utterance: 408) | Ke puncak gunung wanahakalugi...(utterance: 408) | Calque |
| 409 | you are able to swim through... (utterance: 409) | kamu sanggup berenang melalui... (utterance: 409) | Literal Translation |
| 410 | the Ring of Fire!(utterance: 410) | Cincin api! (utterance: 410) | Literal Translation |
| 411 | Turn on the Ring of Fire!(utterance: 411) | Nyalakan cincin api! (utterance: 411) | Literal Translation |
| 412 | You said you could do it.(utterance: 412) | Kamu bisa melakukannya. (utterance: 412) | Linguistic compression |
| 413 | From this moment on, you will be known as Sharkbait. (utterance: 413) | Mulai saat ini,kau akan dikenal sebagai Sharkbait. (utterance: 413) | Borrowing |
| 414 | Welcome, Brother Sharkbait. (utterance: 414) | Selamat datang, Saudara Sharkbait. (utterance: 414) | Literal Translation |
| 415 | Enough with the Sharkbait. (utterance: 415) | Cukup dengan Sharkbait.(utterance: 415) | Borrowing |
| 416 | Sharkbait's one of us now, agreed? (utterance: 416) | Sharkbait adalah salah satu dari kita sekarang, setuju? (utterance: 416) | Borrowing |
| 417 | Sorry, but they just never | Maaf,Tapi itu tak pernah | Discursive |

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| | work. (utterance: 417) | berhasil. (utterance: 417) | creation |
| 418 | Why should this be any different?(utterance: 418) | Kenapa yg ini harus berbeda?(utterance: 418) | Literal Translation |
| 419 | You're the only one who can getin and out of that thing. (utterance: 419) | Kau satu-satunya yang bisa masuk dan keluar melewatinya. (utterance: 419) | Literal Translation |
| 420 | We need you to take a pebble inside there...(utterance: 420) | Kita perlu menaruh kerikil di dalam sana... (utterance: 420) | Literal Translation |
| 421 | You do that,and this tank's gonna get...(utterance: 421) | Kamu lakukan itu, dan aquarium ini akan menjadi... (utterance: 421) | Discursive creation |
| 422 | filthier and filthier by the minute. (utterance: 422) | kotor dan kotor dalam beberapa menit. (utterance: 422) | Literal Translation |
| 423 | Pretty soon, the dentist'll have to clean the tank...(utterance: 423) | Tak lama kemudian, dokter gigi akanmembersihkan aquarium ... (utterance: 423) | Literal Translation |
| 424 | and when he does, he'll take usout of the tank...(utterance: 424) | dan saat dia lakukan, dia akan keluarkan kita dari aquarium... (utterance: 424) | Literal Translation |
| 425 | put us in individual baggies... (utterance: 425) | dan memasukkan kita ke dalam kantong yang berbeda… (utterance: 425) | Literal Translation |
| 426 | then we'll roll ourselves down the counter...(utterance: 426) | dan kita akan berguling … (utterance: 426) | Literal Translation |
| 427 | Aye! Aye! (utterance: 427) | Aku! Aku! (utterance: 427) | Discursive creation |
| 428 | I think you're nuts. (utterance: 428) | Aku rasa kau sudah gila. (utterance: 428) | Established equivalence |
| 429 | No offense, kid, but you're not the best swimmer.(utterance: | Jangan marah, nak,tapi kau bukan perenang yang baik. | Literal Translation |

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| | 429) | (utterance: 429) | |
| 430 | So, Sharkbait,<u>what do you think</u>? (utterance: 430) | Jadi, Sharkbait,<u>Bagaimana menurutmu</u>? (utterance: 430) | Literal Translation |
| 431 | I'm going to <u>P. Sherman, 42 Wallaby Way, Sydney.</u>(utterance: 431) | Aku akan pergi ke <u>P. Sherman, 42 Wallaby Way, Sydney</u>. (utterance: 431) | Borrowing |
| 432 | I'm going to <u>P. Sherman, 42 Wallaby Way, Sydney</u>. (utterance: 432) | Aku akan pergi ke <u>P. Sherman, 42 Wallaby Way, Sydney</u>. (utterance: 432) | Borrowing |
| 433 | It's <u>P. Sherman, 42 Wallaby Way, Sydney.</u>(utterance: 433) | Ini di <u>P. Sherman, 42 Wallaby Way, Sydney.</u> (utterance: 433) | Borrowing |
| 434 | <u>P. Sherman, 42 Wallaby Way, Sydney</u>. (utterance: 434) | <u>P. Sherman, 42 Wallaby Way, Sydney</u>. (utterance: 434) | Borrowing |
| 435 | <u>P. Sherman, 42 Wallaby Way, Sydney</u>. (utterance: 435) | <u>P. Sherman, 42 Wallaby Way, Sydney</u>. (utterance: 435) | Borrowing |
| 436 | <u>Without--without-- I mean, not without you</u>. (utterance: 436) | <u>Tanpa... tanpa... maksudku, bukan tanpamu</u>. (utterance: 436) | Literal Translation |
| 437 | <u>But I don't want you... with me.</u>(utterance: 437) | <u>Tapi aku tak mau kau bersamaku.</u> (utterance: 437) | Literal Translation |
| 438 | <u>Sometimes it's a good thing</u>. (utterance: 438) | <u>Kadang-kadang ini adalah hal yang baik</u>. (utterance: 438) | Literal Translation |
| 439 | Ooh! <u>It's on the tip of my tongue</u>! (utterance: 439) | Ooh! <u>Ada di ujung lidahku.</u>(utterance: 439) | Literal Translation |
| 440 | <u>Lobster</u>. Saw that! (utterance: 440) | <u>Lobster</u>.Lihat itu! (utterance: 440) | Borrowing |
| 441 | <u>Lots of legs! Live in the ocean</u>. (utterance: 441) | <u>Kaki yang banyak!  Hidup di lautan lepas</u>. (utterance: 441) | Literal Translation |
| 442 | <u>Clam! Close enough!</u>(utterance: 442) | <u>Kerang! Sedikit lagi!</u> (utterance: 442) | Literal Translation |

| 443 | They're good. (utterance: 443) | Mereka bagus. (utterance: 443) | Literal Translation |
|---|---|---|---|
| 444 | Will somebody please give me directions?! (utterance: 444) | Akankah seseorang memberiku petunjuk? (utterance: 444) | Literal Translation |
| 445 | "Will somebody please give me directions?!" (utterance: 445) | "Akankah seseorang memberiku petunjuk?" (utterance: 445) | Literal Translation |
| 446 | Ha hahahaha!I'm serious! (utterance: 446) | Ha ha ha ha ha!Aku serius! (utterance: 446) | Literal Translation |
| 447 | Oh, dear. Hey! Hey, come back! (utterance: 447) | Oh, sayang. Hey!Hey, kembali! (utterance: 447) | Substitution |
| 448 | I bet that's frustrating. (utterance: 448) | Aku yakinitu menyebalkan. (utterance: 448) | Compensation |
| 449 | Guys! Is he bothering you again? (utterance: 449) | Teman! Apakah dia mengganggumu lagi? (utterance: 449) | Literal Translation |
| 450 | Go easy on him. He's lost his son Fabio. (utterance: 450) | Permudahlah dia. Dia kehilangan anaknya Fabio. (utterance: 450) | Literal Translation |
| 451 | Any of you heard of P. Sherman,42 Wallaby Way, Sydney?  (utterance: 451) | Ada yang sudah dengar P. Sherman,42 Wallaby Way, Sydney? (utterance: 451) | Borrowing |
| 452 | Ted here's got relativesin Sydney. (utterance: 452) | Ted disini dia punya kerabat di Sydney. (utterance: 452) | Borrowing |
| 453 | Don't you, Ted? (utterance: 453) | Bukankah kau, Ted?(utterance: 453) | Literal Translation |
| 454 | Oh! Hey!They know Sydney! (utterance: 454) | Oh! Hey!Mereka tahu Sydney! (utterance: 454) | Borrowing |
| 455 | You wouldn't know how to | Kalian tidak tahu bagaimana | Literal |

| | get there, would you? (utterance: 455) | pergi kesana, bukan? (utterance: 455) | Translation |
|---|---|---|---|
| 456 | You want to follow the E.A.C. (utterance: 456) | Kamu ingin ikut E.A.C. (utterance: 456) | Borrowing |
| 457 | That's the East Australian Current. (utterance: 457) | Itu adalah East Australian Current. (utterance: 457) | Borrowing |
| 458 | Big current. Can't miss it.(utterance: 458) | Aliran besar. Tidak bisa melewatkannya. (utterance: 458) | Literal Translation |
| 459 | And then you follow that for about... (utterance: 459) | Dan kemudian ikuti itu sekitar ... (utterance: 459) | Literal Translation |
| 460 | That little baby will put you right past Sydney. (utterance: 460) | Bayi kecil itu akan menempatkanmu melewatiSydney. (utterance: 460) | Borrowing |
| 461 | Oh, hey, ma'am.One more thing. (utterance: 461) | Oh, hey, ma'am.Satu hal lagi. (utterance: 461) | Calque |
| 462 | When you come to this trench, swim through it, not over it.(utterance: 462) | Bila kamu datang ke parit ini, berenang lalui itu, tidak lebih dari itu. (utterance: 462) | Literal Translation |
| 463 | Trench... through it, not over it. (utterance: 463) | Palung... lalui itu, tidak lebih dari itu. (utterance: 463) | Literal Translation |
| 464 | I'll remember. Hey, hey! (utterance: 464) | Aku akan mengingatnya. Hey, hey! (utterance: 464) | Literal Translation |
| 465 | Hey, wait up, partner!Hold on! (utterance: 465) | Hey, Tunggu, rekan!Tunggu! (utterance: 465) | Literal Translation |
| 466 | Wait, wait, wait! I gotta tell you something. (utterance: 466) | Tunggu, tunggu, tunggu! Aku akan mengatakan sesuatu padamu. (utterance: 466) | Literal Translation |
| 467 | Are you looking at this thing? | Apakah kamu melihat hal ini? | Literal |

| | (utterance: 467) | (utterance: 467) | Translation |
|---|---|---|---|
| 468 | It's got death written all over it. (utterance: 468) | Terdapat kematian ditulis di atasnya. (utterance: 468) | Literal Translation |
| 469 | I really, really, really think we should swim through. (utterance: 469) | Aku sungguh-sungguh, sungguh, sungguh berfikir kita harus berenang melaluinya. (utterance: 469) | Literal Translation |
| 470 | And I'm really, really done talking about this. Over we go. (utterance: 470) | Dan aku benar-benar, sungguh melakukannya berbicara tentang hal ini. Selama kita pergi. (utterance: 470) | Literal Translation |
| 471 | Trust me on this. Trust you? (utterance: 471) | Percayalah padaku akan hal ini. Percaya padamu? (utterance: 471) | Literal Translation |
| 472 | Come on, we'll follow it! (utterance: 472) | Ayo, Kita akan mengikutinya! (utterance: 472) | Substitution |
| 473 | Shoo, shoo! Get away!(utterance: 473) | Usir, usir! Pergi!(utterance: 473) | Reduction |
| 474 | I won't touch it. I just want to look. (utterance: 474) | Aku tidak ingin menyentuhnya. Aku hanya ingin melihatnya. (utterance: 474) | Literal Translation |
| 475 | I live in this anemone... (utterance: 475) | Aku tinggal di anemone ini… (utterance: 475) | Borrowing |
| 476 | and I'm used to these kind of stings. (utterance: 476) | dan aku dipakai untuk semacam sengatan ini. (utterance: 476) | Literal Translation |
| 477 | It doesn't look bad.You'll be fine. (utterance: 477) | Ini tidak kelihatan buruk. Kamu akan baik-baik saja. (utterance: 477) | Literal Translation |
| 478 | But now we know, don't we... (utterance: 478) | Tapi sekarang kita tahu, bukan ... (utterance: 478) | Literal Translation |

| 479 | that we don't want to touch these again. (utterance: 479) | Jika kita tidak boleh menyentuh ini lagi. (utterance: 479) | Literal Translation |
|---|---|---|---|
| 480 | Let's be thankful this timeit was just a little one. (utterance: 480) | Bersyukurlah saat ini itu hanya ubur-ubur kecil. (utterance: 480) | Discursive creation |
| 481 | Don't move. (utterance: 481) | Jangan bergerak. (utterance: 481) | Literal Translation |
| 482 | This is bad, Dory. Hey, watch this! (utterance: 482) | Ini buruk, Dory. Hey, lihat ini! (utterance: 482) | Literal Translation |
| 483 | Boing! Boing! (utterance: 483) | Boing! Boing! (utterance: 483) | Literal Translation |
| 484 | You can't catch me (utterance: 484) | Kamu tidak bisa menangkapku (utterance: 484) | Literal Translation |
| 485 | I love games! Pick me! Here's the game. (utterance: 485) | Aku suka permainan! Pilih aku! Ini adalah permainan. (utterance: 485) | Literal Translation |
| 486 | Whoever can hop the fastest out of these jellyfish wins!(utterance: 486) | Siapa yang tercepat keluar dari ubur-ubur ini, dia menang! (utterance: 486) | Literal Translation |
| 487 | OK. Rules, rules, rules! (utterance: 487) | Baiklah. Peraturan, peraturan, peraturan! (utterance: 487) | Literal Translation |
| 488 | You can't touch the tentacles.Only the tops. (utterance: 488) | Kamu tidak boleh menyentuh tentakel.Hanya atasnya. (utterance: 488) | Calque |
| 489 | Something about tentacles. Got it. Go! (utterance: 489) | Sesuatu tentang tentakel.Dapatkan itu. Pergi! (utterance: 489) | Calque |
| 490 | Wait! Not something about 'em,it's all about 'em! (utterance: 490) | Tunggu! Tidak sesuatu tentang mereka,Ini semua tentang mereka! (utterance: 490) | Literal Translation |

| 491 | Gotta go faster if you want to win! (utterance: 491) | Lari lebih cepat jika kamu ingin menang! (utterance: 491) | Literal Translation |
|---|---|---|---|
| 492 | Wait a minute! Whoa! Dory! (utterance: 492) | Tunggu sebentar! nanti dulu! Dory! (utterance: 492) | Literal Translation |
| 493 | Give it up, old man. (utterance: 493) | Berikan itu, orang tua. (utterance: 493) | Literal Translation |
| 494 | You can't fight evolution. I was built for speed. (utterance: 494) | Kamu tidak bisa melawan evolusi. Aku diciptakan untuk kecepatan. (utterance: 494) | Literal Translation |
| 495 | The question is, Dory, are you hungry? (utterance: 495) | Pertanyaannya, Dory, apakah kamu lapar? (utterance: 495) | Literal Translation |
| 496 | 'Cause you're about to eat my bubbles! (utterance: 496) | Karenanya kau akan makan gelembung-gelembungku! (utterance: 496) | Literal Translation |
| 497 | Duck to the left!Right there! (utterance: 497) | Lari ke kiri!ke kanan! (utterance: 497) | Substitution |
| 498 | Oh, no. (utterance: 498) | Oh, tidak. (utterance: 498) | Literal Translation |
| 499 | Am I disqualified? (utterance: 499) | Apakah aku didiskualifikasi? (utterance: 499) | Literal Translation |
| 500 | No, you're doing fine! You're actually winning!(utterance: 500) | Tidak, kamu melakukannya dengan baik! Kamu benar-benar menang! (utterance: 500) | Literal Translation |
| 501 | But you gotta stay awake.Where does P.Sherman live? (utterance: 501) | Tapi kau harus tetap terjaga. Dimanakah P. Sherman tinggal? (utterance: 501) | Borrowing |
| 502 | P. Sherman... Wallaby Way, Sydney... (utterance: 502) | P. Sherman... Wallaby Way, Sydney... (utterance: 502) | Borrowing |
| 503 | Wallaby Way...Uhh! Stay awake! (utterance: 503) | Wallaby Way... Uhh! Tetap berjaga! (utterance: 503) | Borrowing |

| 504 | Awake.P. Sherman. (utterance: 504) | Bangun. P. Sherman. (utterance: 504) | Borrowing |
|-----|-----|-----|-----|
| 505 | Awake.42 Wallaby Way. (utterance: 505) | Bangun.42 Wallaby Way. (utterance: 505) | Borrowing |
| 506 | You miss your dad, don't you, Sharkbait? (utterance: 506) | Kamu rindu ayahmu, bukan, Sharkbait? (utterance: 506) | Borrowing |
| 507 | Now, do you see a small opening? (utterance: 507) | Sekarang, kamu lihat sebuah pembuka kecil? (utterance: 507) | Literal Translation |
| 508 | Careful, Sharkbait!I can't do it! (utterance: 508) | Hati-hati, Sharkbait! Aku tidak bisa melakukannya! (utterance: 508) | Borrowing |
| 509 | That's it, Sharkbait.(utterance: 509) | Itu, Sharkbait. (utterance: 509) | Borrowing |
| 510 | That's it!Sharkbait! Grab it! (utterance: 510) | Itulah!Sharkbait! Ambil itu! (utterance: 510) | Borrowing |
| 511 | Focus, dude. Dude. (utterance: 511) | Fokus, dude. Dude. (utterance: 511) | Borrowing |
| 512 | Ohh. What happened?(utterance: 512) | Ohh. Apa yang terjadi? (utterance: 512) | Literal Translation |
| 513 | Saw the whole thing, dude. (utterance: 513) | Lihatlah semuanya, dude. (utterance: 513) | Borrowing |
| 514 | First, you were all, like, "Whoa!"... (utterance: 514) | Pertama, kamu semua seperti "Nanti dulu!"...(utterance: 514) | Discursive creation |
| 515 | and then we were all, like, "Whoa!"... (utterance: 515) | dan selanjutnya kita semua sepert, "Nanti dulu!"... (utterance: 515) | Discursive creation |
| 516 | and then you were, like, "Whoa." (utterance: 516) | dan kemudian kamu seperti, "nanti dulu." (utterance: 516) | Discursive creation |
| 517 | What are you talking about? (utterance: 517) | Apa yang kau bicarakan? (utterance: 517) | Literal Translation |

| 518 | You, mini-man. Takin' on the jellies. (utterance: 518) | Kamu, orang kecil. Bawa kepada ubur-ubur(utterance: 518) | Literal Translation |
|---|---|---|---|
| 519 | You got serious thrill issues, dude. (utterance: 519) | Kamu serius isu itu, dude. (utterance: 519) | Borrowing |
| 520 | Ohh.Awesome. (utterance: 520) | Ohh.Mengagumkan(utterance: 520) | Literal Translation |
| 521 | Uhh. Oh, my stomach. Ohh! (utterance: 521) | Uhh. Oh, perutku. Ohh! (utterance: 521) | Literal Translation |
| 522 | Oh, man. No hurlin'on the shell, dude, OK? (utterance: 522) | Oh, man. Tidak ada pegangan'di atas kulit, dude, OK? (utterance: 522) | Borrowing |
| 523 | Just waxed it. (utterance: 523) | Hanya wax itu (utterance: 523) | Borrowing |
| 524 | So, Mr.Turtle—(utterance: 524) | Jadi, Tuan kura-kura— (utterance: 524) | Literal Translation |
| 525 | Whoa, dude. Mr.Turtle is my father. (utterance: 525) | Sebentar, dude. Tuan kura-kura adalah ayahku. (utterance: 525) | Literal Translation |
| 526 | The name's Crush. (utterance: 526) | Namanya Crush. (utterance: 526) | Literal Translation |
| 527 | Crush? Really? (utterance: 527) | Crush? Sungguh? (utterance: 527) | Literal Translation |
| 528 | OK, Crush. I need tothe East Australian Current. (utterance: 528) | Baik, Crush. Aku butuhEast Australian Current. (utterance: 528) | Borrowing |
| 529 | E.A.C.? (utterance: 529) | E.A.C.? (utterance: 529) | Borrowing |
| 530 | Oh, dude. (utterance: 530) | Oh, dude. (utterance: 530) | Borrowing |
| 531 | You're ridin' it, dude! (utterance: 531) | Kamu adalah album ketiga Ridin, dude! (utterance: 531) | Borrowing |

| 532 | Check it out! (utterance: 532) | Periksalah itu! (utterance: 532) | Literal Translation |
|---|---|---|---|
| 533 | OK, grab shell, dude! (utterance: 533) | Baik, pegang kulit, dude! (utterance: 533) | Borrowing |
| 534 | What brings you on this fine dayto the E.A.C.? (utterance: 534) | Apa yang kau bawa pada hari yang baik inike E.A.C.? (utterance: 534) | Borrowing |
| 535 | Dory and I needto get to Sydney. (utterance: 535) | Dory dan saya inginpergi ke Sydney. (utterance: 535) | Borrowing |
| 536 | Dory! Is she all right? (utterance: 536) | Dory! Apakah dia baik-baik saja? (utterance: 536) | Literal Translation |
| 537 | Huh? Oh, little blue. (utterance: 537) | Huh? Oh, si biru kecil. (utterance: 537) | Literal Translation |
| 538 | She is sub-level, dude. (utterance: 538) | Dia adalah sub-level, dude. (utterance: 538) | Borrowing |
| 539 | I'm so sorry. (utterance: 539) | Maafkan aku. (utterance: 539) | Literal Translation |
| 540 | This is all my fault. It's my fault. (utterance: 540) | Ini adalah kesalahanku. Ini salahku (utterance: 540) | Literal Translation |
| 541 | Jellyman, offspring. (utterance: 541) | Jellyman, keturunan (utterance: 541) | Borrowing |
| 542 | Offspring, Jellyman. (utterance: 542) | Keturunan, Jellyman(utterance: 542) | Borrowing |
| 543 | Jellies?! Sweet. Totally. (utterance: 543) | Ubur-ubur?! Manis. Benar-benar (utterance: 543) | Literal Translation |
| 544 | Curl away, my son. It's awesome, Jellyman. (utterance: 544) | Curi pergi, anakku.Ini mengagumkan, Jellyman (utterance: 544) | Borrowing |
| 545 | and then, coo-coo-cachoo... (utterance: 545) | dan selanjutnya, gila-gilaan... (utterance: 545) | Discursive creation |

| 546 | Go on. Jump on him! (utterance: 546) | Pergilah. Langsung padanya! (utterance: 546) | Literal Translation |
|---|---|---|---|
| 547 | Golly, that's amazing. (utterance: 547) | Waduh, itu menakjubkan. (utterance: 547) | Literal Translation |
| 548 | with razor-sharp teeth. Nice parry, old man.(utterance: 548) | dengan gigi setajam silet. aquarium yang bagus, orang tua. (utterance: 548) | Established equivalence |
| 549 | And then he has to blast his way... (utterance: 549) | Dan kemudian dia harus ledakkan jalannya ... (utterance: 549) | Literal Translation |
| 550 | So, these two little fish have been... (utterance: 550) | Sehingga, inilah dua ikan kecil yang sudah ... (utterance: 550) | Literal Translation |
| 551 | searching the ocean for dayson the East Australian Current. (utterance: 551) | menjelajahi lautan berhari-haridi East Australian Current. (utterance: 551) | Borrowing |
| 552 | Which means that he may be on his way here right now. (utterance: 552) | Yang berarti bahwa mungkin berada di jalannya disni sekarang, (utterance: 552) | Literal Translation |
| 553 | That should put himin Sydney Harbor... (utterance: 553) | Harus menempatkannya di Sydney Harbor... (utterance: 553) | Borrowing |
| 554 | ...in a matter of days. I mean, it sounds like... (utterance: 554) | ...dalam hitungan hari. Maksudku, ini kedengarannya seperti... (utterance: 554) | Literal Translation |
| 555 | He was taken off the reef... (utterance: 555) | Dia sudah diambil dari karang... (utterance: 555) | Literal Translation |
| 556 | Hey, say that again! Something about Nemo. (utterance: 556) | Hey, katakan itu lagi! Sesuatu tentang Nemo. (utterance: 556) | Literal Translation |
| 557 | Mine? (utterance: 557) | Milikku? (utterance: 557) | Literal |

| | | | Translation |
|---|---|---|---|
| 558 | Last I heard, he's heading towards the harbor. (utterance: 558) | Terakhir ku dengar, dia menuju pelabuhan. (utterance: 558) | Literal Translation |
| 559 | Ho ho! Brilliant! (utterance: 559) | Ho ho! Cerdas! (utterance: 559) | Literal Translation |
| 560 | Is he doing OK?(utterance: 560) | Apakah dia melakukannya dengan baik? (utterance: 560) | Literal Translation |
| 561 | It's OK. I know who you're talking about. (utterance: 561) | Ini baik. Aku tahu siapa yang sedang kau bicarakan. (utterance: 561) | Literal Translation |
| 562 | Hey, Sharkbait. (utterance:562) | Hey, Sharkbait. (utterance: 562) | Borrowing |
| 563 | I'm sorry I couldn't stop the— (utterance: 563) | Maaf, aku tidak bisa menghentikan – (utterance: 563) | Literal Translation |
| 564 | No, I'm the one who should be sorry. (utterance: 564) | Tidak, Aku yang harus minta maaf (utterance: 564) | Literal Translation |
| 565 | Huh. Darn kids. (utterance: 565) | Huh. Anak-anak Darn. (utterance: 565) | Borrowing |
| 566 | Good thing I pulled the right one, eh, Prime Minister? (utterance: 566) | Untung aku tarik yang benar, eh, Perdana Menteri? (utterance: 566) | Literal Translation |
| 567 | Oh, Nigel! You just missed an extraction. (utterance: 567) | Oh, Nigel! Kamu hanya melewatkan satu extraksi (utterance: 567) | Calque |
| 568 | Has he loosened the periodontal ligament yet? (utterance: 568) | Dia sudah melonggarkan peridontal ligamentum, belum? (utterance: 568) | Calque |
| 569 | Tuna? Trout? Marlin? | Tuna? Trout? Marlin? | Borrowing |

| | (utterance: 569) | (utterance: 569) | |
|---|---|---|---|
| 570 | and he blows them up and dives thousands of feet... (utterance: 570) | dan dia menjauhi mereka dan menyelam ribuan kaki ... (utterance: 570) | Literal Translation |
| 571 | Now he's with a bunch of sea turtles on the E.A.C... (utterance: 571) | Sekarang dia sedang bersama sekelompok penyu laut di the E.A.C... (utterance: 571) | Borrowing |
| 572 | and the word is he's headedthis way right now... to Sydney! (utterance: 572) | dan katanya diasedang menuju kemari sekarang...ke Sydney! (utterance: 572) | Borrowing |
| 573 | Ha ha! That took guts, kid.(utterance: 573) | Ha ha! Itu mengambil nyali, nak. (utterance: 573) | Literal Translation |
| 574 | All right, gang,we have less than 48 hours... (utterance: 574) | Benar, geng,kita punya kurang dari 48 jam... (utterance: 574) | Calque |
| 575 | All right, we're here, dudes! (utterance: 575) | Baiklah, kita disini, dudes!(utterance: 575) | Borrowing |
| 576 | Get ready!Your exit's coming up, man! (utterance: 576) | Bersiaplah!Saatnya keluar, man! (utterance: 576) | Borrowing |
| 577 | Where? I don't see it! (utterance: 577) | Dimana? Aku tidak melihatnya! (utterance: 577) | Literal Translation |
| 578 | Right there! I see it! I see it! (utterance: 578) | Sebelah sini! Aku melihatnya! Aku melihatnya! (utterance: 578) | Literal Translation |
| 579 | The swirling vortex of terror? (utterance: 579) | Teror pusaran berputar? (utterance: 579) | Literal Translation |
| 580 | That's it, dude. Of course it is. (utterance: 580) | Itu dia, dude.Tentu saja ini. (utterance: 580) | Borrowing |
| 581 | OK, first, find your exit buddy. (utterance: 581) | Baiklah, pertama, pilih teman keluarmu! (utterance: 581) | Literal Translation |

| 582 | Do you have your exit buddy? (utterance: 582) | kamu punya teman untuk keluar? (utterance: 582) | Literal Translation |
|---|---|---|---|
| 583 | Squirt give you a rundown of proper exiting technique. (utterance: 583) | Squirt memberikan kamu sebuah teknik keluar yang tepat. (utterance: 583) | Literal Translation |
| 584 | Good afternoon! We'll have a great jump today! (utterance: 584) | Selamat siang! Kita memiliki lompatan besar hari ini! (utterance: 584) | Literal Translation |
| 585 | OK, crank a hard cutbackas you hit the wall. (utterance: 585) | Baiklah, pegangan yang keras seperti kamu menekan dinding. (utterance: 585) | Literal Translation |
| 586 | There's a screaming bottom turn, so watch out! (utterance: 586) | Giliran bawah berteriak, tatap keluar! (utterance: 586) | Literal Translation |
| 587 | Remember-- rip it, roll it, and punch it! (utterance: 587) | Ingat, robek, gulung, dan pukul! (utterance: 587) | Substitution |
| 588 | OK, Jellyman! Go, go, go! (utterance: 588) | Baik, Jellyman! Pergi, pergi, pergi! (utterance: 588) | Borrowing |
| 589 | That was... fun! (utterance: 589) | Itu menyenangkan. (utterance: 589) | Literal Translation |
| 590 | and swim straight on through to Sydney! (utterance: 590) | dan berenang lurus ke Sydney! (utterance: 590) | Borrowing |
| 591 | No worries, man! (utterance: 591) | Tidak masalah, man! (utterance: 591) | Borrowing |
| 592 | No worries! Thank you, dude Crush! (utterance: 592) | Tidak masalah!Terima kasih, dude gila! (utterance: 592) | Borrowing |
| 593 | Sure it will. You'll see. (utterance: 593) | Yakinlah bisa. Kau akan lihat. (utterance: 593) | Literal Translation |
| 594 | The Aquascum 2003 is an all-purpose, self-cleaning... | Aquascum Tahun 2003 adalah semua-tujuan,-membersihkan | Borrowing |

| | | | |
|---|---|---|---|
| | (utterance: 594) | diri ... (utterance: 594) | |
| 595 | Oh, no. <u>Poor little guy</u>. (utterance: 595) | Oh, tidak. <u>Anak laki-laki yang malang</u>. (utterance: 595) | Established equivalence |
| 596 | He's dead.<u>Sharkbait</u>! (utterance: 596) | Dia sudah mati.<u>Sharkbait</u>! (utterance: 596) | Borrowing |
| 597 | <u>Have you seen an orange fish swim by</u>? (utterance: 597) | <u>Apakah Anda melihat ikan oranye berenang dengan</u>? (utterance: 597) | Literal Translation |
| 598 | The sea cucumber looks overto the <u>mollusk</u> and says... (utterance: 598) | Teripang tampak atasuntuk <u>moluska</u> dan mengatakan ... (utterance: 598) | Calque |
| 599 | <u>Where'd the fish go</u>? (utterance: 599) | <u>Dari mana ikan pergi</u>? (utterance: 599) | Literal Translation |
| 600 | <u>Beyond the sea</u>(utterance: 600) | <u>Di luar negeri</u> (utterance: 600) | Discursive creation |
| 601 | That go <u>sailin'</u>(utterance: 601) | Yang pergi <u>sailin</u>(utterance: 601) | Borrowing |
| 602 | <u>Beyond the sea</u>(utterance: 602) | <u>Di luar negeri</u> (utterance: 602) | Discursive creation |
| 603 | I'll go <u>sailin'</u> (utterance: 603) | Aku akan pergi <u>sailin'</u> (utterance: 603) | Borrowing |
| 604 | So long,<u>sailin'</u>, <u>sailin'</u>(utterance: 604) | Begitu lama,<u>sailin '</u>, <u>sailin'</u>(utterance: 604) | Borrowing |
| 605 | No more <u>sailin'</u>(utterance: 605) | Tidak ada lagi <u>sailin'</u> (utterance: 605) | Borrowing |
| 606 | No more <u>sailin'</u>(utterance: 606) | Tidak ada BANYAK <u>sailin</u>(utterance: 606) | Borrowing |
| 607 | <u>Auf wiedersehen</u> (utterance: 607) | <u>Auf wiedersehen</u>(utterance: 607) | Borrowing |
| 608 | <u>Adieu</u> to you and you | <u>Kata perpisahan</u> untuk Anda | Calque |

| | | | |
|---|---|---|---|
| | (utterance: 608) | dan Anda (utterance: 608) | |
| 609 | No more (utterance: 609) | Tidak ada lagi (utterance: 609) | Literal Translation |
| 610 | No more, no more (utterance: 610) | Tidak ada lagi, tidak lebih (utterance: 610) | Literal Translation |