SUBTITLE STRATEGIES OF IDIOMATIC EXPRESSIONS AS FOUND FROM

AVATAR: THE LEGEND OF KORRA

THESIS

Submitted in Partial Fullfilment of the Requirements

for the Degree Of Sarjana Humaniora

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ENGLISH LETTERS STUDY PROGRAM

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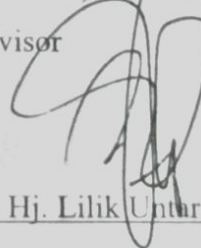
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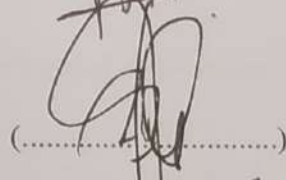
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RATIFICATION

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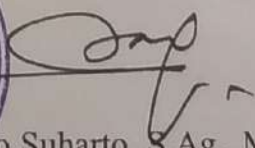
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DEDICATION

This thesis is dedicated to:

1. My beloved parents, Dad Supardi and My Mom Daliyem who always support and pray for me.

2. My noble teacher Abuya Mazida Iqbal Rohman Wahono at Al-Hikmah Tanon Boarding School.

3. My beloved Lecturers of English Letters Study that always give the lessons, experience, and advice

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5. Everyone who always helps, prays, and supports me.

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MOTTO

"Hard work is worthless for those that don't believe in themselves"

(Uzumaki Naruto)

"The only source of knowledge is experience"

(Albert Einsten)

"if you are not enough for yourself, you will never be enough for someone else"

(Rupi Kaur)

"The best of people are those that bring most benefit to the rest of mankind"

(Hadith by Ahmad, Thabrani and Darqutni)

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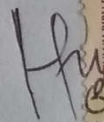
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I hereby sincerely state that the thesis titled *Subtitle Strategies of Idiomatic Expression as Found from Avatar: The Legend of Korra* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealling my thesis and academic degree.

Surakarta, November 8th, 2022

Stated by,

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The researcher realized that there were still many weaknesses to complete this thesis. These problems can be solved properly because of a lot of help, support, criticism, and suggestions from many people.Therefore, the researcher would like to express her deepest gratitude to the following;

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The researcher realizes that this thesis is still far from perfect. The researcher hopes that this thesis is useful for the researcher in particular and the reader in general.

Surakarta, November 08th 2022

The Researcher

Shofiyatur Rohmah

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Shofiyatur Rohmah. 2022. "Subtitle Strategies of Idiomatic Expressions as Found from *Avatar: The Legend of Korra*". Thesis. English Letters. Faculty of Cultures and Languages

Advisor : Dr. Hj. Lilik Untari, S.Pd., M.Hum
Keywords : Idiomatic Expressions, Subtitle, Subtitling Strategies, *Avatar: The Legend of Korra.*

  Idiomatic expression is a combination of two or more words that have unpredictable meanings in each of its components. This causes translation problems due to cultural differences. Therefore, idiomatic translation must use certain strategies to overcome the problem. This research entitled *Subtitle strategies of idiomatic expressions as Found from Avatar: The Legend of Korra*. The objectives of this study are 1.) To describe the types of idiomatic expressions found in subtitle, 2.) To describe the subtitle strategies are used and 3.) To describe the quality of the subtitle of idiomatic expressions in the animated film *Avatar: The Legend of Korra*.

  The researcher used three theories to describe the objectives of the study. The first theory is from O'Dell & McCarthy (2017) to describe the types of idiomatic expressions. The second is from Pedersen's theory (2005) to describe subtitle strategies. The third is from Pedersen's theory (2017) to describe how the quality of idiomatic expressions in the subtitle of *Avatar: The Legend of Korra*.

  The research design is descriptive qualitative. The data is taken from the sentence contained idiomatic expression in Indonesian subtitle of *Avatar: The Legend of Korra* season 1 episode 1-8 by Awsubs Fansub. This research used documentation to collect data. The research was validated by the validator who have expertise. To analyze the data, the researcher used the model from Spradley (1980).

  The result of the study shows that there are 5 types of idiomatic expressions for 114 data, such as 4 data (3,50%) belong to similes, 4 data (3,50%) belong to binomial, 2 data (1,75%) belong to proverbs, 103 data (90,35%) belong to Cliche & Fixed Statements, and 1 data (0,877%) belong to Other Languages. The result is Cliche & Fixed Statement as the dominant data of types of idiomatic expressions. For subtitle strategies, there are 4 strategies found in the data. They are; direct translation with 4 data (3,5%), generalization with 3 data (2,6%), substitution with 106 data (92,98%), and Omission with 1 data (0,91%). The most dominant data is substitution. For the quality of the subtitle, Functional Equivalence have 114 data with score 0 (no error) both semantic and stylistic. Acceptability have 114 data with score 0 (no error) in grammar, spelling, and idiomaticity. Readability have 1 data with score 0,5 (minor error) in segmentation & spotting error and 113 data with score 0 (no error). For graphic & punctuation have 114 data are no error found. For reading speed & Line Length have 72 data (63,15%) with score 0 (no error), 27 data (23,68%) with score 0,5 (minor error), 12 data (10,52%) with score 1 (standard error), and 3 data (2,63%) with score 2 (serious error). Based on the findings, the data is dominated by score 0 (no error) and indicated that the subtitles have good quality.

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LIST OF ABBREVIATIONS

ST : Source Text

TL : Target Text

ECRs : Extralinguistic Culture-bound References

Sim:Similes

Bi : Binomial

Pro : Proverbs

ClFs : Cliche & fixed Statements

OL : Other Languages

DT : Direct Translation

Gen : Generalization

Sub : Substitution

Om : Omission

SE : Semantic Error

St E : Stylistic Error

G E : Grammar Error

Sp E : Spelling Error

Id E : Idiomaticity Error

Sg n Sp : Segmentation and Spotting Error

Gr n Pu : Graphics and Punctuation Error

Rs n LL : Reading Speed and Line Length Error

CHAPTER I

INTRODUCTION

A. Background of the Study

An idiom is one of the expressions that is often used in everyday conversation. The use of idiom aims to make listeners or readers more interested in what they hear or read. Idioms are often used by speakers to communicate with the broader community. Idiomatic expressions are expressions that contain idioms often used by people when conveying something. O'Dell & McCarthy (2010) stated that idioms are expressions that have a meaning that is not obvious from the individual words. Another opinion said that an idiom is a set phrase of two or more words that mean something different from the literal meaning of the individual words (Ammer, 1997).

Idioms that have meanings that deviate from their literal original meanings make speakers have to use them carefully to fit the context. Idioms can be found in informal conversations, so it is used must be more carefully. It takes more knowledge of idioms if people want to read fiction, newspapers or magazines, or understand TV shows, films, and songs. They also often use idioms for humor, to comment on themselves, other people, and situations (O'Dell & McCarthy, 2017). The use of idioms is not only found in interaction conversations but also often appears in film dialogues. It used in a movie to make it be interesting and not be monotonous to be watched (Rosalia, et al, 2018). Idioms are very important in the dialogue script so that the audience can enjoy it comfortably.

Every language has idiom terms, especially English. Idioms have a different meaning between lexical and the meaning conveyed, so they have a semantic burden. As stated by Dixson (1971) an idiom (idiomatic expression) is an expression that has a meaning different from that of the individual meaning of each of its component parts. The unpredictable meaning causes a problem in translation. Furthermore, it can be understood only by the culture from where the idiom was formed. For example, the English idiom "Break a leg" which is very different from the intended meaning. It means used for wishing someone good luck, especially it is said before someone does a performance. The idiom when translated into Indonesian means "semoga sukses", while its literal meaning is "patah tulang". The difference in meaning requires translators to have good skills in translating. To make it easier for the translator to translate it, a strategy is needed so that the meaning or message does not deviate too far from what is meant by the source language.

There are many cases of idiom translation found in various translation products and one of them is in film subtitles. A Subtitle is an audiovisual translation product in the form of text that is superimposed on visual footage which is usually near the bottom of the frame when the audiovisual text is projected, played, or broadcast (Gonzalez, 2009; 14). The purpose of it is to help viewers understand the content of the conversation without changing the original track.

Many film subtitles have cases of idiom translation occurring as described previously. One of the films encountered by the researcher who has cases of

translating idioms is the animated film *Avatar: The Legend of Korra*. The animated film is made by Nickelodeon TV station in the United States based on comics by Michael Dante DiMartino & Bryan Konietzko. The film was released in 2012 after the success of released *Avatar: The Last Airbender* series. In the animated film, there are elements of the language contained in the dialogues of the characters. According to Biran (2006; 29) as cited by Rosalia, et al, a movie or film that has good quality is to pay attention to the linguistic role.

An Idiom is one of the language elements that have many problems in translating. According to O'Dell & McCarthy (2017), idioms are defined as fixed word combinations whose meaning is often difficult to guess from the meaning of individual words. An Idiom is difficult to predict the original meaning, so it becomes a problem for translators. While the dialogues contain a lot of idioms that complement the expression to add to the aesthetics of speech. *Avatar: The Legend of Korra* is a film that targets teenagers. Usually, at this age, they are learning and improving their language skills by expressing something using idiomatic expressions. Such as Nikolanko (2004) as cited by Whyte, et al states that usually children at the developing age (ages 10 to 15) do 90 percent of the task correctly to understand idioms.

The case of idiom translation has many problems. The meaning of an idiom is sometimes out of the lexical meaning and may cause a problem in translating if the translator does not know the cultures of the languages. Idioms from the source language sometimes are not related at all to the meaning of the words or sentences in the target languages and have no equivalence. The phenomenon of idioms

translation can be found in any products of films and video subtitles which are widely spread among the public. It is according to research from Rubianti(2019) analyzed the Translation Strategies of Idiomatic Expressions in The Subtitle Transcript of *How to Train Your Dragon* Movie. She used the theory from Fernando (1996) to classify the types of idiom and Baker (1992) to determine the translation strategies. In addition, Farchrizal's study (2018) also researched The translation strategy of idiomatic expression in English Indonesian subtitles of *The Infiltrator* movie. He also categorized idioms using by theory from Fernando (1996) and Baker (1992)to determine the translation strategies for idioms. Another study about research on idiomatic expressions by Iqbal (2021) discussed Idiomatic Expressions Found in *Avatar: The Legend Of Korra* Animated Television Series by Bryan Konietzko and Michael Dante Di Martino. The study only research idiomatic expressions and left the translation research. All of the previous studies researched Idiomatic Expressions.

This research has differences from the other research in the subject and theories used. In this study, the researcher focuses on researching strategies for translating English idiomatic expressions based on types according to O'Dell & McCarthy (2017) in the subtitle of *Avatar: The Legend of Korra*. The types of idioms are similes, binomials, proverbs, Cliche & fixed statements, and other languages. To translate idiomatic expressions in the subtitles, Pedersen (2005) stated there are 7 strategies of subtitle for extralinguistic culture-bounds that can be applied by a translator. The strategies are Official Equivalence, Retention, Specification, Direct Translation, Generalization, Substitution, and Omission. In

addition, this study also analyzes the quality of subtitles on idiomatic expressions using the theory of Pedersen (2017). The area assessed are Functional Equivalence, Acceptability,and Readability.

In this study, the researcher classified the types of idioms, analyze the subtitle strategies, and describe the subtitle quality of idiomatic expressions in the animated film *Avatar: The Legend of Korra*. When the researcher read and save the subtitles of the film, the researcher found the translation of idiomatic expressions in it. For example:

SL : **Save your breath**.

TL : **Diam Kau**.

The idiomatic expression is Cliche type. Based on O'Dell & McCarthy's theory (2017), it is indicated by the use of the expression to comment on someone. In addition, the idiom also loses its original meaning and is often repeated by people. The idiom was spoken by Korra to comment on Mako who spoke a lot. The meaning of 'save your breath' does not really have the meaning that Korra said. The idiom was expressed by Korra to admonish Mako to stop talking and be quiet because she would not listen to him. Not talking and silent mean the breath is only for himself and does not need to exhale to speak much. This idiom has lost its original lexical meaning, but it is often used by people so as not to cause misunderstanding between speaker and listener. According to Cambridge (2022) the idiom 'save your breath' means used to say that it is not worth talking to someone because they will not listen to you.

The idiom 'save your breath' is translated into 'Diam Kau' and it is the same as 'shut up' in English. It is translated using the substitution strategy. This is called substitution because the lexical or grammatical form of SL is different from TL. This strategy is usually used when SL and TL have different terms and maybe there is no TL term that can represent the meaning of SL. If the idiom is translated directly or word-for-word, then in TL it means 'simpan nafasmu'. It makes the reader misunderstand the context of the conversation. In addition, the consideration of using a substitution strategy by paraphrasing with sense transfer also looks at the number of characters displayed on the screen. The subtitler translated the SL 'save your breath' to the shorter 'Diam Kau'. It aims to synchronize the speech of characters that have a short duration with subtitles that must convey meaning well.

The subtitle has good quality since it has a score of 0 for all of the aspects. The conversation was said by Tenzin when he was teaching Korra to practice air bending. Functional Equivalence has a score of 0 which means there is no error found for semantic equivalence. For stylistics, the subtitle has a score 0 (no error found). The message of the subtitle is conveyed well since the idiom is translated by direct translation. The TL has transferred the meanings well and fit the situation, so it avoids the error of conveying the SL message. For stylistics on TL, the subtitler uses a style that fits the context of the animated film, so there are no errors in this aspect.

For acceptability, the datum has a score of 0 (no error found) for grammar, spelling, and idiomaticity. The TL has good grammar since the text follows the

grammar rules of TL linguistics, so it has a score of 0 (no error found) for the aspect. The spelling of the text subtitle also has a score of 0 (no error found) since there is no problem. Idiomaticity has a score of 0 (no error found) since the text of the subtitle has met the TL norms and made the readers not feel strange when reading it.

For readability, the datum has a score of 0 (no error found) for segmentation & Spotting, Graphics & Punctuation, and Reading speed & Line Length. The subtitle has a score of 0 (no error found) for segmentation & spotting since the subtitle consists of 1 line in the screen and the dialogue and text are in sync. For graphics & punctuation, there is no error found (0) for the aspect since the subtitle has a good position on the screen and used punctuation according to TL rules. For reading speed & Line Length has a score of 0 (no error found) since the subtitle consists of 7 characters and it appeared in 1 second. That is enough time for the reader to read the subtitles and still be able to enjoy the film without being distracted by reading the subtitles.

Based on the previous paragraph, the researcher is interested in investigating idiomatic expressions in the Subtitle of *Avatar: The Legend of Korra*. This animation tells of Korra, a girl who accepts the burden of being an Avatar who must protect world peace. It has become familiar to the public, including Indonesia. So, the researcher is interested to analyze the subtitle which will focus on the subtitle strategies of idiomatic expressions. Based on the explanation, this study entitled *Subtitle Strategies of Idiomatic Expressions as Found from Avatar: The Legend Of Korra*.

B. Limitation of The Study

Avatar: The Legend of Korra series has 52 episodes and is divided into 4 seasons. The researcher limits the object to only season 1 in episodes 1-8. The episodes consist of social conflict and dialogue tends to revolve around daily conversation. These episodes have more narrations and dialogues than other episodes which are dominated by fighting scenes. This study focuses on the idiom translation strategies found in the subtitles of *Avatar: The Legend of Korra* by AWSubs. To find the types of idioms, the researcher used O'Dell & McCarthy's theory (English idiom in use; *Advanced*: 2017) because the theory explains idioms clearly and they divide idioms based on the word or sentence structure and the meanings rather than other theories which only explain categories of idioms based on the meaning. In addition, the use of theory from Pedersen (2005) is also needed in this study to identify and analyze the idioms translation strategy applied by the subtitler because he explained the strategies not only focus on source-language but target language also a concern to translating it. On the other hand, Pedersen (2017) stated to assess the quality of interlingual subtitles using the FAR model.

C. Formulation of the Problems

Based on the explanation, it can be formulated;

1. What types of idiomatic expressions are found in the subtitle of *Avatar: The Legend of Korra*?

2. What subtitling strategies are used by the translator to translate the idiomatic expression as found in the subtitle of *Avatar: The Legend of Korra*?

3. How is the quality of the subtitles of idiomatic expressions in the animated film *Avatar: The Legend of Korra?*

D. Objectives of the Study

1. To describe the types of idiomatic expressions are found in the subtitle of *Avatar: The Legend of Korra.*

2. To describe the subtitle strategies used by the translator in translating idiomatic expressions in the subtitle of *Avatar: The Legend of Korra.*

3. To describe how the quality of idiomatic expressions in the subtitle of the animated film *Avatar: The Legend of Korra.*

E. Benefits of the Study

a. Theoretical Benefits

Theoretically, the result of this research is expected to enrich the knowledge, additional information about the translation idioms, and give information for future research in terms of the translation strategies used in the idiomatic translation.

b. Practical Benefits

1. The researcher

The researcher gets much knowledge during doing research and more understanding about the topic of translation strategies on idiomatic expression.

2. The other researchers

The result of the research helps the next researchers who analyze the same object or topic from other perspectives. The results of this study help them to be used as a reference in their research.

3. The Department.

The results can be useful for the library archives of the department as additional references.

F. Definitions of the Key Terms

1. Idiomatic Expression

Idioms are fixed word combinations whose meaning is often difficult to guess from the meaning of individual words according to O'Dell & McCarthy (2017). On the other hand, Moon (1998: 3) defines idioms as "an ambiguous term, used in conflicting ways".

2. Subtitle

A subtitle is an audiovisual translation product in the form of text that is superimposed on visual footage which is usually near the bottom of the frame when the audiovisual text is projected, played, or broadcast (Gonzales, 2009; 14).

3. Subtitling Strategies

According to Pedersen (2005), there are 7 strategies that can be applied in subtitles for rendering Extralinguistic Culture-bound References, those are; Official Equivalent, Retention, Specification, Direct Translation, Generalization, Substitution, and Omission.

4. Avatar: The Legend of Korra

Avatar: The Legend of Korra is an American animated TV series produced by Nickelodeon which was released in 2012-2014. This series is a spin-off of Avatar: The Last Air Bender which was released in 2005-2008. *Avatar: The Legend of Korra* has 52 episodes and is divided into 4 seasons. This animation has the genre of action or adventure, fantasy, and comedy-drama whose target audience is teenagers. The Avatar series tells the story of an era where people can bend the elements of nature namely water, earth, fire, and air. Avatar is a person who can bend and control all the elements and is responsible for maintaining balance and peace in the world. *Avatar: The Legend of Korra*, played by a girl named Korra continues the story of an Avatar who faces many problems in an increasingly modern world (infotvseries, 2014).

CHAPTER II

LITERATURE REVIEW

A. **Theoretical Background**

1.**Translation**

The development of communication and the advancement of science today has made the social interactions of various nations more widespread. Every nation has a different language, so to facilitate communication with each other is doing translation activities. Translation is the process of transferring meaning from the source language to the target language.

There are several opinions about the translation according to some experts. Newmark (1988: 5) defined translation as rendering the meaning of a text into other languages in the way that the author intended the text. According to Larson in his book A Guide to Cross-Language Equivalence (1998: 3) state translation is basically a change of form. A language is formed from words, phrases, clauses, sentences, paragraphs, and so on. In translation, the form of the source language is replaced by the form of the receptor (target) language.

Each language has a semantic and grammatical structure that is different from the others. This difference is a major concern for translators, so that the meaning of source language can be conveyed properly into target language. Larson (1998:3) divided main kinds of translation into two, one is formed-based and the other is meaning-based. Form-based translations attempt to follow the form of the source language and are known as a literal translations. It can be seen

through translations in general aspect of linguistics. Meaning-based translation attempts to communicate the meaning of the source language by using the natural forms of the target language. Newmark (1981) stated kind of translation is divided into two, namely Communicative Translation and Semantic Translation. The translations deals the way a message of source language is conveyed into target language.

a. Communicative Translation

Communicative translation is a translation that focuses on language translation which makes the translator not have to think more than once to understand the meaning of the source language. The translation tends to be smoother, simpler, clearer, and the meaning is conveyed directly so that readers can easily understand it. Communicative translation attempts to produce on its reader as effect as close as possible to that obtained on the readers of the original (Newmark, 1981: 39). The translation usually deals with grammatical structures and suitable for informative and vocative text. For example;

SL: He is a book-warm

TL: Dia(laki-laki) adalah orang yang suka sekali membaca buku.

In the translation, the translator does not need to think more than once, so the meaning is easy to understand.

b. Semantic Translation

Semantic translation remains within the original culture and tends to be more complex, awkward, more detailed, concentrated, and makes the translator think more than once. According to Newmark(1981), semantic translation attempts to render as closely as the semantic and syntactic structure of the second language allow the exact contextual meaning of the original. The translation usually deals and suitable for expressive text. One expressive text that often appears in several media is idiomatic expression. To translate it, literal word-for-word translation is not the best, but a method/strategy is needed to achieve a valid translation. For example in the idiom;

SL: Break a leg.

TL: Semoga sukses.

Lexically, the meaning has a message to break the leg, but the sentence is intended to saying to someone who will do something. The idiom has the meaning of giving encouragement to success in achieving something. This makes the translator must be observant of the message of the source language wants to convey.

2. Subtitling

Translation activities are always increase along with the development of the era of globalization and the opening of communication boundaries between countries and nations. Moreover, the development of the digital era makes translation products more widespread and needed by many people. Among the translation products that are developing in communities are text translation,

localization, dubbing, and subtitling. One of them that is often used/enjoyed by many people is subtitles.

Subtitle is a translated text that is embedded in an audiovisual be it a video, film, or television show which is usually located at the bottom of the screen. As stated by Gonzalez (2009; 14), Subtitle is an audiovisual translation product in the form of text that is superimposed on a visual footage which is usually near the bottom of the frame when the audiovisual text is projected, played, or broadcast. In produced subtitles, guidance is also needed in terms of subtitle layout which aims to provide maximum appreciation and understanding of the target film as a whole by maximizing the readability and legibility of the inserted subtitle text (karamitoglou, 1997).

Subtitles have been defined as a diasemiotic or intermodal form of audiovisual translation because so far it involves a shift from spoken media to written media (Gotliebb, 1967) in (Baker & Saldanha, 2009). Subtitles are developed to provide viewers who may not speak the language used in TV shows. The purpose of the subtitling activity is to make the show accessible to audiences around the world who have a different language from the original track language in audiovisual.

Nowdays, computer technology, internet, and equipment related to digital era developing rapidly and making it easy for people to create subtitles.There are two kinds of subtitles that are spread in the internet, namely official subtitles and fansub subtitles. Official subtitles are usually available on legal film streaming platforms or television shows which the products of subtitles are intended to be

commercialized. While fansub subtitles are fan-made subtitles of a work and do not trade the products subtitles. Fansub is a portmanteau of the word "fan", which refers to fan(atics) and sub which stands for subtitling or subtitle. Fansub refers to subtitles produced by fans themselves for the television program they are interested in. The development of fansubs began with the global spread of anime pop culture, namely Japanese-language animated series, and then followed by television shows from other countries (Rong and Omar, 2018: 110).

Fansubs are more widely circulated on the internet and enjoyed by many people because they are easily accessible and free. Apart from being the only medium to enjoy film or video shows in the original language of film sources, one of the major factors that have driven the development of fansubs so far is fan dissatisfaction with local distribution companies or marketing that uses dubbing. According to (Perez-Gonzalez 2007, 263; O'Hagan 2009, 100) as cited by Rong and Omar (2018: 110) doing studies have reported that these companies have also edited or censored elements that were deemed inappropriate or unsuitable for the local culture prior to the product being sold or circulated in the local market or domestic market.

3. Extralinguistics Culture-bound References

Making subtitles has several things that can interfere with producing a good product. Subtitlers are faced with the cultural attachment of a country or region from which the film is translated. Subtitle or text screen translation is something related to language and automatically it is part of culture. In language there are things that affect the language itself, both from intralinguistic and extralinguistic.

Intralinguistic factors have fewer obstacles in making audiovisual translations than extralinguistic factors.

According to Pedersen (2005), one of the point translation crises faced is when several references to cultural sources are created and there is no clear official equivalent. Therefore, he proposed a model for extralinguistic culture-bound references to address that. Extralinguistic Culture-bound references (ECRs) are cultural-bound references that refer to extralinguistic processes and are assumed to have identifiable discourse references (Pedersen, 2005).

In other words, ECRs are expressions pertaining to realia, to cultural items, which are not part of a language. One of the linguistic expressions that is influenced by culture is idiomatic expressions. Idiomatic expressions are combinations of two or more words that sometimes do not follow syntactic or semantic rules because they are influenced by cultural elements.

4.Idiomatic Expressions

English has many ways to express intentions and meanings which are called expressions. Expressions are divided into many kinds based on their functions to express a language. One of the most frequently used expressions in daily conversation is idiomatic expression. Idiomatic expression is an expression that contains idioms uttered by speakers so the listener can understand what they say.

Idioms will often be seen and heard using it in all sorts of speaking and writing. They are commonly found in everyday conversation and popular journalism. Idioms can be studied further by using reference sources from dictionaries, the internet, and vocabulary notebooks (McCarthy & O'Dell, 2017).

a. Definitions of Idiomatic Expressions.

There are many definitions of the idioms from some experts. The idiom is defined by Larson (1984) as cited in Adelnia & Dastjerdi (2011: 879) as a string of words that have different meaning from the meaning conveyed by the individual words. Larson also adds that idiom —carries certain emotive connotations not expressed in the other lexical items (Adelnia & Dastjerdi, 2011: 879). Words or phrases contained in idioms cannot fit with the meaning in the dictionary, so they cannot be interpreted lexically. The idiom is abundant in everyday speech, but it rare as the subject of psychological research and appear in every language (Bobrow and Bell, 1973). It has become part of language in daily speech and sometimes it may be a natural part of speaking (Purnamasari, 2009).

Idioms are part of an ill-formed expression because they do not follow the grammatical rules of the language (Baker, 1992: 65). Idioms have almost the same structure as compound and phrases words. They cannot stand only one word, but must be combined with other words. According to Carstairs & McCarthy (2002) compounds are words formed by combining roots, and the much smaller category of phrasal words. According to Bauer (2019) compound words deal with syntactic constructions and are referred to as formal constructions. The construction is a combination of word classes that form a new meaning. Syntactically and semantically, the word combination is still related. For example in the phrase "Blue shirt". The words are a combination of words from "Blue" + "Shirt" and it form of adjectives + noun word class. They stand alone and have their own meaning before undergoing the process of merging to form a new

meaning. The word "Shirt" before getting the modifier "Blue" is just a shirt of unknown color, but when the word "Blue" is added it means it turns into a shirt that has a blue color.

Idioms are combinations of words whose meaning is unpredictable. The most basic thing to distinguish the two is the structure of the components. Combinations of words whose meaning cannot be traced from the meaning of each component are called idioms. Accroding to Dixson (1971) an idiom (idiomatic expression) is an expression which has a meaning different from that of the individual meaning of each of its component parts. While the combination of words whose meaning can still be traced from the meaning of each component is called a compound word.For example, in the idiom **Caught with red hands**, if it is interpreted literally, it means catching with red hands and if traced, each component have different meaning from the correct meaning. The meaning of the idiom is to be caught in the act of committing a misdemeanour, with the evidence there for all to see. Between caught and red handed when combined form another meaning that is different from the meaning of each component. **The red hand** cannot represent the meaning of the act of committing a misdemeanour if it stands alone, so the idiom is fixed and cannot be changed by following the syntax and semantic rules.

The sentence structure of idiomatic expressions is unpredictable and sometimes it is a fixed sentence that does not fit the semantic. Another expert, O'Dell & McCarthy (2017) defined that idioms are fixed combinations of words whose meaning is often difficult to guess from the meaning of each word. For

example, "The baby's skin is as smooth as silk" it means extremely smooth. The sentence has the meaning the baby's skin is likened to silky softness, so the sentence uses the comparative word "as". From the explanation, it is concluded that an idiom is an expression that is a combination of two or more words that have different meanings literally.

From the above statements, idiom is defined as two or more words that have different meaning from the lexical meaning and unpredictable the correct meaning. Idiomatic expressions are expressions that contain idioms. So, idiom and idiomatic expressions are the same because they are related to each other.

b. Types of Idiom

To enable easy learning, a map is made by categorize it based on several types. Many experts classify idioms based on various contexts. For this study, the researcher chose the theory proposed by McCarthy & O'Dell (2017). They proposed 5 types of idioms. The types are discussed further in the following sections.

a. Similes

Similes are a type of idioms that compare two things and usually, it use the word "as" or "like" (O'Dell & McCarthy, 2017). For example, in the expression "Jackson ran like the wind to get the message to Gabriella before she left". The phrase "ran like the wind" has the meaning that Jackson ran extremely fast.

This type is used in daily speech and when using it must pay attention to the whole context in the phrase, because it is usually not possible to change

the individual words. If it is possible to change the individual words, the meaning of the simile often changes. For example, I needed a drink of water. My mouth was **as dry as a bone** (it means extremely dry/thirsty). His lecture was **as dry as dust**, and everyone was bored (it means extremely boring).

b. **Binomials**

Binomials are a type of idiom in which two words are combined by a conjunction word, usually "and" (O'Dell & McCarthy, 2017). The two words are fixed of the order. For example, in the phrase "neat and tidy". When said the phrase, it is impossible to say it backward, Tidy and Neat, because it is fixed.

Binomial has any kinds when used as idioms. They are synonyms, opposites, the same word, rhyming, alliterative, joined by words other than "and".

-**Synonyms**: For example, "Hey, Why all the doom and gloom, people?" (words have the same meaning),

- **Opposites**: If you go for cheaper speakers, the sound quality may be a bit hit and miss (it means sometimes good, sometimes bad [informal]).

- **the same word**: for example, they finished the race neck and neck (it means equal).

- **Rhyming**: For example, tables in the canteen take a lot of wear and tear (it means damage through everyday use).

- **Alliterative**: for example, After the match, the player's legs were black and blue (it means very bruised).

- **Joined by words other than and**: The traffic was bumper to bumper all the way to the coast. [very heavy] Little by little, Vera gained the horse's confidence. [gradually] The house must be worth a quarter of a million, give or take a few thousand. [plus or minus (informal)]

c. **Proverbs**

Proverbs is a short sentence that refers to people's experiences and provides warnings or advice (O'Dell & McCarthy, 2017). Like idioms, their form is fixed, and it is not always possible to guess the meaning from looking at the individual words. For example, I'm really impatient to finish decorating my flat, but **Rome wasn't built in a day**! [it takes a long time to do important things properly]. Other examples in a positive situation can be seen in the expression "**A**: We all want to solve this problem, and I'm sure we will find a solution. **B**: Yes, **Where there's a will, there's a way.** (it means that if we really want to achieve something, we can take it)". While in a negative situation, we can see in the expression "**A**: I wonder why Sylvia and Ben have broken up. **B**: Well, **it takes two to tango**. [it means that two people are equally responsible]

d. **Cliches and fixed statements**

A cliché is a comment used in everyday situations that are familiar to many and are not original (O'Dell & McCarthy, 2017). A cliché is used in everyday speech and also often used in advertisements, newspaper slogans, and headlines.

For example, **Look on the bright side**. It means the sentence contains advice that tries to see something good in a bad situation. e.g when someone fails an interview to get a job, the sentence gives an advice to look on the bright side, you are told that you probably wouldn't have enjoyed the job if you'd got it.

Meanwhile, fixed statements are idioms in the form of fixed sentences and cannot be changed. Usually the use of this idiom is for informal conversation. For example; **Take it easy!** It means calm down or relax, **so far so good** means things are going well up to this point, and **give me a break** means stop criticising me.

e. **Other languages**

Another types of idiom is other languages (O'Dell & McCarthy, 2017). English is a development and a mixture of other languages. Many words or terms are absorbed into English. Likewise with idiomatic expressions that come from other languages, namely Latin or French. For example, the idiomatic expression from Latin is " He was on an **ad hoc** basic". It has the meaning not planned but arranged or done when needed.

5. **Idiomatic Translation**

Translating idiomatic expressions have to concern several aspects so the meaning can be conveyed correctly. Newmark (1998) stated idiomatic translation reproduces the message of the original but tends to distort nuances of meaning by preferring colloquilisms and idioms where these do not exist in the original. In translating idioms, the translator is likely to encounter several problems such as

difficulties and processes for translating. According to Baker (1992: 68-78), the translation of idioms must have encountered difficulties and therefore must use strategies to translate it.

a. **Strategies in translating idioms**

How an idiom or fixed expression is translated into another language depends on many factors. The availability of lexical and idiomatic forms in the target language is also a consideration when translating them. Therefore, steps are needed to translate it so the idiom or fixed expression is easily accepted by the target language. Using strategies to translate idioms or fixed expression into the task of a translator so that subtitle can be accepted by audience.

b.) Subtitling Strategies

Subtitle is an audiovisual translation in the form of text which is generally placed under the TV or video screen. To make subtitles, a different strategy is needed from translation text. If the translation of the text has the freedom of space and time, then the subtitle must be tied to both. Therefore, subtitles are more useful and well received by viewers must use strategies to create it. Since the subtitle contains many extralinguistic culture-bound references and idioms is one of extralinguistic, Pedersen (2005) proposed the strategies to render the ECRs. There are 7 strategies for rendering the ECRs in subtitle, those are official equivalent, retention, specification, direct translation, generalization, substitution, and omission. The strategies are divided into 2 based on oriented to SL and TL. Retention, specification, direct

translation are oriented into Source Language and generalization, substitution, and omission are oriented into Target Language.

b.1) Official Equivalent

Official Equivalent is a strategy that uses terms that have an official equivalent in the target language. Usually these terms have been officially translated from agencies, government, institutions, etc. and the translation is general in nature so there is no reason related to translating in another way. for example the translation of "Donald Duck" which translates to "Kalle Anka" in Swedish. The term "Kalle Anka" is a familiar term for the Swedish people because it has been officially translated by the TV station that broadcasts "donald duck" in Sweden.

b.2) Retention

Retention is a translation strategy that tries to keep the source language terms fully or slightly adapted into the Target Language. It is the most faithful strategy to the ST as it transfers the ST terms completely to the TT (Pedersen, 2005). This can be called borrowing translation because this strategy has the principle of maintaining ST rather than having to change it in another way. in the subtitles, sometimes retained ECRs are indicated by quotes and occasionally by italics. As an example;

SL: I use flashdisk to store some important files.

TL: Saya menggunakan *flashdisk* untuk menyimpan beberapa file penting.

b.3) Specification

Specification is a translation strategy that abandons the ECR translation form, but adds information that does not provide in ST and makes TT ECR more specific than ST ECR. This can be done in two ways, either by Explicitation or Addition.

1.) Explicitation is a strategy that involves expansion of the text, or spelling out which is implicit in ST. Explicitation means adding latent material in the SL ECR as part of the expression of the ECR. An example of this is spelling acronyms or abbreviations adding a person's first name or completing an official name to explain the ECR for the TC audience who may not be familiar with the ECR of SC audience.

2.) Addition is a translation strategy that adds latent material in SL as part of the sense or connotation of ECR. With this strategy, the translator intervenes to give direction to the TC audience. For example, a character who is famous in a certain country must be given a description of why he is famous. For example, to translate **Bambang Pamungkas** as a person who is famous as a soccer athlete in Indonesia, the subtitle must include the description of **Bambang Pamungkas player soccer.**

b.4) Direct Translation

The translation is done by translating the ECRs directly without adding or removing elements in the SL ECRs. The semantic load of ECR remains unchanged and there is no attempt to transfer connotations or guide the TT audience in another way. The strategy of this model is divided into 2

subcategories, namely Calque and shifted. A Calque produces strict literal translations and might seem exotic in TL. While shifted results in a more natural translation in TL because of the shift in the shape of the ECRs. This strategy when implemented will have the same position between SL and TL. As an example;

SL : He has such a **big head** and thinks he can handle everything.

TL : dia sangat **besar kepala** dan berpikir bisa mengatasi semuanya.

In ST and TT have almost the same linguistic form and TT experiences the naturalness of its ST form. Translator do not use other methods because by translating "big head" into "besar kepala" had already transfer the meaning in full. This is because the TL is familiar and is considered to be able to understand by the audience of TL without adding or subtracting the information of SL. In addition, both of SL and TL have the same lexical meaning equivalent.

b.5) Generalization

This strategy is done by translating specific ECRs into something more general. Typically this strategy still involves a hyponymy between SL and TL, but in a wide sense, TT ECRs may retain their unique reference. For example, the word Superman translates to Pahlawan. Superman is a fictional superhero who appears in comic books and has become a cultural icon symbolizing power in America. However, to make it easier for the translator to convey the meaning so that the TT audience can easily understand it, the translator

chooses to translate it into the word Pahlawan which has a more general meaning.

b.6) Substitution

The substitution translation is to remove the ST ECR and replace it with something else, either a different ECR or some sort of paraphrase which does not always involve an ECR.

1.) Cultural Substitution

This strategy is to eliminate the ST ECR and replace it with a different ECR. The replacement ECR is expected to be known by the TT audience. Usually it is not uncommon to combine two other strategies in this strategy, such as Cultural Substitution + Official Equivalent. This strategy is most often used for rendering ECRs that refer to an official Institution or title. As an example; the Danish subtitler has chosen to replace ST's famous abbreviation New York University for the famous Danish anagram (University of Coppenhagen).

2.) Paraphrase

This strategy is carried out by paraphrasing the ECR, even though it is "reduction to sense" from the ECR itself or completely removing all ECRs and using paraphrases that explain the ECR that fits to the context. There are two ways to paraphrase, namely paraphrase with sense transfer and situational paraphrase.

2a.) Paraphrase with sense transfer

The use of this strategy can be done by deleting ST ECR but still its sense or the connotative meaning is still relevant by being guarded by paraphrasing. This strategy is appropriate to use to overcome ECR crisis points which are too complex when using generalization or specification. For example, the translation of the word "Bancaan" in Javanese into "Javanesse tradition peace". The paraphrase explains the meaning of the word "bancaan" while maintaining the original connotation of ST.

2b.) Situational Paraphrase

The use of this strategy is done by completely eliminating every sense of ST ECR and replacing it with something else that is still appropriate to the situation. ST ECR can be changed fit to the context and does not have to be fit to the concept. As an example of translating the word "bancaan" into "eating together". Actually the meaning of "eating together" has not fully conveyed the meaning of the word "bancaan". But the translator chooses to use this strategy only to show the meaning of the situation.

b.7) Omission

The strategy uses steps to translate ST ECRs by eleminating it. This is a last resort if the ST ECRs have no equivalent to TT and if it is omitted it will not affect the meaning. It may be that the subtitler didn't find the right equivalent and other strategies couldn't provide a solution. Like the example in the sentence;

SL: He might **get up the juice** to kiss me.

TL: Dia mungkin akan mencium saya.

The phrase 'get up the juice' which mean has no close equivalent in the Target Language. It is also difficult to paraphrase it. So the phrase can be translated into "dia mungkin akan mencium saya".

6. Subtitling Quality Assesment.

Some experts state about the term of quality. Pedersen (2017) states that quality is about as elusive an idea as 'happines', or indeed translation. Quality means very many different depending on the perspectives. Parameters of the quality of a product can be assessed depending on the point of view, as well as translation. There have been many attempts to create a translation assessment model, one of them is the translation quality assessment model by Nababan (2012). Accuracy, acceptability, and readability are the main aspects for the assessment.

Translation in the form of text has certain parameters for assessment, then subtitle also has parameters to be assessed. According to Pedersen (2017) there are several models to assess the quality of subtitles. The NER model is used to determine the quality of intralingual subtitling, while the FAR model was used to determine the quality of interlingual subtitling.

This study will only focus on The FAR model because the subject of this study is interlingual subtitles. There are three areas assessed in this model, namely Functional Equivalence, Acceptability, and Readability. This is unlike other translation assessment models that measure the good or bad of a translation, The FAR model is based on error analysis. That means there will be no plus points for good translation solutions, no matter how it brilliant.

Functional Equivalence is the first area to be assessed in this model. In this area is how well the message or meaning is conveyed in the subtitle. Ideally, a subtitle would convey both what is said and what is meant in audio. The equivalence errors include two types, namely Semantic errors and stylistic errors.

Semantic errors equivalence to reflect how central semantic equivalence in interlingual subtitling and the assumed lower tolerance for errors that the users of interlingual subtitles have. The penalty points for semantic equivalence are minor: 0.5, standard: 1, and serious: 2. Minor functional equivalence errors are lexical errors nad it is including terminology that do not affect the plot of film. Standard semantic equivalence error will be a subtitle that contains errors, but it can still be overcome with proper meaning and does not seriously hinder the audience to understand the plot. Standard semantic errors would also be cases where utterances important to the plot are left without subtitles. Serious semantic errors are defined as subtitles that are so erroneous that they make the audience's understanding of the subtitles nil and will cause misunderstandings with the film's plot.

The second is stylistic errors. Errors in this aspect are not as serious as semantic errors. The errors only causes annoyance and does not cause misunderstanding. An example of this error is the erroneous terms of address, using the wrong register (too high or too low) or any other use of language that is out of tune with the style of the original (e.g. using modern language in historic films).

The second area is Acceptability. In this area is how well the target text conforms to the target language norms. Errors in this area make subtitles look foreign and unnatural. Acceptability has 3 aspects that are assessed, namely, Grammar errors, spelling errors, and errors of idiomaticity.

1.) A serious grammar error makes the subtitle hard to read and/or comprehend. Minor errors are the pet peeves that annoy purists (e.g. misusing 'whom' in English). Standard errors fall in between.

2.) Spelling errors could be judged according to gravity in the following way: a minor error is any spelling error, standard errors change the meaning of the word, and serious errors would make a word impossible to read.

3.) The errors of idiomaticity in question are not only judged on idioms, but the use of natural language such as examples of using language to feel natural that is used by native speakers in that language.

The third area is Readibility. This area is how easy the subtitle for viewers to read or process it. Aspects in this area tend to be technical errors in making subtitles such as errors of segmentation and spotting, punctuation and graphics, reading speed and line length.

- Segmentation and Spotting error: in this aspect deals with eye-tracking for viewers. This would cause spotting errors if there were bad synchronization with speech, i.e. subtitles appear too fast or disappear latter than permitted lag-on out-times or image (subtitle do not respect hard cuts). Segmentation errors are when the semantic or syntactic structure of the message is not respected. In this aspect, only spotting are

faced with serious error and do not faced with segmentation. Serious errors occur when the subtitles are out of synch by more than one utterance. While the minor error is measured if the subtitles are out of sync for less than one second and standard error in between the two extremes.

- Punctuation and graphics: the importance of punctuation in subtitle is for helping to understand the utterances. For example, italics are used in many country to mark a voice or text that is not there in subtitle. This has become standard use in many country and become part of contract illusion. The erroneous of use it should be considered as a standard error. What decides how severe the errors of punctuation and graphics are depends on which guidelines are used to feed the model.

- Reading speed and Line Length: Pedersen suggest about measuring of the error in reading speed that in subtitle. It could be considered as a standar error (1) if the viewers probably do nothing else but only reading subtitles or choose to stop using them when the subtitle consist 20 character per secon (cps). Minor error could be considered when the subtitle consist 15 cps. Serious error do not explain by Pedersen for qualification.But it can be measured that serious error occurs when the subtitles unreadable et all even though the viewers try to read it.

7. **Avatar: The Legend of Korra.**

Avatar: The Legend of Korra is an animated series from the sequel of *Avatar: The Last Air Bender* which was released in 2005-2008. The serial was

released in 2012-2014 by American TV which premiered on Nickelodeon and is divided into 4 seasons and has 52 episodes. This animated have action, adventure, and comedy genre that is intended for teenagers. Michael Dante DiMartino and Bryan Konietzko created this animated focusing on Republic City as the setting of place for the story. Republic City is the big metropolis where Aang and Zuko gathered people from the four countries and founded the United Republic of Nations (Novenda, 2020).

Korra is a teenage girl from the Water Tribe who has the destiny of becoming an Avatar and has to maintain the balance of the world. She is the reincarnation of Avatar Aang, the previous avatar, and the time between Avatar Aang and Korra is about 70 years (Saraswati, 2012). Requirements to become an Avatar must master the four elements of bending, which are earth, water, fire, and air, and have the power of spirit. To master, it requires practice in order to bend these elements properly. In this film, Korra's struggle to become the Avatar is when she begins training to bend the air with master Tenzin, son of Avatar Aang from the Air Tribe. Like Avatar Aang, who has a weakness for bending the earth element, Korra also has a weakness to learn to bend the air element. But an Avatar is not destined to be hopeless. Korra continues to strive to gain control of air bending and perform his duties as an Avatar.

In season one book 1, entitled Air, the story focuses on the achievements of Korra's water bending exercises and the conflict that occurred in Republic City. In the following season, **The Spirits** and **Change**, Korra was faced with many problems and ended with a season entitled **Balance**. Unlike Avatar Aang's train

to bend since a child, Korra's story was taken when she was a teenager towards adulthood, so the scenes that are taken emphasize adventure with adult themes.

B. Previous Study

Before the researcher takes this research, there are some previous studies related to this research, as follows:

The first study from Suriadi (2018), analyzed the idioms and strategies of translation in *Sherlock Holmes "The Six Tatcher"* film. He researched the idiomatic expression in the film *Sherlock Holmes "The Six Tatcher"* using by McCarthy (2010) and analyzed the strategies of idioms translation by Baker (2011). The result of the study is compound type idiom is the most widely used in the subtitle of the film with 16 data found and the most preferred strategy of translating idioms applied by the translator is the translation by paraphrase.

The similarities between this study and Suriadi's study as seen from topic used in research. The differences are from the theory of idioms, translation strategies, the object under study, and left to research the quality of translation strategies. He researched idioms translation in *Sherlock Holmes "The Six Tatcher"* film and this study have the object Subtitle of *Avatar: The Legend of Korra*.

The second study is from Fachrizal (2018), which analyzed the translation strategy of idiomatic expression in English-Indonesian of *The Infiltrator* movie. He researched the translation strategy of idiomatic expression in *The Infiltrator* movie using theory from Fernando (35-36) to identify categorizing idiom and using Baker's theory (2007) to analyze the strategies of idioms translation. The result of the study was based on categorizing idioms according to Fernando

(1996). Literal idiom was the most used in the movie because the idiom was easier to express rather than the other two idioms, those are pure idiom and semi-idiom. The similarities of this study and Fachrizal's study as seen from the topic are discussed. The differences can be seen from theory is used to find the idioms, determine the strategies of translation, and the object is researched.

The third study is from Rubianti (2019), which analyzed translation strategies of idiomatic in the subtitle transcript of *How to Train Your Dragon* movie. She researched the types of idioms using by Fernando (1996) and identify the strategies is used by the translator to translate the idiomatic expression using Baker's theory (2001). As the result of her study is the strategy of idioms translation is used in the subtitle of *How to Train Your Dragon* movie is translation by using similar meaning and form with 11 data. The categorizing of idioms as found from the subtitle are 5 literal idioms, 3 semi-idioms and the most commonly found is pure idiom with 12 data. The similarities of this study and Rubianti's study are from the topic is researched. The differences are from theory to identify the idiomatic expression, determine the translation strategies, and the object is researched.

The fourth study is from Iqbal (2020), which analyzed Idiomatic expressions Found in *AVATAR: THE LEGEND OF KORRA* Animated Television Series by Bryan Konietzko and Michael Dante DiMartino. He researched the types of idioms in the object using by theory from Fillmore (1988). As the result, he discovered 62 idiomatic expressions from 13 episodes in Book Three: Change. The founding included 13 encoding idioms, 21 decodings idioms, 7 grammatical

idioms, 1 extra grammatical idioms, 28 substantive idioms, 12 formal idioms, 17 idioms with a pragmatic point, and 1 idiom without a pragmatic point. While 38 idioms had two types since the characteristics were following the definition of each type they belong to.

The study is related to this research from the same theme and object since both research idiomatic expressions in *Avatar: The Legend of Korra* movie. However, Iqbal's study focussed analyzed the idiomatic expressions in 13 episodes of Book Three: Change, meanwhile this study will focus on 12 episodes of Book One: Air. In the other hands, the previous study only analyzed the idiomatic expressions and left to identify the translation strategies. In addition, the theory to analyze the data is different. The study used Fillmore (1988), while this research use McCarthy & O'Dell (2017).

The last previous study is from Haniah (2020) analyzed English Idiomatic Expression In *The Freedom Writers* Movie (A Study Of Semantic). She observed the English Idiomatic expression using Fernando (1996) that proposed idioms into three types. The findings of the research showed the most frequent idioms in *The Freedom writers* movie is literal idiom with 59 data (66.3%), semi idiom with 18 data (20.2%), and pure idiom with 12 data (13.5%) of 89 data idioms which are found in *The Freedom Writers* movie. The similarities of the study are from the theme and the differences are from object and theory to analyze data.

CHAPTER III

RESEARCH METHOD

A. Research Design

In this research, the researcher uses descriptive qualitative methods to collect and analyze data. Qualitative research is a means for exploring and understanding the meaning of individuals or groups in social or human problems. The research process involves the emergence of quetions and procedures, data collected in the participant's setting, data analysis that is built inductively from particular to general themes, and conclusions or interpretations made by the researcher him/herself (Cresswel, 2009).According to Saldanha & O'Brien (2014: 11-12), qualitative research prioritizes the subjective understanding of society and the interpretation of social phenomena in which researcher try to explore the social world from the actors' point of view and refer to their own subjective interpretations.

Based on the above explanation, this study analyzes the strategies in translating the idiomatic expressions found in the subtitle *Avatar: The Legend of Korra*. In this study, the researcher aims to describe and reveal the idiom translation strategies contained in the subtitle of the animated film which wass applied by the translator. Therefore, the data needed in this study are types of idiomatic expressions, kind of strategies to translate idiomatic expressions, and the quality of idiomatic expressions as found from *Avatar: The Legend of Korra*. So, it requires an approach to find out the result and cannot be calculated with statistical data.The orientation of this research is based on product or text orientation in the subtitles (text) from the film *Avatar: The Legend of Korra* as the data sources of the translation products to be

analyzed. Product-orientation research is a methodological approach to research the textual product that is the outcome of the translation or interpreting process (Saldanha & O'Brien, 2014).

B. Data and Data Source

Data is an important element and provides conclusions at the end of the study. According to Yin (2016) data are the smallest or lowest entities or recorded elements resulting from some experience,observation, experiment, or other similar situation. According to Saldanha & O'Brien (2014: 20) as cited from Matthews and Ross (2010: 181) data can be spoken or written, non-verbal, structured in different ways, produced by individuals or groups, be factual, or representing opinions, and it can include the researcher's reflections. The data of this research is written text. The form of the data is phrase, clause, or sentence that containing idioms in the dialogue of animated film *Avatar: The Legend of Korra*.

Data source in research is the location where the data can be collected. To obtain data, researcher need to find where the data is located, namely the data source. The data needed is something that determines the data source where the data can be obtained (Saleh, 2017). The source of data in this research is taken from the animated film *Avatar: The Legend of Korra* season 1 subtitle by **AwSubs fansub** and downloaded from facebook https://www.facebook.com/105039831088002/videos/289620762102144/?app=fbl for episodes 1-2 and telegram group https://t.me/avatarkorrasubindo for episodes 3-8 .

C. Research Instrument

Research instrument is tool that is used to do the research. According to Sugiyono (2013: 305) stated that in qualitative research, the research instrument is the researcher him/herself. Qualitative researcher as a human instrument have a function to determine the focus of research, select informants as data sources, collect data, assess data quality, analyze data, interpret data and make conclusions on the findings. In this study, the researcher acts as the main instrument which determines the focus and selection, analyzer, collector of data, and concludes the findings.

D. Technique of Collecting Data

Technique of Collecting data is a process to get data and are the most important step because the main purpose of research is to make a conclusion based on the data has been collected. According to Sugiyono (2013: 137) generally, there are five data collection techniques, namely observation, interviews, questionnaires, documentation, and triangulation (combined). In this study, the researcher uses documentation techniques to collect data because the research data is verbal text sourced from film dialogue, so it requires documentation to obtain data.

Data Collection by documentation is collecting data in the form of writings, images, or monumental works of a person. According to Flick (2009: 294), the process of data documentation consists of 3 steps, namely recording the data, editing the data (transcription), and constructing a new reality in and by the product text.The researcher documents the film and subtitles of *Avatar: The Legend of Korra* season 1 episode 1-8 to obtain the data.

The data are found by followings steps:

1. Downloading and watching the animated film *Avatar: The Legend of Korra* season 1 with Indonesian subtitle.

2. Transcribing film dialogues from official sources on the netflix platform with English subtitles.

3. Transcribing Indonesian subtitles that have been downloaded from the data source.

4. Separating data in the form of idiomatic expressions and non-data in the form of sentences other than idiomatic expressions by making a list of tables.

5. Taking the screenshot of the film scene that consists of idiomatic expressions.

6. Classifying and grouping the idiomatic expressions based on the theory used into a table.

7. Analyzing the data which reflects all of the classifications of strategies in translating idiom and determine the quality of subtitle.

In order to make it easier, the researcher give the code for each data for example;

Table 3.1

No.	SL	ST	Codes
2.	Hey, why all the **doom and gloom**,people?	Hei! Mengapa kalian **muram**?	2//Bi/Gen/03:10/ EP1

2: Number of data   **01:** Episode 1

Bi: Binomial of idiomatic expression   **03:10=** Screen time

Gen : Generalization   **EP1: Episode 1**

E. Data Validation Technique

The next step after collecting data is to check the validity to prove the accuracy of the data. According to Sugiyono (2013; 267), validity is the degree of accuracy between the data in the field and the data reported by the researcher. Valid data is data can be trusted or have trustworthiness. To achieve it, Moleong (2016: 324) stated that there are 4 criteria of trustworthiness, namely (1) Credibility, (2) transferability, (3) dependability, and (4) Confirmability.

The following are the steps to validite the data to get research results;

a.) Credibility is a step for researcher to ascertain whether the data is true or not. The application of this criterion can be carried out through several steps such as extension of participation, persistence of observation, triangulation, peer checking, referential adequacy, negative case studies, and member checking. In this study, in order to achieve high credibility, the researcher extended the observations to ensure that the data are not misanalyzed.

b.) Transferability is a technique to test external validity in qualitative research. This is done by means of a detailed description (thick description). This technique requires researchers to report the results of their research so that the description is carried out as carefully and as accurately as possible which describes the context in which the research is carried out. Researchers cannot discuss transferability if they only have a piece of data from their research

without being provided with sufficient knowledge. In this study, after the researcher extended the observation, the researcher wrote down the results of the research report in detail and clearly so that the research results could be read by others and could be used for further studies.

c.) Dependability is a test of the validity of the data which is also called reliability in quantitative research. A reliable research is that other people can repeat/replicate the research process. In qualitative research, this step is carried out by conducting an audit of the entire research process. The method is carried out by an independent auditor or supervisor to audit the overall activities of researchers in conducting research. In this study, after the transferability is achieved properly, the tnext xtep is the researcher have to audit the research results. Auditing is carried out by a validator who will validate the research results. The validator of this study has several criteria to audit the entire research which includes types of idiomatic expressions, translation strategies and the quality of idiomatic expressions in the animated film *Avatar: The Legend of Korra*. Among the criteria for independent auditors in this study are to have Indonesian and English skills, master the field of linguistics, master the field of translation, and be willing to be part of the research.

d.) Confirmability is a data validity test to ensure and check a function that every research data has a source. This step is also called objective testing if the research results have been agreed upon by many people in quantitative research. Confirmability testing can be carried out simultaneously with the dependability step where the research results are audited and confirmed by the validator. In

this study, the confirmbility test is carried out at the same time when entering the dependability test step which was audited by the validator.There are several criteria to become a validator for this research. The criteria for a validator are who have Indonesian and English skills, master the field of linguistics, master the field of translation, and be willing to be part of the research The validator of this research is Fatkhuna'imah Rhina Z., M.Hum. She is a lecturer of English Letters in UIN Raden Mas Said Surakarta. In addition, she is an expert in translation and linguistics.

F. Data Analysis Technique

After the data collected, the next step is to analyze it. There are many ways to analyze data, but the researcher used Spradleyan (1980) because by the technique, the result of the study can be known clearly. According to Spradley (1980), there are 4 steps to analyze data, namely: (1) domain analysis; (2)taxonomy analysis; (3) making a componential analysis; and (4) cultural themes.

1. Domain analysis is the first step to analyze data in qualitative research. This step is generally carried out to obtain a general description and comprehensive of the social situation being studied or the object of research. The result of this analysis is a general description of the object under study that has never been known. The information obtained is not specific, but has found the domains or categories of social situations to be researched. The step to get data from this section is to take the elements that belong to the data and differentiate them from the rest.In this research, the domain appears from the formulation of research problem that includes 3 elements. Based on the research questions, the domains are types of

idiomatic expressions, strategies of idiomatic expressions, and the quality of idiomatic expressions as found from subtitle *Avatar: The Legend of Korra*.

Table 3.2

Domain the research	Types of Idiomatic Expressions
	Subtitle strategies on idiomatic expressions
	The quality of idiomatic expressions as found from the subtitle.

2. Taxonomy analysis is an analysis of the overall data collected based on a predetermined domain. After the researcher finds the domain and sets it as the focus of the research, the researcher needs to deepen the data collection in the field. In this study, the domains that has been determined are types of idiomatic expression, Subtitle strategies of idiomatic expression, and quality of the subtitle strategies. Then the domains are analyzed more deeply by classifying it based on the research focus. The focus of this research refers to 3 problem statements. First, the researcher grouped the data based on the first question, namely types of idiomatic expressions in the subtitle of *Avatar: The Legend of Korra* season 1 using by the theory of McCarthy & O'Dell (2017). Second, classifying the data based on the second questions, namely kinds of strategies in translating idioms using by Pedersen's theory (2005). Third, describe the quality of idiomatic expressions as found from subtitle *Avatar: The Legend of Korra* uses theory of Pedersen (2017).

Table 3.3

Taxonomy Analysis

Types of Idiomatic Expressions	Similes
	Binomial
	Proverbs
	Cliche and Fixed Statements
	Other Languages
Subtitling Strategies of idiomatic expressions	Using an idiom similar meaning and form
	Using an idiom dissimilar meaning and form
	Translation by Paraphrase
	Translation by Omission
The quality of idiomatic expressions as found from the subtitle	Functional Equivalence
	Acceptability
	Readability

3. Componential analysis technique is a technique that uses comparisons between elements. If at the taxonomic analysis, what is done is to organize elements that have similarities in a domain, then at the componential step, what is organized is the contrast between elements in domains. For example in this study, the domain of types idiomatic expression which have been analyzed by taxonomy (which is types name of idiomatic expressions) are then analyzed the component on each taxonomy element. The component of Similes type are compare to thing and usually use the word 'as' or 'like'. To make it easier to get data, the table is shown in bellow.

Table 3.4

Componential Table 1

Domain 1	Taxonomy	Componentials
Types of Idiomatic Expressions	Similes	Compare two things and usually use word 'as' or 'like'
	Binomial	two words are combined by a conjunction word, usually "and". (synonims, opposites, the same words, rhyming, alliterative, joined other words other than end)
	Proverbs	-short sentences - refers to people experrience - provide warnings or advice
	Cliche and Fixed Statements	- sentences that are used a comment in everyday situations that are familiar to many and are not original. - it is used in everyday conversation, advertisements, newspaper slogans, and headlines. - fixed statements are sentences that is fixed and cannot change its structure.
	Other Languages	The word of idioms come from other languages.

Table 3.5

Componential Table 2

Domain 2	Taxonomy	Componential
Subtitle Strategies of idiomatic expressions	Official Equivalent	-ECR translation is official - Generally, the term translation comes from official agencies, private, institutions, etc.
	Retention	-ECRs are translated in a way that retains the term SL. - ECR is indicated by italics or quotes

	Specification	There are two kinds of specifications
		    a. Explicitation
		      - The text is expanded
		      - Spelling anything that is implicit in SL
		      - Added latent material in SL
		      - Usually is used for abbreviation or achronym
		    b. Addition
		      - Added material is latent in SL, as part of the sense or connotations of ECR.
		      - The translation give guidance to the audiences about ECR added material.

	Direct Translation	- Literally translated - No addition or subtraction of ECR SL elements - The semantic load of ECR is unchanged and there is no attempt to guide the audience of TL. - Divided into two types, Calque and shifted
	Generalization	-ECR SL has a specific meaning which is then translated into something more general.
	Substitution	a. **Cultural Substitution**→ The ECR is eliminated and replace it with different ECRs b. **Paraphrase**→ the ECRs is restatement with others way/ words and it can be through with 2 way, namely **Paraphrase with sense transfer & situational Paraphrase**
	Omission	- The ECRs is eliminated - There is no equivalent in TL, so the ECRs is removed.

Table 3.6

Componential Table 3

Domain 3	Taxonomy	Componential
The quality of idiomatic expressions as found from the subtitle	Functional Equivalence	**Semantic Error** (**Serious Error**; the erroneous make the audience's understanding of the subtitles nil and cause misunderstandings with the film's plot. **Standard Errors**; the errors would also be cases where utterances important to the plot are left without subtitle only bother the viewers to read the subtitle and does not cause misunderstanding the plot of film. **Minor Errors**; the errors is from lexical including the terminology and it do not effect the plot of film). **Stylistic Errors** (The errors only causes annoyance and does not cause misunderstanding.
	Acceptability	**Grammar Errors** (Serious error makes the subtitle hard to read and/or comprehend. Minor errors are the pet peeves that annoy purists (e.g. misusing 'whom' in English). Standard errors fall in between.) **Spelling Errors** (Spelling errors could be judged according to gravity in the following way: a minor error is any spelling error, standard errors change the meaning of the word, and serious errors would make a word impossible to read.) **Idiomaticity Errors** (The errors of idiomaticity in question are not only judged on idioms, but the use of natural language such as examples of using language to feel natural that is used by native speakers in that language)

Table 3.7

Componential Table 3.1

Domain	Taxonomy	Componential
The quality of idiomatic expressions as found from the subtitle	Readability	**Segmentation and Spotting error:** Spotting errors are caused by bad synchronization with speech, (subtitle appear to soon or dissapear later than the permitted lag on out-times) or image (subtitle do not respect hard cuts). Segmentation errors are when the semantic or syntactic structure of the message is not respected. Serious spotting errors **(2)** would be when subtitles are out of synch by more than one utterance. Minor spotting Errors **(0,5)** would be less than a second off. Standard spotting Errors **(1)** in between these two extremes. **Punctuation and graphics**: What decides how severe the errors of punctuation and graphics are depends on which guidelines are used to feed the model. **Reading speed and Line Length**: Pedersen suggest about measuring of the error in reading speed that in subtitle, the viewers would probably do nothing else but only reading subtitles (or stop using them) when the subtitle consist 20 character per secon (cps). It could be considered a standar error, minor error could be considered when the subtitle consist 15 cps

Table 3.8

Componential Table Analysis

Coding	Data		Types of Idiomatic	Subtitle Strategies	Subtitle Quality
	SL	TL			

From the table, it can be easier for the researcher to find out the dominant data to be analyzed using finding cultural themes.

4. The last step is discovering cultural themes for the research result. Cultural themes are elements in the patterns that make up a culture. This step is actually to find the connection line that integrates cross-domain. By the connection line from the domain, taxonomy, and making a componential table, then it will be find the "building construction" social situation/ object research. In this research, from the componential table will find the dominant data from the domain and taxonomy analysis result and makes the bulding construction of the research. From the data dominant, those are types of idiomatic expression, translation strategies, and the quality of idiomatic expressions as found from the subtitle Avatar: The Legend of Korra applied by the translators will be find the conclussion of the research .

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSIONS

A. Research Findings

In this chapter, the researcher presents the research results from data analysis to answer the problem formulation. There are 3 formulations of problems that appeared from this research. First, this study focuses on the types of idiomatic expressions based on the classification of McCarthy & O'Dell (2017). Second, the focus of this research is the translation strategy applied by the translator based on the theory of Pedersen (2005). Third, the focus of this research is the translation quality of idiomatic expressions in subtitles based on the theory of Pedersen (2017).

The data findings were taken from all idiomatic expressions contained in the subtitle of *Avatar: The Legend of Korra* season 1 episodes 1-8. The researcher found as many as114 data idiomatic expressions. The presentation of data analysis is presented below:

1. Types of Idiomatic Expressions in the Subtitle *Avatar: The Legend of Korra*

The researcher uses O'Dell & McCarthy's theory (2017: 22-30) to classify types of idiomatic expressions into five types, namely Similes, Binomial, Proverbs, Cliche & Fixed Statement, and Other Languages. The classification of each type of idiomatic expression was taken from the data in the subtitle of *Avatar: The Legend of Korra* season 1 episodes 1-8. The researcher found 114 data containing the types of idiomatic expressions listed in the following table;

Table 4.1

List Data Findings of Types of Idiomatic Expression

No.	Types of Idiomatic Expression	Frequency	Precentage
1.	Similes	4	3,50 %
2.	Binomial	4	3,50 %
3.	Proverbs	2	1,75 %
4.	Cliche & Fixed Statement	103	90,35 %
5.	Other Languages	1	0,877 %
Total		114	100 %

a. **Similes**

Similes are the types of idiomatic expressions that compare two things. Usually, it includes the word *as* or *like* in general structure (O'Dell & McCarthy, 2017).This is different from other types of idioms which have a fixed form, the meaning of the similes changes frequently and depends on the context. The use of the idiom is usually used in a conversation that compares something to something else to describe what the speaker is thinking or feeling. The idiom is also often found in literary works, but these become part of the everyday language because they are often spoken by people. For instance in sentences 'The library sounded like a bee's nest', 'The weather is as hot as hell', and 'He is as tall as a giraffe'. People choose to use similes

to convey expressions because the comparisons can represent the expressions properly.

The researcher took several samples from 4 data. Here is a presentation of some samples;

- Datum: 14/Sim/DT/25:24/EP2

SL : **The Key is to be like the leaf**.

TL : **Kuncinya adalah menjadi seperti daun**.

In datum number 14, the conversation took place in episode 2 between Tenzin and Korra who were practicing airbending. Tenzin told Korra that being a good airbender required flexible movement. The key to the gesture is to feel the body like a leaf that can follow the wind.

The sentence SL "The key is to be like the leaf" based on O'Dell & McCarthy's theory (2017) is a type of simile idiom. It is marked by the word "like" which serves to compare human movements such as the movement of leaves following the wind. It cannot be understood if only the sentence is known without looking at the use of the context of the sentence. 'Like the leaf' has many ambiguous meanings when it is not connected to others words or phrases. In datum 14, the sentence meaning Tenzin told Korra to be an airbender is like being a leaf that follows the movement of the wind. The movement of the human body is likened to a leaf because it has certain characteristics that can describe the situation. The leaves are light, thin, and can move freely with the wind. An Airbender must also have the characteristics of a body that easily moves with the wind to control the air well. In addition, the statement was said by Tenzin while holding the leaf and shown to Korra.

It aimed that Korra could more easily understand Tenzin's teachings by comparing her movements to leaf.

- Datum : 15/Sim/DT/26:13/EP2

SL: **Dance like the wind**

TL: **Menarilah seperti angin**

In datum number 15, the conversation took place between Ikki and Korra while practicing air bending. Ikki advised Korra that in order to start practicing airbending, Korra had to dance like the moving wind. Korra had to dance like the wind in order to get past the twisted airbending training apparatus and pass without touching it.

The sentence "Dance like the wind" is translated to "Menarilah seperti angin". Based on O'Dell & McCarthy's theory (2017) the sentence is called to be a simile because there is the word "like" which is used to compare human movement with the movement of the wind. The idiom intends to express Ikki's speech to Korra that dancing must have a skillful and flexible movement like the movement of a flexible wind. The idiom would have an ambiguous meaning if it does not look at the whole context, so this must pay attention to the context of what is meant by 'like the wind'. This is because 'the wind' is often used to compare something else, so it requires attention to know the meaning conveyed.

The statement means that human movements are likened to the wind. This is considered because the wind has several characteristics that can be likened to human dance movements. A good dance is a human movement that has the characteristics of being graceful, flexible, and can move freely. While the wind is something that

moves freely. Due to this context, Ikki advised Korra who was practicing Air bending to start the movement by dancing. To give an understanding to Korra about the movement, She likened dance movements to the wind. This was because something close to Korra at that time was the wind blowing, so Ikki decided to pass on her advice by comparing the movements to the wind.

- Datum : 56/Sim/Sub/07:00/EP5

  SL : Ferrets are working together **like a well-oiled bending machine.**

  TL : Tim Ferrets bermain hebat **layaknya mesin penyerang.**

  In datum number 56, the conversation took place in episode 5 when Siro Shinobi spoke and commented on the pro-bending match between Team Fire ferrets and the platypus bears. According to the context, the fire ferrets team played pro-bending by attacking the opponent using very fast control. With a very high-speed frequency, the attack speed is like an assault machine that exceeds the strength of a normal human.

  The sentence "Ferrets are working together **like a well-oiled bending machine**" is based on the theory of McCarthy & O'Dell (2017), it belongs to the type of idiom similes. This is indicated by the word "like" which serves to compare the movement of a human attack with the movement of a machine attack. In other words, the sentence meant that Team Ferrets worked together to attack the opponent very quickly without giving the opponent a chance to counterattack. The idiom cannot be interpreted word for word and can only be understood by paying attention to the whole context.

In this case, the movement of the human body is likened to a well-oiled bending machine. Ferrets attack the enemy very quickly and leave the enemy with no chance of counterattack. The movement of the ferrets team to strike has the same characteristics as an oil-lubricated bending machine. A well-oiled engine has good performance and high speed for firing. Shiro Shinobi chose well-oiled machine bending as a comparison of ferrets movement because it is very appropriate to represent their movement.

b. **Binomial**

Binomial is a type of idiom that consists of two words and is connected by a conjunction, and usually uses the word "and" (O'Dell & McCarthy, 2017). These word combinations are fixed and cannot be changed in word order. For example the phrase "black and white". The combination is fixed, so it is not possible to change it to "white and black".

The researcher took several samples from 4 data. Here is a presentation of some samples;

- Datum : 2/Bi/Gen/03:08/EP1

  SL: Hey, Why all the **doom and gloom**, people?

  TL: Hei, Kenapa kalian **muram**?

  In the datum number 2, the conversation took place in episode 1 between Korra, Katara, and the leader of white Lotus. In this context, the Avatar has completed the test to master firebending but the White Lotus leader and Katara look dissatisfied and show a disappointed and gloomy faces. Avatar Korra criticized why they had to be so gloomy, when she was already able to bend fire.

According to this context, the idiom "doom and gloom" spoken by Korra belongs to the type of Binomial idiom based on the theory of O'Dell & McCarthy (2017). This is indicated by the word "and" as a conjunction of the words **doom** and **gloom**. The words are fixed and cannot be changed to the other way around like 'gloom and doom'.This idiom is a combination of 2 synonymous adjectives which indicate that it has the meaning of extremely sad. According to thefreedictionary.com (2022) it means a general feeling of pessimism or despondency.

- Datum : 51/Bi/Sub/02:25/EP5

SL : You wanna look **spic and span** in your new uniform, don't you?

TL : Kau harus **bersih** sebelum memakai seragam baru, kan?

In the datum number 51, the conversation took place in episode 5 when Bolin was talking to his pet, Pabu. He told Pabu that before performing at the circus, Pabu had to wear a nice uniform. He used the phrase "spic and span" to express the characteristics of the uniform that Pabu must wear.

The phrase "**Spic and Span**", based on the theory from O'Dell & McCarthy (2017) belongs to the type of Binomial idiom. This is indicated by the conjunction "and" which connects the words **spic** and **span**. In addition, the phrase is fixed and cannot be changed to span and spic. This idiom means very clean and neat (Cambridge, 2022).

- Datum : 70/ Bi/Sub/03:28/EP6

  SL: I expected this kind of **cut-and-run** response from Tenzin.

  TL : Aku sudah mengetahui Tenzin **tak akan** menyetujuinya.

In the datum number 70, the conversation took place in episode 6 which was spoken by Lin Bei Fong to the audience of the discussion forum about closing the Pro-Bending athlete match. Lin suddenly entered the discussion room and interrupted Tarrlok, Tenzin, Korra and her friends. She said that Tenzin would not agree to deny closing the pro-Bending match because he did not want to take a dangerous risk from Amon's threats.

The combination of words "Cut and Run", based on the theory from O'Dell & McCarthy (2017), it includes the type of binomial idiom. It can be seen by the word "and" which is a conjunction of the words **cut** and **run**. The idiom is fixed. The words are a combination of 2 verbs. According to the context, Cut means ignore or refuse to recognize (Oxford dictionary, 2022). While run can be interpreted to leave something. According to the Merriam-Webster dictionary, Cut and run means to leave quickly in order to avoid danger or trouble (Merriam-Webster, 2022). Tenzin do not want to get the risk caused force open the match after knowing Amon's threating.

c. **Proverbs**

Proverbs is a type of idiom that comes from a short sentence that refers to experiences that people often go through and contains advice or warnings (O'Dell & McCarthy, 2017). Like other idiom rules, the proverb is fixed and it is impossible to guess each individual meaning. For example, 'better late than never', 'where there's a will, there's a way, and 'nothing ventured, nothing gained'.

Here is a presentation all of the data;

- Datum : 20/Pro/Sub/33:08/EP2

SL : Come on, Hasook. **Get your act together**

TL : Ayo Hasook, **berjuanglah!**

In the datum number 20, the context of the conversation took place in episode 2 where Mako warned Hasook to take a pro-Bending match seriously. Hasook made a mistake that made their team almost lose. This conversation took place during the Fire Ferrets team match which Mako and Hasook's team almost lost.

In this context, "Get your act together" spoken by Mako to Hasook is a type of proverb idiom based on the theory of O'Dell & McCarthy (2017). This sentence is a warning spoken by Mako to Hasook. The proper meaning of the proverb can only be known in one sentence and cannot be understood word for word. The proverb "get your act together" has the meaning of advice to organize the self so do things in an effective way (Cambridge, 2022).

- Datum : 53/Pro/Sub/03:19/EP5

SL : **Keep your head out of the clouds**.

TL : **Tetaplah fokus**.

In the datum number 52, this conversation occurred in episode 5 between Mako and Bolin who were preparing for the Pro-bending championship match. Bolin said that he would ask Korra to date him, a teammate in the pro-bending match. Mako advised Bolin to focus on the match and never think about asking Korra out on a date during the match season.

In the sentence **keep your head out of the clouds**, based on the theory of O'Dell & McCarthy (2017) is a type of idiom proverb. This is indicated by the

meaning contained an advice meaning. In addition, the sentence is fixed. Semantically, if each word is interpreted individually and is associated with semantics, it will cause misunderstanding if the reader/ listener does not know the proper meaning of the proverb. The proverb is usually spoken by people to advise others to do something focused. In addition, this proverb has the meaning of daydreaming or absent-minded, being unaware of the situation, not being actively aware of the present situation, and thinking in an illogical or delusional manner (theidioms.com, 2022). According to the context of the conversation, Mako advised Bolin who was not aware of his situation at the time. Mako thought that asking a team member out on a date would only take the focus off the game and made teamwork worse.

d. Cliche & Fixed Statements

Cliche and Fixed Statements are types of idiom used to comment in certain common everyday situations. This is a comment that is often used by people who are familiar with it and its meaning is faded or even been lost the original meaning. A Cliche is often used in everyday conversations, advertising, slogans, and newspaper headlines. For example, cliches that are often said by people in everyday conversation are 'only time will tell', 'All the glitters isn't gold', and 'just a matter of time'. While the Fixed Statement is a sentence that is fixed and often spoken by people in everyday conversation. In addition, the statements can not be understood word or word. For instance of fixed statements are 'so far so good', 'take it easy', and 'give me a break'.

The researcher took several samples from 103 data randomly. Here is a presentation of some samples;

- Datum : 25/ClFs/Sub/36:31/EP2

SL : You'd be a **sitting turtle duck**

TL : Kau akan menjadi **sasaran yang empuk**.

In the datum number 25, the context of the conversation was taken in episode 2 between Bolin and Korra who are practicing pro-bending preparations. The slow movement of korra to attack using the bending was commented on by Bolin. He said that if there was no improvement, then she would make it easier for the enemy to attack her.

The sentence, "you'd be a sitting turtle duck" belongs to the cliche type of idiom. This is indicated by the function of the sentence to comment on someone. sitting turtle duck or sitting duck lost its original meaning from the lexical meaning and took on another new meaning with the frequent use of the phrase. The idiom has the meaning of someone or something that is very easy for an enemy to shoot or attack (Cambridge, 2022). Bolin commented on Korra's movement in slow shoot using the bending and said it would be a sitting turtle duck.

- Datum : 27/ClFs/Sub/39:42/EP2

SL : **Time's Up**

TL : **Waktunya sudah habis**.

In the datum number 27, the conversation was taken in episode 2 between the referee and the Fire Ferrets team that would have a pro-bending match. The Fire Ferrets team still lacked members while discussing and buying time to enter the stage.

The Referee then reprimanded the Fire ferrets team saying that the time for discussion was over and they had to get on stage immediately.

The statement 'Time's Up' based on the theory of O'Dell & McCarthy (2017) is a type of Fixed Statement or cliche idiom. It is indicated as a fixed short sentence that does not change and is often spoken by people. This idiom means used in speech to say that the allowed period of time has ended (Merriam-Webster, 2022). This sentence aims to inform others that the time allotted to do something has ended. The Referee informs the Fire Ferets team that the time allotted for discussion has ended and must immediately enter the stage. If the time allowed is passed, the fire ferrets team will be disqualified from the match.

- Datum : 105/ClFs/Sub/05:10/EP8

SL : **Don't hold your breath**, bub.

TL : **Tidak usah menungguku**, teman.

In the datum number 105, this sentence occurred in episode 8 between Tarlokk and Korra. Tarlok asked and expected her to join his army, but Korra refused. She then tells him not to put too much hope and wait for her, because she would never join.

The sentence "Don't hold your breath", based on the theory from O'Dell & McCarthy (2017) it is a type of cliche or fixed statement idiom. In addition, apart from being a fixed statement, the idiom is also indicated by the function of the sentence to comment on Tarlok who is hoping for Korra. The sentence has lost its lexical meaning and has another new meaning. This idiom means used to tell

someone not to expect something to happen for a very long time (Cambridge, 2022). Korra used the idiom to tell Tarlok not to wait for her to join his troop.

e. **Other Languages**

According to O'Dell & McCarthy (2017), Other languages is a type of idiom that consists of lexical originating from a language other than English. For example in the sentence "He was paid on an ad hoc basic". The word ad hoc is a Latin word that means not planned but arranged or done when needed.

Here is a presentation of the datum;

- Datum : 33/OL/Sub/01:54/EP3

SL: The Fire Ferrets **need to ante up** thirty thousand yuans

TL: Tim Fire Ferrets harus **membayar.** 30000 Yuan.

Idiom 'ante up' comes from Latin and then borrowed in English. The word "ante" has the meaning "before" which is a word is originally used by people for poker games to make payments before the game. Over time, this word is then used by people to refer to all payment activities that must be carried out before getting the desired service (Dictionary.com, 2022). In the data number 34, Ante up is used to refer to the payment that must be made by the Fire Ferrets Team of 30 thousand yuan before getting housing rental services.

2. **Subtitle Strategies of Idiomatic Expression in** *Avatar: The Legend of Korra.*

Subtitles have limited time and space which makes them different from other text translations. If the text translation has a wider time and space, then the subtitle is made by considering both. Furthermore, there are many terms that are influenced by

certain cultures in the dialogue of the film. Therefore, a strategy is needed to make the subtitles, so the dialogue messages on audio tv are conveyed properly. In this case, the strategy that can be applied to subtitles is the strategies formulated by Pedersen (2005). There are 7 strategies used by the researcher to classify subtitle strategies applied by the translator in *Avatar: The Legend of Korra*. The strategies are suggested by Pedersen (2005) to classify strategies that render extralinguistic culture-bound references in subtitles. They are Official Equivalent, Retention, Specification, Generalization, Direct Translation, Substitution, and the last is Omission.

In this case, the researcher found 4 strategies applied by the subtitler in *Avatar: The Legend of Korra*. The data is shown in table 4.2. Based on the table, the subtitle strategies to translate idiomatic expressions applied by the subtitler in *Avatar: The Legend of Korra* is a substitution as the most common of the data, followed by Direct Translation, Generalization, and the last is Omission. Substitution with 106 data has a percentage of 92,98%, Direct Translation with 4 data with a percentage of 3,50%, Generalization with 3 data or 2.63%, and the last is Omission with the least data, that is 1 data with a percentage of 0.91 %.

Table 4.2

List Data of Subtitle Strategies of Idiomatic Expressions

No.	Subtitle Strategies	Frequency	Precentage
1.	Direct Translation	4	3,50 %
2.	Generalization	3	2,63 %
3.	Substitution	100	92,98 %
4.	Omission	1	0,91 %
Total		114	100

a. **Direct Translation**

This strategy can be done by translating ECRs (idiomatic expressions) directly without adding or subtracting any elements. In other words, this strategy tends to translate word by word, and generally, SL and TL have the same syntactic/ grammatical equivalence. In addition, the strategy does not show that the subtitler tries to guide the reader/ viewer to understand the culture and it is indicated there are no addition or subtraction elements.

This strategy can be applied to translate idiomatic expressions if SL and TL have the same equivalence in grammatical or syntactic structure. Cultural differences between SL and TL make this strategy can only be used in certain situations. The researcher chooses several samples randomly from 13 data containing direct translation strategies in the subtitle of *Avatar: The Legend of Korra.*

- Datum : 14/Sim/DT/25:24/EP2

SL : The key is to **be like the leaf**.

TL : Kuncinya adalah **menjadi seperti daun.**

In datum number 14, the idiomatic expression is translated directly and word for word without adding or subtracting any item. The word 'be' is translated into 'menjadi', 'like' into 'seperti', and 'the leaf' into 'daun'. All of these words have the same grammatical equivalence in each language, both SL and TL. Furthermore, the subtitler does not add or subtract any element that guides the reader/ viewer to understand other terms.

This idiom is translated directly because the context of the SL can be understood by the TL audience without having to explain it in other words. Tenzin advised Korra when it comes to air bending, so she should imagine herself like a leaf flying with the wind. 'Kuncinya adalah menjadi seperti daun' in TL already represents the meaning conveyed by SL. In addition, the SL and the TL have lexical meaning equivalence, the use of this strategy also has several considerations. If the SL is translated using other strategies, it may cause difficulties in understanding for the readers. In addition, the duration and screen space is still sufficient to use this strategy. If the SL is translated word by word, the message conveyed is also more accurate.

- Datum : 15/Sim/DT/26:13/EP2

SL : Dance, **dance like the wind**.

TL : Menarilah, **Menarilah seperti angin**.

In datum number 15, the idiomatic expression is translated literally and word for word without adding or subtracting any item. The word 'dance' translated into 'menarilah', 'like' into 'seperti', and 'the wind' into 'angin'. All of these words have

the same equivalent in grammatical meaning, so it can be called direct translation. In addition, the translation is already precise without adding or subtracting any item. Furthermore, the subtitler does not add or subtract any element that guide the reader/ viewer to understand other terms.

According to the context, 'dance like the wind' is translated into 'menarilah seperti angin' has already been explained clearly by TL audiences without having to add or subtract anything. Ikki told Korra that in order to become an Airbender one had to practice dancing like the wind. The meaning of 'dance like the wind', Korra must have graceful dance moves. If the SL is translated using other strategies, it may cause difficulties in understanding for the readers. As long as the statement can be translated word for word, then it is the proper strategy. It is considered because word-for-word translation is the most accurate strategy with any considerations. The duration and space of the screen available in the dialogue scene have the possibility to translate using a direct translation strategy. So, the idiom is translated accurately.

- Datum : 87/ClFs/DT/14:08/EP6

    SL : **Open your eyes**, ref!

    TL : **Buka matamu**!

    In datum number 87, the idiomatic expression is translated directly because it has been translated word for word. Both SL and TL have the same equivalent in grammatical meaning. 'Open' is translated into 'Buka', and 'your eyes' into 'matamu'. Furthermore, the subtitler does not add or subtract any element that guides the reader/ viewer to understand other terms.

In this context, the meaning of 'Open your eyes' was said by Tenzin to the referee who gave the cheating by the Wolfbats team. He felt the referee was purposely pretending not to know the cheating committed by The Wolfbats team, so Tenzin shouted to open his eyes and it meant the referee should realize it.

The SL is translated using the direct translation strategy because it has a meaning equivalent to the TL. The statement 'open your eyes' has the same meaning context in TL as translating word-for-word. So, the subtitler does not need to look for other terms to represent the SL idiom. In addition, the strategy of direct translation if applied in this statement also has good accuracy. Another consideration is the number of TL text characters also does not consume excessive screen space.

b. Generalization

The use of this strategy is to translate specific ECRs into something general. Usually, this is used because it aims to make it easier for readers/viewers to understand the context of the ECRs message from SL. The difference in terms of idiomatic expressions between SL and TL can sometimes be overcome by translating these terms into TL. In this case, there are 3 data found with the generalization strategy. It shares 2.6% of all the total data strategies used.

The researcher presented all of the data bellow;

- Datum : 2/Bi/Gen/03:08/EP2

  SL : Hey, why all the **doom and gloom**, people?

  TL: Hei, kenapa kalian **muram**?

  In datum number 2, 'doom and gloom' is translated into 'muram'. The idiomatic expression 'doom and gloom' if translated word for word has the meaning

'kesuraman dan malapetaka'. All of the words have the same meaning in one hyponymy of the word 'sad'. The idiomatic expression of SL has the meaning extremely sad, but in TL the word 'muram' only has the meaning 'sad' and it is more general than extremely sad.

In this context, Korra asked the white lotus and katara why they were so sad even though Korra had mastered fire bending. She used the idiom 'doom and gloom' to express Korra's disappointment with their response that looks displeased or in other words they put on a very sad expression for Korra's achievement.

The 'doom and gloom' is translated using a generalization strategy aimed at making it easier for readers to understand. In addition, the idiom has no equivalent that can represent the meaning of the SL idiom. If translated using other strategies, such as translating word for word, it makes the reader misunderstand. The "doom and gloom" does not fit the context and is considered too much in terms of the TL context. Another reason the 'doom and gloom' is translated using another strategy requires the addition of other elements. If there are other elements added, the subtitle character also expands, while the subtitle already has enough characters for the available duration.

- Datum : 7/ClFs/Gen/12:33/EP1

  SL: I thought everyone in this city was '**living it up'**.

  TL : Kupikir semua orang di kota ini sudah **makmur**.

  In datum number 7, 'living it up' is translated into 'makmur'. It has translated from a specific meaning into a more general meaning. The idiom 'living it up' means enjoying life to the fullest or people already have a lot of money for their lives. So

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they are said to be high-class people. But in TL, the idiom is translated into 'makmur' and it means 'prosperous'. The word prosperous has many meanings and can be interpreted as people who are never in need and are self-sufficient, and financially/economically stable, and it can also be interpreted as people who enjoy life to the fullest.

'Living it up' is translated using a generalization strategy aimed at making it easier for readers to understand. The context that fits the idiom is the word 'makmur'. The reason for using this strategy is that the subtitler tries to make the translation as natural as possible so that the reader is comfortable and does not need a lot of effort to understand it.

- Datum : 38/ClFs/Gen/17:41/EP3

  SL : Then **come up with a game plan**, team captain?

  TL: Apa **rencana**mu, Pemimpin tim?!

  In datum number 38, the idiom 'come up with a game plan' is translated into 'plan'. Here there are two strategies that are applied at once, namely elimination + Generalization. The phrase 'come up with' is not translated in TL and 'a game plan' is translated into 'plan'. The idiom in SL is translated from something specific into 'a game plan' to something more general. In SL it is mentioned a game plan that will be carried out, but in TL it is only mentioned as a plan. The TL translation of 'rencana' or 'plan' in English, has a general meaning. in SL 'a game plane' is a noun phrase that has a specific meaning. The word 'a + game' as modifiers and 'plan' is a header of the phrase. Then, in TL the word 'rencana' is a noun that has a more general meaning than the meaning conveyed by SL.

In this context, Avatar Korra asked Mako for a plan to rescue Bolin who was kidnapped by The Equalist. In that situation, both of them were disguised as invited guests at the Equalist group's event. They devised a good game plan for an attack on the Equalists and fled with Bolin.

The idioms translated using the generalization strategy have several considerations. If 'come up with a game plan' is translated literally it would consume a lot of space since the TL has more the number of characters than SL. If the screen has a lot of characters, it causes the reader to need high concentration to read subtitles and make them not enjoy the movie well. Although the meaning of the word 'rencana' does not convey the whole meaning of SL, it had represented the meaning of the idiom 'come up with a game plan' without having to be accompanied by other elements and it is more natural for TL readers.

c. **Substitution**

The use of the strategy is done by removing the ECRs and replacing it with something else, either a different ECR or some sort of paraphrase which does not always involve an ECR. There are 3 ways to take this strategy, namely Cultural Substitution (This strategy is to eliminate the ST ECR and replace it with a different ECR), Paraphrase with sense transfer (This strategy is pursued by paraphrasing the ECR even though it is 'reduction to sense' or removing all ECRs and replacing them with paraphrases that are appropriate to the context), and situational paraphrase (The use of this strategy is done by completely eliminating every sense of ST ECR and replacing it with something else that is still appropriate to the situation). This

strategy is the most widely applied in all data with a total of 106 out of 114 with a percentage of 92,98%.

The researcher chooses several samples randomly from 97 data containing Substitution strategies in the subtitle of *Avatar: The Legend of Korra.*

- Datum : 11/ClFs/Sub/19:23/EP1

    SL **: Cut the garbage**, Tenzin.

    TL : **Hentikan omong kosongmu,** Tenzin**.**

    In datum number 11, the strategy applied to translate the SL idiom is Cultural Substitution. Idioms in SL are completely removed and replaced with other idioms with different concepts from SL. Idiom SL (cut the garbage) which is a full idiom is translated into an idiom that is in accordance with TL culture (Hentikan omong kosongmu) with the addition of the word 'Hentikan' which aims to convey the whole meaning in SL. However, idioms in TL still maintain contextuality so as not to cause misperceptions from the audience/reader of the subtitles. 'Cut the garbage' if it translated literally has the meaning 'potong sampah'. While 'omong kosongmu' if understood literally, it means 'talk that has no content (omong = talk and kosong =empty) or it is the same as 'nonsense' in English. Furthermore, if it is understood in context, both SL and TL mean 'to stop lying or talk about unimportant things'.

    In this context, Lin Bei Fong admonished Tenzin to stop his pointless talk in front of Korra. She used the term 'Cut the garbage' because what Tenzin was talking about was as useless as garbage. The idiom is translated with a substitution strategy because TL does not have the same equivalent. Then the subtitler looked for other terms that were still in the form of idioms but had a different form from SL. If

translated literally, then it makes the TL readers feel uncomfortable when reading it. 'Potong sampah' is not familiar to them, therefore the subtitler is looking for another idiom that can represent SL. The idiom 'omong kosong' with the addition of the word 'hentikan' is more familiar than the literal translation and the meaning is transferred perfectly.

- Datum : 23/ClFs/Sub/35:15/EP2

    SL : **Get off my case**.

    TL : **Berhenti menyalahkanku**.

    In datum number 23, the SL idiom 'Get off my Case' is translated into 'Berhenti menyalahkanku', which is a non-idiom by paraphrasing with sense transfer. The TL idiom means 'stop blaming me'. The whole SL idiom is removed and replaced by paraphrasing by restatement of the idiom using others' words and still keeping the sense of SL. According to Merriam-Webster (2022), the idiom 'Get off my case' means to stop criticizing someone or telling someone what to do. The translation of 'Berhenti menyalahkanku' has conveyed the message of meaning contained in the SL idiom.

    According to the context, the idiom was expressed by Hasook to Mako. He always pressed and said to Hasook that the cause of losing the match was Mako. Then Hasook could not accept it and told Mako to stop criticizing him. The subtitler chooses to use a substitution strategy by paraphrasing the idiom because if it is translated literally it does not fit the context. 'Get off my case' if translated literally means 'drop my case' in TL. It makes the reader uncomfortable and feels strange. Therefore, the subtitler chose to use another word 'berhenti menyalahkanku' which

represents the meaning of the idiom without disturbing the reader to understand. In addition, the subtitler also considers the number of characters displayed on the screen, so s/he looks for short sentences that can transfer meaning perfectly.

- Datum : 114/ClFs/Sub/19:50/EP8

  SL : **You fall in line** and do what I say

  TL : **Bergabunglah denganku** dan lakukan apa yang kuperintahkan.

In datum number 114, the idiom 'You fall in line' had translated into 'Bergabunglah denganku'. The idiom was expressed by Tarlok to threaten Korra to join his army. Literally, between SL and TL there is no similarity in terms of semantic, lexical, and grammatical meanings, and the sense of the SL idiom is also lost. So, the idiom was translated using situational paraphrasing. However, the translation already conveyed the meaning of SL in terms of context. The idiom 'You fall in line' has the meaning start to follow the rules and behave according to expected standards of behavior (Cambridge, 2022). While in TL, 'bergabunglah denganku' means 'join me'. In this context, Tarlok forced and was held hostage by Korra to follow his wishes and orders, even though she would never want to.

The idiom is translated using the substitution strategy because the SL does not have the same equivalent in the TL. 'You fall in Line' if translated literally means 'kamu jatuh dalam antrean/garis' and makes it difficult for the reader to understand the context of the dialogue. Therefore, the subtitler explains the meaning of the SL idiom by using other words that fit the context of the dialogue. The subtitler uses the phrase 'bergabunglah denganku' in english 'join me' with consideration of the meaning and number of characters displayed on the screen.

d. Omission

This strategy is implemented by removing all ECRs (idiomatic expressions) and leaving them untranslated (Pedersen, 2005). Usually, this strategy is used when the subtitler does not find a match or there is no solution with another strategy so it is left without translation. Even so, it does not bother the reader to understand the message of SL, because this strategy is used for elements that are not very important. In this case, the researcher found 1 data out of 114 data with Omission translation. Here is the presentation;

- Datum : 77/ClFs/Om/07:15/EP6

  SL : Lin, **with so much on the line** it would be nice if we could help each other out,

  TL : Lin, akan sangat baik bila kita saling membantu

  In datum number 77, the conversation occurred between Tenzin and Lin Beifong in episode 6. The idiom 'with so much on the line' is untranslated in TL. The idiom is not the main element of the sentence in the conversation. The omission does not affect the meaning transferred from the SL, so it can be accepted by the readers/viewers without being bothered to understand the meaning. This is done by subtitler maybe s/he can not find the equivalent.

3. Subtitling Quality of Idiomatic Expressions in *Avatar: The Legend of Korra*.

Pedersen (2017) proposed a parameter for assesing the quality of subtitle. He stated that there are 3 aspects that are assessed regarding the appearance of errors in the subtitles. The aspects are Functional Equivalence, Acceptability, and Readability.

The parameter stated by Pedersen (2017) is measuring the quality of the error that appears in the subtitle. Functional Equivalence is how well the message or meaning is conveyed in the subtitle. The area consist 2 aspects, these are semantic and stylistic Errors. Acceptability is how well the target text conforms to the target language norms. It consist 3 aspects, these are Grammar, Spelling, and idiomaticity Errors. And the last is Readability. The aspect is how easy the subtitle for viewers to read or process it. Aspects in this area tend to be technical errors in making subtitles such as errors of segmentation and spotting, punctuation and graphics, reading speed and line length. The penalty point of each aspects are 0,5 for minor error, 1 for standard errors, 2 for serious errors and 0 for no error found.

The data findings are shown on the table below:

Table 4.3

List Data of Subtitle Quality

	Subtitle Quality		Frequency				Precentage			
			(0) No Error	0,5 Minor	(1) Standard	(2) Serious	(0) No Error	0,5 Minor	(1) Standard	(2) Serious
1	Functional Equivalence	Semantic	114	-	-	-	100 %	0%	0%	0%
		Stylistic	114	-	-	-	100 %	0%	0%	0%
2	Accepta-bility	Grammar	114	-	-	-	100 %	0%	0%	0%
		Spelling	114	-	-	-	100 %	0%	0%	0%
		Idiomaticity	114	-	-	-	100 %	0%	0%	0%
3	Readabil-ity	Segmentation & Spotting	113	1	-	-	99.1 %	0,9%	0%	0%
		Punctuation & Graphics	114	-	-	-	100 %	0%	0%	0%
		Reading Speed&Line Length	72	27	12	3	63,15%	23,68%	10,52%	2,63%

Table 4.4

Example of Subtitle Quality in the Subtitle *Avatar: The Legend of Korra*

No.	Coding	SL	TL	Functional Equivalence		Accepta-bility			Readability		
				SE	St E	G E	Sp E	Id E	Sgn Sp	Grn Pu	Rsn LL
1.	14/Sim/ DT/25:24/EP2	The key is to be like the leaf.	Kuncinya adalah menjadi seperti daun.	0	0	0	0	0	0	0	0
2.	60/ClFs /Sub/12:10/EP5	**Get over yourself**	**Jangan berlebihan**	0	0	0	0	0	0	0	0,5
3.	24/ClFs /Sub/35:51/EP2	**But we'll figure it out.**	**Tapi kita akan mencarinya.**	0	0	0	0	0	0,5	0	2
4.	88/ClFs /Sub/14:21/EP6	**I barely broke a sweat**	**Aku bahkan tak berkeringat.**	0	0	0	0	0	0	0	1

The presentation of some samples data for quality subtitles are presented below;

- Datum : 14/Sim/DT/25:24/EP2

SL : The key is to be like the leaf.

TL : Kuncinya adalah menjadi seperti daun.

In datum number 14, the subtitle has good quality since it has a score of 0 for all of the aspects. The conversation was said by Tenzin when he was teaching Korra to practice air bending. Functional Equivalence has a score of 0 which means there is no error found for semantic equivalence. For stylistics, the subtitle has a score of 0 (no error found). The message of the subtitle is conveyed well since the idiom is translated by direct translation. The SL and the TL have equivalent lexical meanings, so it avoids the error of conveying the SL message. For stylistics on TL, the subtitler uses a style that fits the context of the animated film, so there are no errors in this aspect.

For acceptability, the datum has a score of 0 (no error found) for grammar, spelling, and idiomaticity. The TL has good grammar since the text follows the grammar rules of TL linguistics, so it has a score of 0 (no error found) for the aspect. The spelling of the text subtitle also has a score of 0 (no error found) since there is no problem. Idiomaticity has a score of 0 (no error found) since the text of the subtitle has met the TL norms and made the readers not feel strange when reading it.

For readability, the datum has a score of 0 (no error found) for segmentation & Spotting, Graphics & Punctuation, and Reading speed & Line Length. The subtitle has a score of 0 (no error found) for segmentation & spotting since the subtitle consists of 1 line on the screen and the dialogue and text are in sync. For graphics & punctuation, there is no error found (0) for the aspect since the subtitle has a good position on the screen and used punctuation according to TL rules. For reading speed & Line Length has a score of 0 (no error found) since the subtitle consists of 32 characters and it appeared in 3 seconds. That is enough time for the reader to read the

subtitles and still be able to enjoy the film without being distracted by reading the subtitles.

- Datum : 60/ClFs/Sub/12:10/EP5

SL : Get over yourself.

TL : Jangan berlebihan.

In datum number 60, the subtitle has good quality since it has a score of 0 for all of the aspects. The conversation was said Mako to Korra when they were arguing. Functional Equivalence has a score of 0 which means there is no error found for semantic equivalence. For stylistics, the subtitle has a score of 0 (no error found). The message of the subtitle is conveyed well since the idiom is translated by Substitution strategy. The SL is translated using other words but it does not reduce the sense of the SL. So, the semantic message is conveyed well. For stylistics in the TL, the subtitler uses a style of language that fits the context of the animated film, so there are no errors in this aspect.

For acceptability, the datum has a score of 0 (no error found) for grammar, spelling, and idiomaticity. The TL has good grammar since the text follows the grammar rules of TL linguistics, so it has a score of 0 (no error found) for the aspect. The spelling of the text subtitle also has a score of 0 (no error found) since there is no problem. Idiomaticity has a score of 0 (no error found) since the text of the subtitle has met the TL norms and made the readers not feel strange when reading it.

For readability, the datum has a score of 0 (no error found) for segmentation &
Spotting, Graphics & Punctuation, and Reading speed & Line Length. The subtitle
has a score of 0 (no error found) for segmentation & spotting since the subtitle
consists of 1 line in the screen and the dialogue and text are in sync. For graphics &
punctuation, there is no error found (0) for the aspect since the subtitle has a good
position on the screen and used punctuation according to the TL rules. For reading
speed & Line Length has a score of 0,5 (minor error) since the subtitle consists of 16
characters and it appeared in a second. The duration provided for the number of
characters is a little distracting for the readers to enjoy the film.

- Datum :24/ClFs/Sub/35:51/EP2

SL: But we'll figure it out.

TL: Tapi kita akan mencari caranya.

In datum number 24, the subtitle has good quality since it has a score of 0 for
all of the aspects. The conversation took place between Bolin and Korra. Functional
Equivalence has a score of 0 which means there is no error found for semantic
equivalence. For stylistics, the subtitle has a score of 0 (no error found). The message
of the subtitle is conveyed well since the idiom is translated by Substitution strategy.
The SL is translated using other words but it does not reduce the sense of the SL. So,
the semantic message is conveyed well. For stylistics in the TL, the subtitler uses a
style of language that fits the context of the animated film, so there are no errors in
this aspect.

For acceptability, the datum has a score of 0 (no error found) for grammar, spelling, and idiomaticity. The TL has good grammar since the text follows the grammar rules of TL linguistics, so it has a score of 0 (no error found) for the aspect. The spelling of the text subtitle also has a score of 0 (no error found) since there is no problem. Idiomaticity has a score of 0 (no error found) since the text of the subtitle has met the TL norms and made the readers not feel strange when reading it.

For readability, the datum has a score of 0,5 (minor error) for segmentation & Spotting, a score of 0 for Graphics & Punctuation, and a score of 2 for Reading speed & Line Length. For segmentation & Spotting was found an error in spotting was due to bad synchronization between the subtitles that appear with the speech of the actor. It was said by Bolin at 35:52 minutes, while the subtitle appeared before Bolin said the sentence "But we'll figure it out". Subtitles appear at 35:51-35:51.5 minutes late half a second from the conversation. In addition, the time duration for the subtitles is also too fast which makes readers choose not to use them. Out of sync has half a second faster subtitles appear than speech spoken by actors. So the score for errors found in this datum is minor errors (0.5).

For graphics & punctuation, there is no error found (0) for the aspect since the subtitle has a good position on the screen and used punctuation according to the TL rules. The subtitle appears in the 35:51-35:51.5 minute duration. The score for the aspect of reading speed and Line Length error is 2 (serious error). The subtitle has a serious error score because the subtitle contains 26 characters that appear in 0,5 seconds. There is no specific explanation regarding the serious error qualification, but

it can be measured that a serious error can occur if the subtitle appears too quickly so that the reader/viewer can not read it even if they try it. The subtitle has 26 characters that appear in 0,5 seconds, so it makes it difficult for readers/viewers to even be able to use it even if they try to read it. The duration of 0,5 seconds is not enough for people to read 26 characters. So in this case, this is a serious error.

- Datum : 88/ClFs/Sub/14:21/EP6

SL : I barely broke a sweat

TL : aku bahkan tak berkeringat.

In datum number 88, the subtitle has good quality since it has a score of 0 for all of the aspects. The conversation was said Mako to Korra when they were arguing. Functional Equivalence has a score of 0 which means there is no error found for semantic equivalence. For stylistics, the subtitle has a score of 0 (no error found). The message of the subtitle is conveyed well since the idiom is translated by Substitution strategy. The SL is translated using other words but it does not reduce the sense of the SL. So, the semantic message is conveyed well. For stylistics in the TL, the subtitler uses a style of language that fits the context of the animated film, so there are no errors in this aspect.

For acceptability, the datum has a score of 0 (no error found) for grammar, spelling, and idiomaticity. The TL has good grammar since the text follows the grammar rules of TL linguistics, so it has a score of 0 (no error found) for the aspect. The spelling of the text subtitle also has a score of 0 (no error found) since there is no

problem. Idiomaticity has a score of 0 (no error found) since the text of the subtitle has met the TL norms and made the readers not feel strange when reading it.

For readability, the datum has a score of 0 (no error found) for segmentation & Spotting, Graphics & Punctuation, and Reading speed & Line Length. The subtitle has a score of 0 (no error found) for segmentation & spotting since the subtitle consists of 1 line in the screen and the dialogue and text are in sync. For graphics & punctuation, there is no error found (0) for the aspect since the subtitle has a good position on the screen and used punctuation according to the TL rules. For reading speed & Line Length has a score of 1 (standard error) since the subtitle consists of 23 characters and it appeared in a second. The duration provided for the number of characters is distracting for the readers and causes them only focus on reading the subtitles/ choose not to use them.

B. **Research Discussion**

In this section, the researcher would present the results of the discussion that had been found in this research. Based on the findings, there are 3 problem statements proposed in this research. The researcher focuses on the types of idiomatic expressions, subtitle strategies, and subtitle quality used in thesis data from the animated film *Avatar: The Legend of Korra*. The findings are discussed as follows;

1. **The result of Types of Idiomatic Expression as found from the Subtitle of** *Avatar: The Legend of Korra*

The first problem statement in this study is 'What types of idiomatic expressions are found in the subtitle of *Avatar: The Legend of Korra*?. To answer

this problem statement, the researcher uses the theory from O'Dell & McCarthy (2017). There are 5 types of idioms presented by them, namely Similes, Binomial, Proverbs, Cliches & Fixed Statements, and the last is Other Languages.

Based on the findings of the types of idioms from the entire data, the one with the highest frequency is Cliches & Fixed Statements with 103 data (90.35%). Then followed by Similes and binomials with data of 4 (3.50) % each, followed by proverbs with 2 data (1.75%), and finally Other Languages with data of 1 (0.877%).

The dominant type of idiomatic expressions found in the animated film *Avatar: The Legend of Korra* season 1 episodes 1-8 is Cliches & Fixed Statements. The types of Cliches & Fixed statement is widely applied in the animated film *Avatar: The Legend of Korra* because the type is most often recognized and used by many people to communicate on a daily basis.

A cliche or fixed statement is an expression that consists of a phrase or sentence of opinion that is too often used and even its original meaning is almost faded (Le Noweau as cited by Haberer: 2006). The frequency of use of the cliche makes the original meaning of an expression that has become a cliche disappear and even some people find the expression annoying. In English, the expression of cliche can also be considered as a stereotype. According to the Oxford English Dictionary, as cited by Haberer (2006), a cliche can be referred to as 'a stereotyped expression, a commonplace phrase, also a stereotyped character, style, etc.' Cliches in every language are not always the same and the process of forming these expressions is usually from cultural influences. Based on these

statements, cliche as the dominant data relates to the phenomena. Cliche & Fixed Statement expressions are often used in dialogues in film because of the need for language effectiveness. In addition, the use of clichés & fixed statements aims to make the film's dialogue conversations feel natural and make the audience enjoy the film without being distracted by the language used. The expression is also often used in daily conversation. It has been repeated by people in society, so it is predicted that the general public can easily understand it.

2. **The result of Subtitle Strategies of Idiomatic Expressions in *Avatar: The Legend of Korra*.**

The second question in this research is 'What subtitling strategies are used by the translator to translate the idiomatic expression as found in the subtitle of *Avatar: The Legend of Korra*?'. To answer the question, the researcher used the theory from Pedersen (2005) that talked about Subtitle Strategies for rendering Extralinguistic Cultures-bound References (ECRs). According to Pedersen(2005), there are seven strategies to render ECRs in subtitles, such as; Official Equivalent, Retention, Specification, Direct Translation, Generalization, Substitution, and Omission.

Based on the findings of subtitle strategies of idiomatic expressions from all of the data with a total of 114, There are 4 strategies used and applied in the animated film of *Avatar: The Legend of Korra* season 1 episode 1-8. The strategies are Direct Translation, Generalization, Substitution, and Omission. The strategy that is most often found and used in the subtitle is Substitution. There are 106 or 92.98 % of data that use the Substitution strategy. Then followed by Direct

Translation with data as much as 4 data or 3,50% of the total data. Then there is Generalization with a total data of 3 or 2.63%. And the last one is Omission with a total data of 1 or 0.91%. Based on the findings above, Substitution is widely used to translate the subtitle of *Avatar The Legend of Korra*. It is because of differences in idioms based on culture between SL and TL, so the easiest strategy to apply is substitution or changing different terms from SL to TL.

The substitution or exchange strategy is a translation strategy that refers to the exchange of terms or words in the source language that has little or no similarity to the semantic relationship of the target language (Aditama, 2021). This strategy is generally used to translate cultural terms that have differences in SL and TL. Idioms are one of the linguistic elements that are influenced by culture itself. When translators are faced with this element, it becomes a challenge for them to translate it well. Not all idioms can be translated word-for-word, but using a substitution strategy can transfer the meaning of SL appropriately. The many cases of differences in cultural terms, especially idioms, make the translator decide to change the terms according to the TL. It aims the translation can be accepted well by the target audience. The advantages of this strategy have an impact on the understanding of the audience to read natural subtitles without being disturbed by foreign terms for the audience. Therefore, the subtitler chooses a substitution strategy to translate idioms because many SL idiom terms are different from TL which requires substitution for the consideration of the target audience.

3. **The result of the Quality of Idiomatic Expression in the Subtitle of** *Avatar:*

The Legend of Korra.

The last question of the research is 'How is the quality of the subtitle of idiomatic expression in the animated film *Avatar: The Legend of Korra?'.* To answer the question, the researcher used the theory from Pedersen (2017) about The FAR model: assessing quality in interlingual subtitling. He stated that there are 3 aspects to be assessed in interlingual subtitling. The aspects are Functional Equivalence, Acceptability, and Readability.

The first aspect is Functional Equivalence. It is how well the message or meaning is conveyed in the subtitle. Functional Equivalence consists of 2 aspects, these are semantic and stylistic Errors. Based on the research findings, the quality functional equivalence of the idiomatic expressions in the subtitle of *Avatar: The Legend of Korra* is no error found. All of the data (114 data) have a score of 0 for semantic and stylistic errors. Based on the findings, no errors are found indicating that the message or meaning is conveyed well so as not to disturb the TL reader/audience to understand the dialogue.

The second aspect is Acceptability. Acceptability is how well the target text conforms to the target language norms. It consists of 3 aspects, these are Grammar, Spelling, and idiomaticity Errors. Based on research findings, quality acceptability for idiomatic expressions in the subtitle of *Avatar: The Legend of Korra* is no error found. All of the data (114 data) have 0 points for each scale. It shows that there is no error found in grammar, spelling, and idiomaticity. Based on the findings, no errors were found indicating that the target text in this subtitle

was in accordance with the norms or rules of the target language. If there are no errors, then it makes it easier for the reader/audience to understand the content of the dialogue well without being disturbed by the case of acceptance in the target language.

And the last is Readability. The aspect is how easy the subtitle is for viewers to read or process it. Elements in this area tend to be technical errors in making subtitles such as errors of segmentation and spotting, punctuation and graphics, reading speed and line length. The penalty point for each aspect is 0.5 for minor error, 1 for standard errors, 2 for serious errors and 0 for no error found. Based on the findings, there are some errors regarding readability. For aspect spotting & segmentation, there is 1 (0.87%) data that has an error with a score of 0.5 (minor error). For aspect punctuation and graphics no errors were found. And finally, there were some errors found in reading speed and Line Length. There are 72 (63.15%) data with no error found, 27 (23.68%) data with a score of 0.5 (minor error), 12 (10.52%) data with a score of 1 (standard error), and 3 (2.63%) data with a score of 2 (serious error). Based on the findings, although there are some errors in this aspect, the legibility for the subtitles is still good since most of the data has good readability or has a score of 0 (no error found).

Based on the findings, the Functional Equivalence aspect has an average point of 0 (no errors found) and it can be said to be good since there are no errors. In this aspect, the quality of the subtitles is good in terms of conveying the message to the TL audience. While the Acceptability aspect also has an average point of 0 (no errors found) and it is said to be good since there are no errors. For

readability, the most dominant finding is a point of 0 (no errors found) even though there are several errors, it can be concluded that this aspect has good quality. Based on the findings of the three aspects, it has an average point of 0 (no error found), so it can be said that the subtitle of idiomatic expressions in the animated film *Avatar: The Legend of Korra* has good quality since the errors found are few.

Subtitles that have few errors tend to be said to be good quality. Most people choose to use subtitles to understand film/video dialogue from a foreign language with the consideration of maintaining the originality of the film's original track. Good subtitles make the audience/reader enjoy the film well. In addition, the good quality of the subtitles makes the audience/reader not realize that they are watching a film with the language of instruction written on the screen. This is in accordance with the opinion of the editor-in-chief of barisan.co (2022) stated that the more viewers do not realize that they are reading subtitles while watching, the better the quality of the subtitles. That means the subtitles have few errors and do not bother the audience/reader to understand it. Likewise, the Indonesian subtitles in the animated film *Avatar: the Legend of Korra* in the subject of this study have good quality since it has an average score of 0 (no error found).

CHAPTER V

CONCLUSIONS AND SUGGSTIONS

A. **Conclusions**

After analyzing types of idiomatic expressions, subtitle strategies, and the subtitle quality in the animated film *Avatar: The Legend of Korra*, the researcher clonclude the research as follows:

The researcher found 5 types of idiomatic expression for 114 data, such as 103 data (90.35%) belong to Cliches & Fixed Statements, 4 data (3.50 %) belong to Similes, 4 data (3.50%) belong to binomials, 2 data (1.75%) belong to proverbs and the last is Other Languages with 1 data (0.877%). The dominant types of idiomatic expression contain in the animated film *Avatar: The Legend of Korra* is Cliche & Fixed Statement.

Cliches & Fixed Statement is the types of idioms that are often found in everyday communication. It is a common expression and is too often used or repeated so sometimes it loses its original message and meaning. The use of cliche in the dialogue of the film also follows the conditions according to the real situation in society. They use cliche & Fixed statements more often than other types of idioms because people are more familiar with using this type of idiom than other types.

The researcher found 4 strategies that applied in the subtitle of *Avatar: The Legend of Korra*. The strategies are Direct Translation with 4 data (3,50%), Generalization with 3 data (2.63%), Substitution with 106 data (92,98%), and Omission with 1 or 0.91%. The dominant strategy that is applied to translate the

idiomatic expression in the subtitle of *Avatar: The Legend of Korra* is Substitution.

Substitution is the most used strategy in the subtitle of Idiomatic expression in *Avatar: The Legend of Korra* because the strategy can transfer the meaning of the SL to the TL well. Substitution is a strategy that is solved by replacing the SL term with another term related to the culture of TL, so the target audience can understand it. Idiomatic expression is a word order whose literal meaning cannot be guessed and can only be understood by the culture of the language itself. The difference in cultural terms between SL and TL sometimes finds problems in translation. To overcome the difference, a substitution strategy can solve it because the target audience is more understanding of terms that are familiar to them.

The quality of the subtitles of the idiomatic expression in the subtitle of *Avatar: The Legend of Korra* can be seen from the rater's assessment results. From all aspects, Functional Equivalence has a score of 0 (no error found) both in terms of semantics and stylistics. For acceptability, all data has a score of 0 (no error found) in grammar, spelling, and idiomaticity. For readability, there are some errors found. Segmentation & Spotting aspect found 1 data error with a score of 0.5 (minor error) and 113 other data with a score of 0 (no error found). Punctuation & Graphics aspect no error found (0). And the last reading speed & Line Length aspect found 72 (63.15%) data with a score of 0 (no error found), 27 (23.68%) data with a score of 0.5 (minor error), 12 (10.52%) data with a score of 1 (standard error), and 3 (2.63%) data with a score of 2 (serious error). Based on

the findings, the data dominant is data that has a score of 0 (no error found) even in terms of Functional Equivalence, acceptability, and readability. The total average point of the three aspects is 0 (no error found), then it can be said that the quality of the subtitles of the idiomatic expressions in *Avatar: The Legend of Korra* is good. The subtitles transferred well the message or meaning of the source language to the target language.

Based on the findings of this study, it can be concluded that the idioms that are often found in the subtitles are cliche & fixed statements which the type is accordance with the situation in daily conversation. People use this type for the effectiveness of language when expressing something. Idioms in the subtitle most commonly use substitution strategies to solve problems in translation. This is because the strategy can transfer the meaning of SL well by considering the understanding of the TL audience. The quality of the subtitle is said to be good since it has an average of 0 points (no error found) which means that the subtitle has transferred the meaning of SL to TL well.

B. Suggestions

The researcher gives some suggestions as follows;

1. For the translator/ subtitler.

The subtitler is good when it came to making subtitles and considered taking all aspects. Moreover, translating idioms to fit the context and having to translate using the best words, and being limited by space and time are not easy. It takes a lot of knowledge about source language idioms to avoid mistakes and make

misunderstandings for the TL audience. However, the subtitler still needs to maintain the skills and improve to become a good subtitler.

2. For the student

The students are expected to learn and explore more about idiomatic expressions and translation, especially idiom translation in subtitles. Learning it can enrich English vocabulary and increase knowledge about SL idioms and the culture.

3. For other researchers

The researcher hopes that this research will be useful and can be used as a reference for readers and future researchers. The researcher took subtitle strategies on idiomatic expressions in the hope of understanding more about idiom translation. Therefore, it is hoped that future researchers can develop better research on subtitle strategies for the translation of idioms.

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VALIDATION
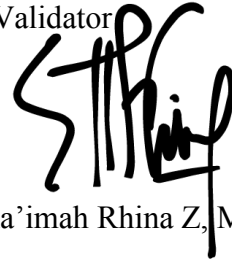
The thesis data titled "**Subtitle Strategies of Idiomatic Expressions as Found from**

Avatar: The Legend of Korra" has been validated by Fatkhuna'imah Rhina Z,

M.Hum.

Day : Friday

Date : August 09th , 2022

Surakarta, 09th August 2022

Validator

Fatkhuna'imah Rhina Z, M.Hum

APPENDICES

Appendices 1

No.	Coding	Source Language	Target Language	Types idiom	Subtitle Strategies	Notes
1.	1/ClFs/Sub /00:54/EP1	his time in this world **came to an end**	masa hidupnya di dunia ini **sudah berakhir**	**Cliche /Fixed statement** (The idiom 'Came to an end' is a cliché that is often used by people to express that someone's duties has been completed. The cliche can also be interpreted as the time someone dies).	**Substitution** (*Situational Paraphrase*) In SL it is an idiom, but in TL it is translated into non-idiom.	valid
2.	2/Bi/Gen/0 3:08/EP1	Hey, why all the **doom and gloom**, people?	Hei,Kenapa kalian **muram**?	**Binomial** (The idiom is a combination of words connected by the conjunction 'and'. The doom and gloom cannot be changed in word arrangement, because they are fixed).	**Generalization** In SL the idiom "the doom and gloom" has meaning extremely sad by using the expressions of two synonymous words, but in TL it is translated into "muram" that have meaning "sad" and it does not show the full meaning of the SL.	valid
3.	3/ClFs/Sub /03:14/EP1	You're getting **ahead of yourself** *as usual*, Korra	Sepertibiasanya Korra, **kau terlalu cepat berpuas diri**	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Cultural Substitution*) In SL the idiom has the meaning of doing something too early or doing it without full preparation, and in TL "cepat berpuas diri" has the meaning of doing something with proud and not doing it with full preparation. However, both lexicals have different forms, so the translation uses cultural	Valid

					substitution to replace idioms in SL.	
4.	4/ClFs/Sub /03:30/EP1	it just doesn't **come as easy to me**	Hanya saja hal itu tidak **mudah bagiku**	**Cliche /Fixed statement** (The idiom is a familiar cliche and is often spoken by many people. This phrase means to do something easy).	**Substitution** (*Paraphrase with sense transfer*) In SL it has an idiomatic meaning, but in TL it removes the idiomatic meaning and restatedthe meaning of SL by paraphrasing	Valid
5.	5/ClFs/Sub /11:09/EP1	**Watch out**, Naga	**Hati-hati**, Naga	**Cliche/Fixed statement**	**Substitution** (*Paraphrase with sense transfer)* In SL it has an idiomatic meaning, but in TL it removes the idiomatic meaning and restatedthe meaning of SL by paraphrasing	Valid
6.	6/ClFs/Sub /11:10/EP1	**Look out**!	**Awas**	**Cliche / Fixed Statement**	**Substitution** (*Paraphrase with sense transfer*) In SL it has an idiomatic meaning, but in TL it removes the idiomatic meaning and restatedthe meaning of SL by paraphrasing	Valid
7.	7/ClFs/Gen /12:33/EP1	I thought everyone in this city was **"living it up"**	Kupikir semua orang di kota ini sudah **makmur**.	**Cliche / Fixed Statement** (This cliche is a phrase that means that city people must be rich).	**Generalization** The SL idiom explains more specific meaning that is"living it up" which has the connotation of living a comfortable and rich life, but in TL it translates to "makmur" which has a general meanings.	valid

8.	8/ClFs/Sub /13:25/EP1	you'd just *love* to **knock me off** this platform	kau ingin **menghajarku**	**Cliche / Fixed Statement** (The idiom is often used in daily conversation).	**Substitution** (*Paraphrase with sense transfer*) In SL it has an idiomatic meaning, but in TL it removes the idiomatic meaning and restatedthe meaning of SL by paraphrasing	Valid
9.	9/ClFs/Sub /13:46/EP1	That didn't even **make sense**.	Hal itu bahkan tidak **masuk akal**!	**Cliche / Fixed Statement** (The idiom is often used in daily conversation)	**Substitution** (*Cultural Substitution*) SL and TL idioms have the same meaning but these have different lexical forms, therefore the translation is done by Cultural Substitution, so that the TL audience can understand it well.	Valid
10.	10/ClFs/Sub/14:42/EP1	Since you're obviously **fresh off the boat**, let me explain a couple things	karena kau sepertinya **orang baru di sini**, biar kujelaskan beberapahal.	**Cliche / Fixed Statement** (This idiom is often used by people and means a person who just got off the boat after a long trip).	**Substitution** (*Situational Paraphrase*) In SL it means people who have just gotten off the ship, but in TL it only translated to people who have just occupied territory. TL has a different concept, but still has the same context, that is people who have just arrived in foreign territory.	Valid
11.	11/ClFs/Sub/19:23/EP1	**Cut the garbage**, Tenzin.	**Hentikan omong kosongmu**, Tenzin.	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation and has the meaning of stopping unimportant conversations).	**Substitution** (*Cultural Substitution*) SL and TL idioms have the same meaning but have different lexical forms, therefore the translation is done by Cultural Substitution, so that the	Valid

					TL audience can understand it well	
12.	12/ClFs/Sub/23:36/EP2	What do you say we go to the arena tonight, **catch a few pro-bending matches?**	Bagaimana kalau kita ke arena malam ini? **Menonton beberapa pertandingan professional**.	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) In SL it has an idiomatic meaning, but in TL it removes the idiomatic meaning and restatedthe meaning of SL by paraphrasing.	Valid
13.	13/ClFs/Sub/23:49/EP2	And now I'm **just a ferry ride away** from the arena.	Dan sekarang aku **sangat dekat** dengan arenanya.	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Situational Paraphrase*) TL has a different concept, but it still have the same situation context that is speaker's desire to go to the arena.	valid
14.	14/Sim/DT/25:24/EP2	The key is to **be like the leaf.**	Kuncinya adalah **menjadi seperti daun.**	**Similes** (The idiom uses the word "like" to compare human movement to leaf movement).	**Direct Translation** The idiom is translated Literally and there is no element of addition or substraction	Valid
15.	15/Sim/DT/26:13/EP2	Dance**, Dance like the wind**	Menarilah**, Menarilah seperti angin!**	**Similes** (The idiom uses the word "like" to compare the movement of humans to the movement of the wind).	**Direct Translation** The idiom is translated Literally and there is no element of addition or substraction	Valid
16.	16/ClFs/Sub/26:43/EP2	I'm **just not cut out to be** an airbender	**Aku memang takcocok menjadi** pengendali udara	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid

17.	17/ClFs/Sub/28:32/EP2	**None** of this airbending stuff **makes any sense to me**.	Semua latihan ini **tidak masuk akal buatku.**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Cultural Substitution*) SL and TL idioms have the same meaning but have different lexical forms, therefore the translation is done by Cultural Substitution, so that the TL audience can understand it well.	Valid
18.	18/ClFs/Sub/31:38/EP2	**Knock 'em out!**	**Kalahkan mereka!**	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
19.	19/ClFs/Sub/32:28/EP2	Can their teammate **hold on** to their zone one territory?	bisakah Tim Fire Ferrets **mempertahankan** wilayah zona 1 mereka?	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	valid
20.	20/Pro/Sub/33:08/EP2	Come on Hasook, **Get your act together!**	Ayo Hasook, **Berjuanglah**	**Proverbs** (The idiom contains the meaning of advice and messages to do something).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
21.	21/ClFs/Sub/33:57/EP2	**It's all up to** Mako now!	Sekarang **tergantung Mako**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation)	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-	Valid

					idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	
22.	22/ClFs/Sub/34:43/EP 2	Mako **pulls off the upset of the season**	Mako **mengejutkan musim ini,**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
23	23/ClFs/Sub/35:15/EP 2	**Get off my case**	**Berhenti menyalahkanku**	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
24.	24/ClFs/Sub/35:51/EP 2	But we'll **figure it out**	**Tapi kita akan mencari caranya**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
25.	25/ClFs/Sub/36:31/EP 2	you'd **be a sitting turtle duck**.	kau akan **menjadi sasaran yang empuk**	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Cultural Substitution*) SL and TL idioms have the same meaning but these have different lexical it is a forms, therefore the translation is done by Cultural Substitution, so that the TL audience can understand it well.	Valid

26.	26/ClFs/Sub/38:38/EP2	I am at **my wit's end** with that girl.	**Kesabaranku hampir habis** menghadapinya.	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation)	**Substitution** (*Cultural Substitution*) SL and TL idioms have the same meaning but these have different lexical forms, therefore the translation is done by Cultural Substitution, so that the TL audience can understand it well.	Valid
27.	27/ClFs/Sub/39:42/EP2	**Time's up**	**Waktunya sudah habis**	**Cliche/ Fixed statement**	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words..	Valid
28.	28/ClFs/Sub/43:33/EP2	**Hold The Phone!**	**Tunggu dulu saudara-saudara.**	**Cliche/ Fixed statement**	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
29.	29/ClFs/Sub/43:50/EP2	The Platypus Bears **have no juice left**	Tim Beruang-Platipus **sudah kehabisan tenaga**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation)	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
30.	30/ClFs/Sub/44:26/EP	**What an upset**, folks!	**Sungguh mencengangkan,** saudara-saudara**.**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-	Valid

	2				idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	
31.	31/ClFs/Sub/00:58/EP3	**What's the big idea** make me training in the early morning**?**	**Kenapa aku harus** berlatih pagi-pagi sekali hari ini?	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation)	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other phrase.	valid
32.	32/ClFs/Sub/01:12/EP3	**Deal with it.**	**Jangan mengeluh.**	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Situational Paraphrase*) In SL, the idiom means to deal with it, but in TL "jangan mengeluh" means not to complain and give up. Both have different substance of the meaning, but it still have similarities in context situation.	Valid
33.	33/ClFs/Sub/05:50/EP3	**that makes perfect sense**	**Benar-benar masuk akal**.	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation)	**Substitution** (*Cultural Substitution*) SL and TL idioms have the samemeaning but these have different lexical forms and gramatical meaning, therefore the translation is done by Cultural Substitution, so that the TL audience can understand it well.	Valid
34.	34/OL/Sub/01:54/E	The Fire Ferrets **need to ante up**	Tim Fire Ferrets harus **membayar.**	**Other Languages** (The idiom contains a word that	**Substitution** (*Paraphrase with sense transfer*)	Valid

	P3	thirty thousand yuans	30000 Yuan	comes from Latin, namely "ante" which means "before" in English. This phrase has become an idiom that is often spoken by English users to express payment.	The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	
35.	**35/ClFs/Sub/06:15/EP3**	Maybe you can help **"clear it up"**.	Kau bisabantu agar aku **ingat**.	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation and has the intention of helping to get something done with something else).	**Substitution** (*Situational Paraphrase*) The meaning of SL idiom is removed and it replaced using by the word that fits the situation of SL.	Valid
36.	**36/ClFs/Sub/11:52/EP3**	He **cut them down** right in front of me	Mereka **menyerangnya** di depan mataku	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
37.	**37/ClFs/Sub/14:53/EP3**	**Keep your eyes out** for Bolin.	Kita **cari** dimana Bolin.	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation)	**Substitution** (*Situational Paraphrase*) The meaning of SL idiom is removed and it replaced using by the word that fits the situation of SL.	Valid
38	38/ClFs/Gen/17:41/EP3	Then **come up with a game plan**, "Team Captain".	Apa **rencanamu**, pemimpin tim?!	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation)	**Generalization** The idiom in SL has a more specific meaning and is shown in the word "game" which has the meaning of a game plan, while in TL it is only translated into more general way by using the word "rencana"	Valid

39.	39/ClFs/Sub/19:90/EP3	Then, **we duck out of here**.	Lalu, **kita pergi dari sini.**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
40.	40/ClFs/Sub/22:34/EP3	I was just about to **send out a search party**	Aku baru saja akan **menyuruh mereka mencarimu**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
41.	41/ClFs/Sub/07:18/EP4	But,**I'm not giving up on you** just yet	Tapi, **aku tak akan menyerah** begitu saja	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
42.	42/ClFs/Sub/08:26/EP4	It just isn't **in the cards for us** right now.	**Ada sedikit masalah.**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
43.	43/ClFs/Sub/08:55/	**Get out of town!**	**Tidak mungkin!**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-	Valid

	EP4				idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	
44.	**44/ClFs/Sub/10:03/EP4**	'cause I could **have a word with him**.	Biar **ku hajar dia!**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Situational Paraphrase*) The meaning of SL idiom is removed and it replaced using by the word that fits the situation of SL	Valid
45.	**45/ClFs/Sub/11:54/EP4**	**Out of the way** Daddy	Awas ayah!	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
46.	**46/ClFs/Sub/18:29/EP4**	**Let's cut to the chase** and settle this thing	**Kita selesaikan hal ini** secepatnya	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
47.	47/Sim/Sub/19:06/EP4	I just feel like ... **Like it keeps me safe**.	Aku merasa. **Tenang saat memakainya**.	**Similes** (The idiom uses the word "like" to compare a situation and feeling.	**Substitution** (*Situational Paraphrase*) The meaning of SL idiom is removed and it replaced using by the word that fits the situation of SL	Valid
48.	**48/ClFs/Sub/19:37/EP4**	but **she's made up her mind**	Tapi **dia bersikeras**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Cultural Substitution*) SL and TL idioms have the same meaning but these have different	Valid

				lexical forms, therefore the translation is done by Cultural Substitution, so that the TL audience can understand it well.	
		<mark>Episode 5</mark>				
49.	**49/ClFs/Sub/00:24/EP5**	she's only **had eyes for one fellow:** Mako.	Dia **menyukai seseorang**, Mako.	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
50.	**50/ClFs/Sub/02:15/EP5**	I **got to head back** to the air temple	Aku **harus kembali** ke kuil udara	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	Valid
51.	51/Bi/Sub/02:25/EP5	You wanna look **spic and span** in your new uniform, don't you?	Kau harus **bersih** sebelum memakai seragam baru, kan?	**Binomial** (This idiom is a combination of two words that use the conjunction "and" and the word order is fixed).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words.	valid
52.	**52/ClFs/Sub/02:39/EP5**	But I think it **makes more sense for me** to go for Asami	Tapi, kurasa **sebaiknya** aku memilih Asami!	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer)* The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL	Valid

					idiom by other words	
53.	53/Pro/Sub/03:19/EP5	**Keep your head out of the clouds**	**Tetaplah fokus**	**Proverbs** (The idiom is an advice to focused on doing something).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words	Valid
54.	**54/ClFs/Sub/04:37/EP5**	The volcano is starting to **make more sense to me now.**	Gunung api **terasa lebih masuk akal**	**Cliche /Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Cultural Substitution*) SL and TL idioms have the same meaning but these have different lexical forms, therefore the translation is done by Cultural Substitution, so that the TL audience can understand it well.	Valid
55.	**55/ClFs/Sub/06:16/EP5**	She's obviously **had her nose to the grindstone** in the gym.	Dia **pasti berlatih dengan keras** di tempat latihannya	**Cliche /Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the SL idiom by other words	Valid
56.	56/Sim/Sub/07:00/EP5	Ferrets are working together **like a well-oiled bending machine.**	Tim Ferrets bermain hebat **layaknya mesin penyerang**	**Simile** (The idiom uses the word "like" to compare human movement to machine movement).	**Substitution** (*Paraphrase with sense transfer*) In SL it has an idiomatic meaning, but in TL it removes the idiomatic meaning and restatedthe meaning of SL by paraphrasing	Valid

57.	57/ClFs/Sub/09:40/EP5	**Don't make eye contact**.	**Jangan lihat dia**!	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** *(Paraphrase with sense transfer)* The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
58.	58/ClFs/Sub/10:18/EP5	You wanna go **toe-to-toe** with me, pretty boy?	Kau mau **cari masalah** denganku, anak culun?	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation and has the meaning of inviting a fight).	**Substitution** *(Paraphrase with sense transfer)* The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
59.	59/ClFs/Sub/11:52/EP5	I don't want to see **his heart get broken**	Aku tak mau dia **patah hati.**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Direct Translation** The idiom is translated Literally and there is no element of addition or substraction	valid
60.	60/ClFs/Sub/12:10/EP5	**Get over yourself**	**Jangan berlebihan**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** *(Paraphrase with sense transfer)* The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
61.	61/ClFs/Sub/13:16/EP5	Bolin lets **fly a flurry of attacks**,	Bolin **melancarkan serangan**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** *(Paraphrase with sense transfer)* The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid

62.	62/ClFs/Sub/114:48/EP5	**Save your breath**	**Diam kau**	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
63.	63/ClFs/Sub/18:19/EP5	Can the Fire Ferrets **hold on**?	Bisakah Fire Ferrets **bertahan**?	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
64.	64/ClFs/Sub/19:54/EP5	But how long can he **keep it up?**	Seberapa lama dia**bertahan?**	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
65.	65/ClFs/Sub/20:53/EP5	**What a knockout!**	**Dia berhasil!**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Situational Paraphrase*) The meaning of SL idiom is removed and it replaced using by the word that fits the situation of SL	Valid
66.	66/ClFs/Sub/21:13/EP5	Thanks for **not giving up on** us	Terimakasih telah **memenangkan** tim kita	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Situational Paraphrase*) The meaning of SL idiom is removed and it replaced using by the word that fits the situation of SL	Valid

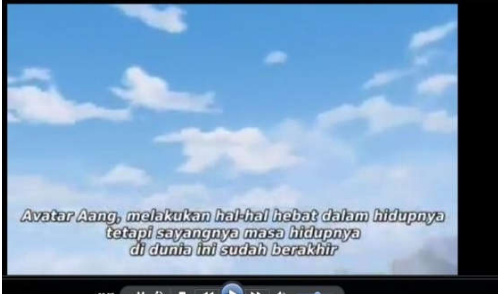| 67.	67/ClFs/Sub/22:31/EP5	I didn't mean to let things **get so out of hand.**	Aku tak bermaksud **melakukannya**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
68.	68/ClFs/Sub/01:51/EP6	You think the council will **give in?**	Apa para dewan akan **menurutinya**?	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer)* The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
69.	69/ClFs/Sub/02:55/EP6	**Beat each other up!**	**Saling bertarung!**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) In SL it has an idiomatic meaning, but in TL it removes the idiomatic meaning and restatedthe meaning of SL by paraphrasing	Valid
70.	70/Bi/Sub/03:28/EP6	I expected this kind of **cut-and-run** response from Tenzin	Aku sudah mengetahui Tenzin **tak akan** menyetujuinya.	**Binomial** (The idiom uses the conjunction "and" and the word order is fixed).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	valid
71.	71/ClFs/Sub/03:50/	Now **just a moment**, Tenzin	**Tunggu, dulu** Tenzin	**Cliche / Fixed statement**	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-	Valid

	EP6				idiom and replaced it with paraphrase that restated the meaning of the other words.	
72.	72/ClFs/Sub/04:42/EP6	**A word please**, Lin.	**Aku ingin bicara**, Lin.	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
73.	73/ClFs/Sub/04:54/EP6	**You don't need to babysit me.**	**Aku tak butuh bantuanmu.**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
74.	74/ClFs/Sub/05:29/EP6	it all **makes sense** now	Aku **mengerti**!	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
75.	75/ClFs/Sub/05:41/EP6	I'll have to **have a word** with her.	Aku harus **bicara** dengannya	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	valid
76.	76/ClFs/S	I **just got word**	**Kabar baru**	**Cliche/ Fixed Statement** (The idiom is commonly used in	**Substitution** (*Paraphrase with sense transfer*)	Valid

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	ub/06:26/ EP6			everyday conversation).	The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	
77.	77/ClFs/O m/07:15/E P6	Lin, with **so much on the line** it would be nice if we could help each other out,	Lin, akan sangat baik bila kita saling membantu	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Omission** The idiom is removed and there is no equivalence translation in TL that represent it.	Valid
78.	78/ClFs/S ub/07:43/ EP6	Fire Ferrets serve up a surprising **bowl of smackdown soup**?	Tim Fire Ferrets memberikan kejutan **luar biasa kali ini?**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
79.	79/ClFs/S ub/09:56/ EP6	The waterbenders **slug it out**, looking evenly matched	Para pengendali air **beraksi**, dan tampak imbang	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer)* The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
80.	80/ClFs/S ub/10:07/ EP6	**What's the big idea**, ref?	**Kenapa kau ini** pak wasit?	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Situational Paraphrase*) The meaning of SL idiom is removed and it replaced using by the word that fits the situation of SL	Valid
81.	81/ClFs/S ub/10:30/ EP6	and the Wolfbats **smell blood**.	Wolf-bats **langsung menyerang**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase	Valid

					that restated the meaning of the other words	
82.	82/Bi/Sub/ 10:52/EP6	a **splash-and-clash** sends the Avatar to zone three as well	Ooh, serangan barusan **memukul** Sang Avatar mundur ke zona tiga!	**Binomial** (The idiom uses the conjunction "and" and the word order is fixed).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
83.	83/ClFs/S ub/11:01/ EP6	**Hold on a second**, folks!	**Ooh, tunggu dulu,** hadirin!	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
84.	84/ClFs/S ub/11:38/ EP6	The refs **have it out for us**	Wasit pasti **mengawasi kita**,	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
85.	85/ClFs/S ub/13:35/ EP6	The Wolfbats **fly out of the gates**,	Tim Wolf-bats **langsung menyerang**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
86.	86/ClFs/S ub/13:39/	The challengers are **showing a lot of heart** but the	Sang penantang terus **menghadapinya**,	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-	Valid

	EP6	champs are really starting to find their rhythm now	tapi sang juara bertahan mulai memperlihatkan aksinya.		idiom and replaced it with paraphrase that restated the meaning of the other words	
87.	87/ClFs/DT/14:08/EP6.	**Open your eyes, ref!**	**Buka matamu!**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Direct Translation** The idiom is translated Literally and there is no element of addition or substraction	Valid
88.	88/ClFs/Sub/14:21/EP6	I barely **broke a sweat**	Aku bahkan **tak berkeringat**	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
89.	89/ClFs/Sub/14:54/EP6	**Look out!**	**Awas!**	**Cliche/ Fixed Statement**	**Substitution** (*Paraphrase with sense transfer*) In SL it has an idiomatic meaning, but in TL it removes the idiomatic meaning and restatedthe meaning of SL by paraphrasing	Valid
90.	90/ClFs/Sub/15:49/EP6	I am currently **wetting my pants**	aku sangat **ketakutan di sini**.	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
91.	91/ClFs/Sub/17:52/	it only took **a few moments** for me to cleanse them	namun, hanya perlu **beberapa saat** bagiku untuk	**Cliche / Fixed statement**	**Substitution** (*Paraphrase with sense transfer*) In SL it has an idiomatic meaning, but	Valid

	EP6		mensucikan mereka dari kejahatannya.		in TL it removes the idiomatic meaning and restatedthe meaning of SL by paraphrasing	
		Episode 7				
92.	92/ClFs/Sub/01:47/EP7	We all deserve **a little rest** and relaxation after all this craziness.	Kita berhak **bersenang-senang** setelah semua hal gila ini.	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
93.	93/ClFs/Sub/04:24/EP7	Looks like you guys **settled right in.**	Sepertinya kalian **sudah betah**.	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words.	Valid
94.	94/ClFs/Sub/04:32/EP7	Yeah, but I **smoothed it over** with him.	Yeah, tapi aku bisa **mengatasinya**	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
95.	95/ClFs/Sub/04:56/EP7	**Wouldn't dream of it,** sir.	**Pasti tidak,** Tuan**.**	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid

96.	96/ClFs/Sub/06:46/EP7	you can't be afraid to **mix it up** sometimes.	kau juga bisa **mencobanya** lain kali.	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
97.	97/ClFs/Sub/12:53/EP7	with Tarrlok **breathing down your neck**.	Dimana Tarrlok sedang **menginginkan posisimu**.	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	valid
98.	98/ClFs/Sub/14:51/EP7	Officer Song, **keep an eye on them**.	Petugas Song **jaga mereka.**	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Situational Paraphrase*) The meaning of SL idiom is removed and it replaced using by the word that fits the situation of SL.	Valid
99.	99/ClFs/Sub/16:29/EP7	We'll **check it out**	kami akan **memeriksanya**	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
100	100/ClFs/Sub/20:11/EP7	It was all just **a big cover.**	Itu semua hanyalah **sebuah kedok**.	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Cultural Substitution*) SL and TL idioms have the same meaning but have different lexical forms, therefore the translation is done by Cultural Substitution, so that the	Valid

					TL audience can understand it well	
101	101/ClFs/ Sub/22:15 /EP7	You can't **give up** like this!	Kau tak bisa **menyerah** seperti ini.	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
102	102/ClFs/ Sub/22:19 /EP7	I'm **not giving up**	Aku **tidak menyerah**	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
		<mark>Episode 8</mark>				Valid
103	103/ClFs/ DT/04:25/ EP8	What is that **weasel snake Tarrlok** up to now?	Apa tujuan **musang ular Tarrlok** itu sekarang?	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Direct Translation** The idiom is translated Literally and there is no element of addition or substraction	Valid
104	104/ClFs/ Sub/04:34 /EP8	Tarrlok, I don't know what you did to **get Chief Saikhan in your pocket** but I highly doubt it was legal.	Tarrlok, aku tidak tahu apa yang kau lakukan untuk **mengontrol Saikhan**, tapi aku tidak yakin itu legal	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
105	105/ClFs/ Sub/05:10	**Don't hold your breath**, bub	**Tidak usah menungguku**, teman	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-	valid

	/EP8				idiom and replaced it with paraphrase that restated the meaning of the other words	
106	106/ClFs/ Sub/05:42 /EP8	then you had best **stay out of my way**.	Maka sebaiknya kau **jangan menghalangiku**.	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
107	107/ClFs/ Sub/07:42 /EP8	No, **that's nonsense**	**Itu omong kosong**	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Cultural Substitution*) SL and TL idioms have the same meaning but have different lexical forms, therefore the translation is done by Cultural Substitution, so that the TL audience can understand it well	Valid
108	108/ClFs/ Sub/12:12 /EP8	but the Equalists are using that freedom to **tear it down**	Tetapi para equalist menggunakan itu untuk **menghancurkan kota**.	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
109	109/ClFs/ Sub/13:47 /EP8	**Wait a second**	**Tunggu sebentar**	**Cliche/ Fixed statement**	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid

110	110/ClFs/ Sub/14:18 /EP8	I'm gonna **put a stop** to this.	Aku akan **menghentikan** ini	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
111	111/ClFs/ Sub/17:06 /EP8	Saikhan, **a word please**	Saikhan, **boleh kita bicara**?	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
112	112/ClFs/ Sub/17:40 /EP8	You'll have **to take that up** with Councilman Tarrlok.	Kau harus **membicarakan** itu dengan Dewan Tarrlok.	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
113	113/ClFs/ Sub/19:17 /EP8	**Spit it out**	**Katakan.**	**Cliche/ Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Paraphrase with sense transfer*) The SL idiom is translated into non-idiom and replaced it with paraphrase that restated the meaning of the other words	Valid
114	114/ClFs/ Sub/19:50 /EP8	**You fall in line** and do what I say	**Bergabunglah denganku** dan lakukan apa yang kuperintahkan	**Cliche / Fixed Statement** (The idiom is commonly used in everyday conversation).	**Substitution** (*Situational Paraphrase*) The meaning of SL idiom is removed and it replaced using by the word that fits the situation of SL.	Valid

Appendices II (Quality of Subtitle)

No	Screen time&Screenshoot	Source Language	Target Language	Funtional Equivalence		Acceptability			Readability		
				S E	St E	G E	Sp E	Id E	Sg n Spo	Pu n Gr	R S n L L
1.	00:54- 01:01	his time in this world **came to an end**	masa hidupnya didunia ini **sudah berakhir**	-	-	-	-	-	-	-	-
2.	03:08-03: 10	Hey, why all **the doom and gloom**, people?	Hei,Kenapa kalian **muram**?	-	-	-	-	-	-	-	-
3.	03: 14-03: 18	You're getting **ahead of yourself** *as usual*, Korra	Seperti biasanya Korra, **kau terlalu cepat berpuas diri**	-	-	-	-	-	-	-	-

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4.	03:30-03: 33	it just doesn't **come as easy to me**	Hanya saja hal itu tidak **mudah bagiku**	-	-	-	-	-	-	-	-
	Aku tidak mengabaikannya, hanya saja hal itu tidak mudah bagiku.										
5.	**11:09-11:10**	**Watch out**, Naga	**Hati-hati**, Naga	-	-	-	-	-	-	-	-
	Hati-hati Naga										
6.	**11: 10-11:10,5**	**Look out**!	**Awas**	-	-	-	-	-	-	-	-
	awas										
7.	12: 33-12: 36	I thought everyone in this city was **"living it up"**	Ku pikir semua orang di kota ini sudah **makmur**.	-	-	-	-	-	-	-	-
	ku pikir semua orang di kota ini sudah makmur										

8.	13: 25-13: 28	you'd just *love* to **knock me off** this platform	kau ingin **menghajarku**	-	-	-	-	-	-	-	1
9.	13: 46-13: 50	That didn't even **make sense**.	Hal itu bahkan tidak **masuk akal**!	-	-	-	-	-	-	-	-
10.	14: 42-14: 47	Since you're obviously **fresh off the boat**, let me explain a couple things	karena kau sepertinya **orang baru di sini**, biar kujelaskan beberapa hal.	-	-	-	-	-	-	-	-
11.	**19: 23-19: 24**	**Cut the garbage**, Tenzin.	**Hentikan omong kosongmu**, Tenzin.	-	-	-	-	-	-	-	**1**
	Episode 2.										

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No.	Time / Image	English	Indonesian								
12.	23:36-23: 40	What do you say we go to the arena tonight, **catch a few pro-bending matches?**	Bagaimana kalau kita ke arena malam ini? **Menonton beberapa pertandingan professional**.	-	-	-	-	-	-	-	0,5
13.	23:49-23:51	And now I'm **just a ferry ride away** from the arena.	Dan sekarang aku **sangat dekat** dengan arenanya.	-	-						
14.	25:24-25:27	The key is to **be like the leaf.**	Kuncinya adalah **menjadi seperti daun.**	-	-	-	-	-	-	-	-
15.	**26:13-26:15**	**Dance, Dance like the wind**	**Menarilah, Menarilah seperti angin**	-	-	-	-	-	-	-	**0,5**

16.	26: 43-26:46	Maybe I'm **just not cut out to be** an airbender, huh, naga?	**Mungkin aku memang tak cocok menjadi** pengendali udara, iyakan Naga?	-	-	-	-	-	-	-	0.5
17.	28:32-28:36	**None** of this airbending stuff **makes any sense to me**.	Semua latihan ini **tidak masuk akal buatku.**	-	-	-	-	-	-	-	-
18.	31:38-31:40	**Knock 'em out!**	**Kalahkan mereka!**	-	-	-	-	-	-	-	-
19.	32:28-32:32	Can their teammate **hold on** to their zone one territory?	bisakah Tim Fire Ferrets **mempertahankan** wilayah zona 1 mereka?	-	-	-	-	-	-	-	-

No.	Time / Image	English	Indonesian								
20.	33:08-33:11 ayo Hasook, berjuanglah	Come on Hasook, **Get your act** together!	Ayo Hasook, **Berjuanglah**	-	-	-	-	-	-	-	-
21.	33:57-33:59 sekarang tergantung Mako. dia menunduk dan berputar	**It's all up to** Mako now!	Sekarang **tergantung Mako**	-	-	-	-	-	-	-	1
22.	34:43-34:46 Mako mengejutkan musim ini, saudara-saudara dan membawa kemenangan bagi Tim Fire Ferrets	Mako **pulls off the upset of the season**	Mako **mengejutkan musim ini,**	-	-	-	-	-	-	-	1
23.	35:15-35:18 - hampir saja tidak - berhenti menyalahkanku, teman	**Get off my case, pal**	**Berhenti menyalahkanku, teman**	-	-	-	-	-	-	-	-

24.	35:51-35:51,5	But we'll **figure it out**	**Tapi kita akan mencari caranya**	-	-	-	-	-	**0,5**	-	**2**
	tapi kita akan mencari caranya										
25.	36:31-36:34	you'd **be a sitting turtle duck**.	kau akan **menjadi sasaran yang empuk**	-	-	-	-	-	-	-	0,5
	tapi dalam sebuah pertandingan, kau akan menjadi sasaran yang empuk										
26.	38:38-38:41	I am at **my wit's end** with that girl.	**Kesabaranku hampir habis** menghadapinya.	-	-	-	-	-	-	-	0,5
	sejujurnya Pema, kesabaranku hampir habis menghadapinya										
27.	**39:42-39:44**	**Time's up**	**Waktunya sudah habis**	-	-	-	-	-	-	-	1
	waktunya sudah habis. kalian ikut atau tidak?										

No.		English	Indonesian								
28.	43:33-43:37	**Hold The Phone**!	**Tunggu dulu saudara-saudara.**	-	-	-	-	-	-	-	**0,5**
29.	43:50-43:55	The Platypus Bears **have no juice left**	Tim Beruang-Platipus **sudah kehabisan tenaga**	-	-	-	-	-	-	-	0,5
30.	44:26-44:32	**What an upset**, folks!	**Sungguh mencengangkan,** saudara-saudara**.**	-	-	-	-	-	-	-	-
	EPISODE 3			-	-						
31.	00:58-01:02	**What's the big idea**make me training in the early morning**?**	**Kenapa aku harus** berlatih pagi-pagi sekali hari ini?	-	-	-	-	-	-	-	-

32.	**01: 12-01:13**	Deal with it.	Jangan mengeluh!	-	-	-	-	-	-	-	-
	Jangan mengeluh!										
33.	**01:54-01:56**	The Fire Ferrets **need to ante up** thirty thousand yuans	Tim Fire Ferrets harus **membayar.** 30000 Yuan	-	-	-	-	-	-	-	-
	Tim Fire Ferrets harus membayar.										
34.	**05:50-05:51**	**that makes perfect sense**	**Benar-benar masuk akal**.	-	-	-	-	-	-	-	1
	Benar-benar masuk akal.										
35.	06: 15-06:17	Maybe you can help **"clear it up"**.	Kau bisa bantu agar aku **ingat**.	-	-	-	-	-	-	-	-
	Kau bisa bantu agar aku ingat.										

36.	11: 52-11:56	He **cut them down** right in front of me	Mereka **menyerangnya** di depan mataku	-	-	-	-	-	-	-	-
37.	**14: 53-14:54**	**Keep your eyes out** for Bolin.	Kita **cari** dimana Bolin.	-	-	-	-	-	-	-	0,5
38.	17: 41-17:43	Then **come up with a game plan**, "Team Captain".	Apa **rencanamu**, pemimpin tim?!	-	-	-	-	-	-	-	-
39.	19: 09- 19:11	Then, **we duck out of here**.	Lalu, **kita pergi dari sini.**	-	-	-	-	-	-	-	-

40.	22: 34-22:37	I was just about to **send out a search party**	Aku baru saja akan **menyuruh mereka mencarimu**	-	-	-	-	-	-	-	-
41.	07: 18-07:20	But,**I'm not giving up on you** just yet	Tapi, **aku tak akan menyerah** begitu saja	-	-	-	-	-	-	-	0,5
42.	08: 26-08:28	It just isn't **in the cards for us** right now.	**Ada sedikit masalah.**	-	-	-	-	-	-	-	-
43.	**08: 55-08:56**	**Get out of town!**	**Tidak mungkin!**	-	-	-	-	-	-	-	-

44.	10: 03-10:05	'cause I could **have a word with him**.	Biar **kuhajar dia!**	-	-	-	-	-	-	-	1
45.	11: 54-11:57	**Out of the way** Daddy	Awas ayah!	-	-	-	-	-	-	-	-
46.	**18: 29-18:31**	**Let's cut to the chase** and settle this thing	**Kita selesaikan hal ini** secepatnya	-	-	-	-	-	-	-	0,5
47.	19: 06-19:07	I just feel like ... **Like it keeps me safe**.	Aku merasa. **Tenang saat memakainya**.	-	-	-	-	-	-	-	1

48.	19: 37-19:41	but **she's made up her mind.**	Tapi **dia bersikeras.**	-	-	-	-	-	-	-	-
	Aku berusaha membujuknya, tapi dia bersikeras.										
	EPISODE 5										
49.	00: 24-00:27	she's only **had eyes for one fellow:** Mako.	Dia **menyukai seseorang**, Mako.	-	-	-	-	-	-	-	-
	..dia menyukai seseorang, Mako.										
50.	02: 15-02: 18	I **gotto head back** to the air temple	Aku **harus kembali** ke kuil udara	-	-	-	-	-	-	-	0,5
	Aku harus kembali ke kuil udara untuk berlatih dengan Tenzin.. Dadah!										
51.	02: 25-02: 28	You wanna look **spic and span** in your new uniform, don't you?	Kau harus **bersih** sebelum memakai seragam baru, kan?	-	-	-	-	-	-	-	-
	Kau harus bersih sebelum memakai seragam baru, kan?										

52.	02: 39-02:41	But I think it **makes more sense for me**to go for Asami	Tapi, kurasa sebaiknya aku memilih Asami!	-	-	-	-	-	-	-	0,5
53.	**03: 19-03:22**	**Keep your head out of the clouds**	**Tetaplah fokus**	-	-	-	-	-	-	-	-
54.	04: 37-04:39	The volcano is starting to **make more sense to me now.**	Gunung api **terasa lebih masuk akal**	-	-	-	-	-	-	-	-
55.	06: 16-06:19	She's obviously **had her nose to the grindstone** in the gym.	Dia **pasti berlatih dengan keras** di tempat latihannya	-	-	-	-	-	-	-	0,5

56.	07: 00-07:03	Ferrets are working together **like a well-oiled bending machine.**	Tim Ferrets bermain hebat **layaknya mesin penyerang**	-	-	-	-	-	-	-	-
57.	**09: 40-09:41**	**Don't make eye contact**.	**Jangan lihat dia**!	-	-	-	-	-	-	-	-
58.	10: 18-10:21	You wanna go **toe-to-toe** with me, pretty boy?	Kau mau **cari masalah**d enganku, anak culun?	-	-	-	-	-	-	-	-
59.	11: 52-11:54	I don't want to see **his heart get broken**	Aku tak mau dia **patah hati.**	-	-	-	-	-	-	-	-

60.	**12: 10-12:11**	Get over yourself	Jangan berlebihan	-	-	-	-	-	-	-	**0,5**
	Jangan berlebihan!										
61.	13:36-13:18 Bolin melancarkan serangan...	Bolin lets **fly a flurry of attacks**,	Bolin **melancarkan serangan...**	-	-	-	-	-	-	-	-
62.	14: 48-14:49 Diam kau.	Save your breath	Diam kau.	-	-	-	-	-	-	-	-
63.	18: 19-18:11 Bisakah Fire Ferrets bertahan?	Can the Fire Ferrets **hold on**?	Bisakah Fire Ferrets **bertahan**?	-	-	-	-	-	-	-	-

64.	19: 54-19:56	But how long can he **keep it up?**	Seberapa lama dia **bertahan?**	-	-	-	-	-	-	-	-
65.	**20: 53-20:55**	**What a knockout!**	**Dia berhasil!**	-	-	-	-	-	-	-	-
66.	**21: 13-21:15**	Thanks for **not giving up on** us	Terima kasih telah **memenangkan** tim kita	-	-	-	-	-	-	-	0,5
67.	22: 31-22:34	I didn't mean to let things **get so out of hand.**	Aku tak bermaksud **melakukannya**	-	-	-	-	-	-	-	-

68.	01: 51-01:51,5	You think the council will **give in?**	Apa para dewan akan **menurutinya**?	-	-	-	-	-	-	-	2
69.	**02: 55-02:56**	**Beat each other up!**	**Saling bertarung!**	**-**	**-**	**-**	**-**	**-**	**-**	**-**	**0,5**
70.	03: 28-03:31	I expected this kind of **cut-and-run response** from Tenzin	Aku sudah mengetahui Tenzin **tak akan menyetujuinya**.	-	-	-	-	-	-	-	-
71.	03: 50-03:52	Now **just a moment**, Tenzin	**Tunggu dulu**, Tenzin	-	-	-	-	-	-	-	-

72.	**04: 42-04:44**	**A word please**, Lin.	**Aku inginbicara**, Lin.	-	-	-	-	-	-	-	-
73.	**04: 54-04:57**	**You don't need to babysit me.**	**Aku tak butuh bantuanmu.**	-	-	-	-	-	-	-	-
74.	05: 29-05:32	it all **makes sense** now	Aku **mengerti**!	-	-	-	-	-	-	-	-
75.	05: 41-05:44	I'll have to **have a word** with her.	Aku harus **bicara** dengannya	-	-	-	-	-	-	-	-

76.	06: 26-06:27	I **just got word**	**Kabar baru**	-	-	-	-	-	-	-	-
77.	07: 15-07:21	Lin, with **so much on the line** it would be nice if we could help each other out,	Lin, akan sangat baik bila kita saling membantu	-	-	-	-	-	-	-	-
78.	07: 43-07:48,5	Fire Ferrets serve up a surprising **bowl of smackdown soup**?	Tim Fire Ferrets memberikan kejutan **luar biasa kali ini?**	-	-	-	-	-	-	-	-
79.	09: 56-09:09:58	The waterbenders**slug it out**, looking evenly matched	Para pengendali air **beraksi**, dan tampak imbang	-	-	-	-	-	-	-	0,5

No.		English	Indonesian								
80.	**10: 07-10:09**	**What's the big idea**, ref?	**Kenapa kau ini** pak wasit?	-	-	-	-	-	-	-	1
81.	10: 30-10:35	, and the Wolfbats**smell blood**.	, dan Wolf-bats **langsung menyerang**	-	-	-	-	-	-	-	-
82.	10: 52-10:55	a **splash-and-clash** sends the Avatar to zone three as well	Ouh, serangan barusan **memukul** Sang Avatar mundurke zona tiga!	-	-	-	-	-	-	-	-
83.	**11: 01-11:07**	**Hold on a second**, folks!	**Ooh, tunggu dulu,** hadirin!	-	-	-	-	-	-	-	-
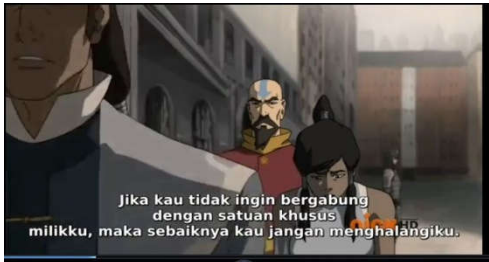
84.	11: 38-11:42	The refs **have it out for us**	Wasit pasti **mengawasi kita**,	-	-	-	-	-	-	-	0,5
85.	13: 35-13:38	The Wolfbats **fly out of the gates**,	Tim Wolf-bats **langsung menyerang**	-	-	-	-	-	-	-	0,5
86.	**13: 39-13:42**	The challengers are **showing a lot of heart** but the champs are really starting to find their rhythm now	Sang penantang terus **menghadapinya**, tapi sang juara bertahan mulai memperlihatkan aksinya.	-	-	-	-	-	-	-	2
87	**14: 08-14:11**	**Open your eyes, ref!**	**Buka matamu!**	-	-	-	-	-	-	-	-

88.	14: 21-14:22	I barely **broke a sweat**	Aku bahkan **tak berkeringat**	-	-	-	-	-	-	-	1
89.	**14: 54-14:54,5**	**Look out!**	**Awas!**	-	-	-	-	-	-	-	-
90.	15: 49-15:51	I am currently **wetting my pants**	...aku sangat **ketakutan di sini**.	-	-	-	-	-	-	-	-
91.	17: 52-17:57	it only took **a few moments** for me to cleanse them	namun, hanya perlu **beberapa saat** bagiku untuk mensucikan mereka dari kejahatannya.	-	-	-	-	-	-	-	-

	Episode 7										
92.	01: 47-01:53	We all deserve **a little rest** and relaxation after all this craziness.	Kita berhak **bersenang-senang** setelah semua hal gila ini.	-	-	-	-	-	-	-	-
93.	04: 24-04:27	Looks like you guys **settled right in.**	Sepertinya kalian **sudah betah**.	-	-	-	-	-	-	-	-
94.	04: 32-04:37	Yeah, but I **smoothed it over** with him.	Yeah, tapi aku bisa **mengatasinya**	-	-	-	-	-	-	-	0,5
95.	**04: 56-04:58**	**Wouldn't dream of it,** sir.	**Pasti tidak,** Tuan**.**	-	-	-	-	-	-	-	-

96.	06: 46-06:58	Well, you can't be afraid to **mix it up** sometimes.	Baik, kau juga bisa **mencobanya** lain kali.	-	-	-	-	-	-	-	0,5
97.	12: 53-12:57	with Tarrlok **breathing down your neck**.	Dimana Tarrlok sedang **menginginkan posisimu**.	-	-		-	-	-	-	0,5
98.	14: 41-14:45	Officer Song, **keep an eye on them**.	Petugas Song **jaga mereka.**	-	-	-	-	-	-	-	-
99.	16: 29-16:33	We'll **check it out**	kami akan **memeriksanya**	-	-	-	-	-	-	-	-

100	20: 11-20:17	It was all just **a big cover.**	Itu semua hanyalah **sebuah kedok**.	-	-	-	-	-	-	-	-
101	22: 15-22:18	You can't **give up** like this!	Kau tak bisa **menyerah** seperti ini.	-	-	-	-	-	-	-	0,5
102	22: 19-22:22	I'm **not giving up**	Aku **tidak menyerah**	-	-	-	-	-	-	-	1
	Episode 8										
103	04: 25-04:28	What is that **weasel snake Tarrlok up** to now?	Apa tujuan **musang ular Tarrlok** itu sekarang?	-	-	-	-	-	-	-	-

104	04: 34-04:38	Tarrlok, I don't know what you did to **get Chief Saikhan in your pocket** but I highly doubt it was legal.	Tarrlok, aku tidak tahu apa yang kau lakukan untuk **mengontrol Saikhan**, tapi aku tidak yakin itu legal	-	-	-	-	-	-	-	-
105	**05: 10-05:14**	**Don't hold your breath**, bub	**Tidak usah menungguku**, teman	-	-	-	-	-	-	-	-
106	05: 42-05:47	then you had best **stay out of my way**.	Maka sebaiknya kau **jangan menghalangiku**.	-	-	-	-	-	-	-	0,5
107	07: 42-07:45	No, **that's nonsense**	**Itu omongkosong**	-	-	-	-	-	-	-	-

108	12: 12-12:16	but the Equalists are using that freedom to **tear it down**	Tetapi para equalist menggunakan itu untuk **menghancurkan kota**.	-	-	-	-	-	-	-	0,5
109	**13: 47-13:50**	**Wait a second**	**Tunggu sebentar**	-	-	-	-	-	-	-	**0,5**
110	14: 18-14:22	I'm gonna**put a stop** to this.	Aku akan **menghentikan** ini	-	-	-	-	-	-	-	-
111	17: 06-17:08	Saikhan, **a word please**	Saikhan, **boleh kita bicara**?	-	-	-	-	-	-	-	-

112	17: 40-17:42	You'll have **to take that up** with Councilman Tarrlok.	Kau harus **membicarakan** itu dengan dewan Tarrlok.	-	-	-	-	-	-	-	1
113	**19: 17-19:18**	**Spit it out**	**Katakan.**	-	-	-	-	-	-	-	-
114	**19: 50-19:55**	**You fall in line** and do what I say	**Bergabunglah denganku** dan lakukan apa yang kuperintahkan	-	-	-	-	-	-	-	0,5