

**SUBTITLING STANDARD VIOLATION AS FOUND FROM  
THE TRANSLATION OF *RED NOTICE* MOVIE  
THESIS**

**Submitted in Partial Fulfillment of the Requirements for the Degree of  
*Sarjana Humaniora***



**Written by:**

**Faisal Ar Rosyid**

**SRN: 183211050**

**ENGLISH LETTERS STUDY PROGRAM  
FACULTY OF CULTURES AND LANGUAGES  
STATE ISLAMIC UNIVERSITY OF RADEN MAS SAID**

**2023**

## ADVISOR SHEET

Subject : Thesis of Faisal Ar Rosyid  
SRN : 183211050  
To : The Dean of Cultures and Languages Faculty  
State Islamic University of Raden Mas Said In Surakarta

*Assalamualaikum Wr. Wb*

After reading thoroughly and giving necessary advice, herewith, as the advisor, I state that thesis of

Name : Faisal Ar Rosyid

SRN : 183211050

Title : *Subtitling Standard Violation as Found From The Translation of Red Notice*

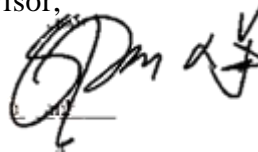
has already fulfilled the requirements to the presented before the Board of Examiners (*munaqasyah*) to attain the Degree of *Sarjana Humaniora* in English Letters.

Thank you for your attention.

*Wassalamualaikum Wr. Wb.*

Surakarta, November 13<sup>th</sup> 2022

Advisor,



SF. Lukfianka Sanjaya, S.S., M.Hum

NIP. 19840317 2015 03 1003

## RATIFICATION

This is to certify that the *Sarjana* thesis entitled *Subtitling Standard Violation As Found From The Translation Of Red Notice Movie* by Faisal Ar Rosyid has been approved by the Board of Thesis Examiners as the requirement for the degree of *Sarjana Humaniora* in English Letters.

Chairman/1<sup>st</sup> Examiner : Hidayatul Nurjanah, M.A.

NIP. 19850928 201903 2 012



Advisor/2<sup>nd</sup> Advisor : SF Lukfianka Sanjaya Purnama, M.Hum.

NIP. 19840317 201503 1 003

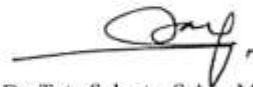


Main Examiner : Dr. Hj. Lilik Untari, S.Pd., M.Hum.

NIP. 19751005 199803 2 002



Surakarta, January 24<sup>th</sup>, 2023 Approved by  
The Dean of Faculty of Cultures and Languages



Prof. Dr. Toto Suharto, S.Ag., M.Ag.

NIP: 19710403 199803 1 005

## **DEDICATION**

This thesis is dedicated to:

1. My beloved parents
2. My beloved friends
3. English Literature Department
4. My Almamater UIN Raden Mas Said Surakarta

## **MOTTO**

وَيَسِّرْ لِي أَمْرِي

“and make my affairs easy for me.”

**-Surah At Taha 26-**

“Man proposes, God disposes.”

-Edwin Henry Landseer-

## PRONOUNCEMENT

Name: Faisal Ar Rosyid

SRN: 183211050

Study Program: English

Literature Faculty: Cultures  
and Languages

I hereby sincerely state that the thesis entitled *Subtitling Standard Violation as Found From The Translation of Red Notice* 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 repealing my thesis and academic degree.

Surakarta, November 13<sup>th</sup>, 2022

10000  
REPUBLIK INDONESIA  
METER PENCAMPUR  
C8DC8AKX2960194TY

Stated by,  


Faisal Ar Rosyid

SRN: 183211050

## ACKNOWLEDGEMENT

All praises to Allah, the Almighty God of the universe, for all graces and blessings so the researcher is able to complete this thesis entitled “Subtitling Standard Violation as Found From The Translation of *Red Notice*”. Peace is upon Great Prophet Muhammad SAW, the inspiration for human being around the world. This research is finished by the researcher along with the helps, supports, and advices from many sides. Therefore, the researcher would like to express his great appreciation and gratitude towards people who have helped, supported and given useful advices during the process of arranging this thesis. The researcher would thank to:

1. Prof. Dr. H. Mudofir, S. Ag., M.Pd., as the rector of the State Islamic Institute of Surakarta.
2. Prof. Dr. Toto Suharto, S. Ag., M. Ag., as the Dean of Cultures and Languages Faculty.
3. Nur Asiyah, S.S., M.A., as the Head of Letters Department.
4. Muhammad Zainal Muttaqien, S.S., M.Hum., as the Coordinator of English Literature Department.
5. SF. Lukfianka Sanjaya Purnama, S.S., M.A., as the academic advisor who is always patient in guiding the researchers and providing supportive advices.
6. M. Romdhoni Prakoso, M.Pd., as his validator for his aid in validating data.
7. Dr. Hj. Lilik Untari, S.Pd, Robith Khoiril Umam, S.S., M.Hum., Rifqi Hanif Bahrezzi, S.Hum, MLI., as his raters for their help in assessing subtitling

quality of this research data.

8. The Examiners; Dr. Hj. Lilik Untari, S.Pd., M.Hum., Hidayatul Nurjanah, M.A., and SF. Lukfianka Sanjaya Purnama, S. S., M. A., who have given his/her time to examine this research.
9. All lecturers of English Letters Department, for all precious knowledge and advice that is given to him.
10. Mrs. Qomariah as his beloved mother, who always supports and listens to the researcher problems.
11. Mr. Suropto as his beloved father who always give endless support, motivation, advices, and hope so that the researcher could finish his study and research.
12. His beloved sister named Tyas Puspito Sari and little sister named Laafi Al Jannah who always give who always support to finish the thesis as soon as possible.
13. His beloved little brother named Hafizh Nasrul Haq Jazali who always makes the researcher cheer up.
14. His beloved Briareus classmates (B Class, English Literature 2018), which give the best experience to researchers and English Letters Family who always help the researcher no matter the condition is. May Allah grants us to meet in good condition someday.
15. His beloved LPM Locus friends who always support the researcher to stay calm under the pressure.
16. His supportive friends who support and help his research, Muhamad Ardita Hafidz Zain, Nurul Hidayah, Azzari Adelia Saputri, Novia Fardinawati,



Yusuf Ibrahim, Amirul Syahadah, Roihatul Maulidiyyah, Ulya Anjani, Rachmat Panji Nur Alim, Febiana Kusumastuti, May Allah gives blessings and graces to all of you.

17. People who are not able to be written in this acknowledgement. May Allah gives us success, health, and good future.

The researcher realizes that this thesis denotes many imperfections. Therefore, any supportive comments are received for the good of this research. The researcher hopes that this research could be a useful inspiration or bring good impacts for all the readers.

Surakarta, November 13<sup>th</sup>, 2022

The Researcher,

A handwritten signature in black ink, appearing to read 'Faisal Ar Rosyid', with a horizontal line underneath it.

Faisal Ar Rosyid

SRN: 183211050

## TABLE OF CONTENTS

<b>ADVISOR SHEET .....</b>	<b>ii</b>
<b>RATIFICATION.....</b>	<b>iii</b>
<b>DEDICATION.....</b>	<b>ivv</b>
<b>MOTTO .....</b>	<b>v</b>
<b>PRONOUNCEMENT .....</b>	<b>vi</b>
<b>ACKNOWLEDGEMENT .....</b>	<b>vi</b>
<b>TABLE OF CONTENTS.....</b>	<b>xi</b>
<b>ABSTRACT .....</b>	<b>xiii</b>
<b>LIST OF TABLE.....</b>	<b>xiv</b>
<b>LIST OF FIGURES .....</b>	<b>xv</b>
<b>LIST OF ABBREVIATION.....</b>	<b>xvii</b>
<b>CHAPTER I.....</b>	<b>19</b>
<b>INTRODUCTION.....</b>	<b>19</b>
A. Background of The Study.....	19
B. Limitation of the study.....	24
C. Problem Formulation .....	25
D. Objectives of The Study .....	25
E. The benefits of the Study .....	25
F. The Definitions of the Key Terms.....	26
<b>CHAPTER II .....</b>	<b>29</b>
<b>LITERATURE REVIEW.....</b>	<b>29</b>
A. Theoretical Background .....	29
1. Audio Visual Translation.....	29
2. Subtitling.....	29
3. Subtitling Strategies .....	30
4. Official Subtitle.....	39
5. Indonesian Timed Text Style Guide From Netflix: Subtitling Standard by Netflix.....	39
6. Subtitling Quality Assessment: FAR Model .....	56
B. Previous Study .....	65

<b>CHAPTER III.....</b>	<b>69</b>
<b>RESEARCH METHODOLOGY .....</b>	<b>69</b>
A. Research Design .....	69
B. Data and Source of The Data .....	70
C. Research Instruments .....	70
D. Data Collection Technique .....	71
E. Data Validation Technique .....	72
F. Data Analysis Technique .....	74
<b>CHAPTER IV.....</b>	<b>81</b>
<b>FINDINGS AND DISCUSSIONS .....</b>	<b>81</b>
A. Research Finding .....	81
1. Types of Subtitling Strategies found from The Translation of <i>Red Notice</i> Movie .....	82
2.Types of Subtitling Standard Violation founds from The Subtitle of <i>Red Notice</i> Movie.....	95
3. The Translation Quality Assessment of <i>Red Notice</i> Movie : FAR Model..	99
B. Discussion.....	113
<b>CHAPTER V .....</b>	<b>119</b>
<b>CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS .....</b>	<b>119</b>
A. CONCLUSION .....	119
B. IMPLICATION .....	120
C. SUGGESTION .....	121
BIBLIOGRAPHY .....	122
APPENDICES.....	125

## ABSTRACT

Faisal Ar Rosyid. 2018. *Subtitling Standard Violation As Found From The Translation Of Red Notice Movie*. Thesis. English Letters Departement, Cultures and Language Faculty.

Advisor : SF. Lukfianka Sanjaya, S.S., M.A.

Keywords : Translation, Subtitling violation, Official Subtitle, Subtitling Strategies, FAR Model, Movie, Red Notice

The purpose of this study is to describe the subtitling violation type, strategy, and the quality of the translation of subtitling violation in the movie entitled *Red Notice*. This movie is chosen since it contains many subtitle in the movie do not follow the standard guideline. The subtitle of the movie is picked from the official movie streaming called Netflix. The objective of the study in this research are to describe subtitling violation type in the movie entitled *Red Notice*, to describe the translation strategy employed to translate the subtitling violation and to explain the translation quality assessment of the subtitling standard violation in the movie entitled *Red Notice*.

In revealing the types of subtitles that are violated the researcher is using the standard guideline for subtitling from Netflix Indonesian Timed Text Style Guide. Furthermore, the researcher identified the subtitling strategy by using the theory from Gottlieb (1992). The last step, the quality of subtitling standard violation was rated using the theory from Pedersen (2017). Besides that, this research is a kind of descriptive-qualitative research since the data was delivered descriptively. The main instrument of this research was the researcher as the planner, the collector, and the analyst of the data.

The researcher use descriptive qualitative research. The orientation of this research is product based. The source of data is taken from the movie entitled *Red Notice*. The result of this research showed there were 81 data of subtitling standard violation. In reading speed as much as 65 data (80%), and italics of as much as 16 data (20%).

In order to analyze the quality of the subtitle on this research, the researcher is using the theory of subtitling quality assessment by Pedersen (2017) which classifies its assessment into three aspects to assess the subtitle quality, there were functional equivalence, acceptability, and readability. Functional equivalence had two kinds of assessment; semantic error had a final score of 0,16 (minor), and stylistic error had a final score of 0,04 (minor). Acceptability had three kinds of assessment; grammar error had a final score of 0,009 (minor), spelling error had a final score of 0 (no error), and idiomatically error had a final score of 0 (no error). Readability has three kinds of assessment; segmentation and spotting had a final score of 0 (no error), punctuation and graphic had a final score of 0,03(minor), and reading speed and line had a final score of 0,2 (minor).

## **LIST OF TABLE**

Table 4. 1 Table of Subtitling Strategy .....	83
Table 4. 2 Table of Subtitling Violation .....	96
Table 4. 3 Table of FAR Model Translation Quality Assessment .....	100
Table 4. 4 Table of Data Finding .....	114

## LIST OF FIGURES

Figure 1: An example of data (Red Notice subtitle line 16) .....	23
Figure 2 : A screenshot of the Red Notice Movie of characters limitation.....	41
Figure 3 : An example of continuity (Red Notice subtitle line 91).....	43
Figure 4 : An example of continuity (Red Notice subtitle line 92).....	43
Figure 5 : An example of continuity (Red Notice subtitle line 5).....	44
Figure 6 : An example of continuity (Red Notice subtitle line 176).....	45
Figure 7 : An example of segmentation (Karamitroglou, F. (1998) .....	61
Figure 8 : An example of segmentation .....	62
Figure 9 : An example of segmentation and spotting (“Insidious: Chapter II” 2013) (Khasanah (2019) .....	62
Figure 10: An example of italics (“Insidious: Chapter II” 2013) (Khasanah (2019).....	63
Figure 11 : . An example of dashed (“Insidious: Chapter II” 2013) (Khasanah (2019).....	64
Figure 12 : An example of Reading speed and Line length error (“Red Notice”2021).....	65
Figure 13 : An example of a paraphrasing strategy .....	84
Figure 14 : An example of a paraphrasing strategy .....	85
Figure 15: An example of pharaphasing strategy .....	86
Figure 16 : An example of data finding in transfer strategy .....	87
Figure 17 : An example of data finding in transfer strategy .....	88
Figure 18 : An example of data finding in transfer strategy .....	89
Figure 19 : An example of data finding in imitation strategy .....	91

Figure 20 : An example of data finding in imitation strategy .....	92
Figure 21 : An example of condensation strategy.....	93
Figure 22 : An example of condensation strategy.....	94
Figure 23: Reading speed violation found in Red Notice Movie.....	97
Figure 24 : : Italic violation found in Red Notice Movie.....	98
Figure 25: An example of semantic minor error .....	102
Figure 26 : An example of semantic standard error .....	103
Figure 27 : An example of semantic serious error .....	104
Figure 28 : An example of stylistic minor error.....	105
Figure 29: An example of grammar minor error.....	107
Figure 30 : An example of Idiomaticity Error .....	109
Figure 31 : An example of punctuation and graphic standard error .....	110
Figure 32: An example of Reading Speed minor error .....	112



# **CHAPTER I**

## **INTRODUCTION**

### **A. Background of The Study**

Nowadays, watching movies has been a lifestyle in society since movies have a strong influence on the formation of people's language, lifestyle and even values (Chang, 2012:71). People watch various movies from the various countries which have a different language with them. In order to make the movie have meaning to the viewers in the other language, the movie has to serve subtitles that are translated from the source of language to target language.

Translation is the activity of transferring language from the source language to the target language in which there are differences in cultural content that allow for differences in meaning. In order to communicate the idea of the message from the source language to the target language, it is necessary to apply several translation strategies. There are ten strategies stated by Gottlieb (1992) namely expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

Strategies in subtitles differ from strategies in general because several standards limit subtitles. According to Netflix, Inc. (2022), there are 20 subtitling standard guidelines, namely abbreviations, acronyms, character boundaries, character names, continuity, documentary/unscripted, double speakers, font information, on-screen text, foreign dialogue, italics, line maintenance, quotes, reading speed, repetitions, songs, titles, special instructions, and Subtitles guide for the Deaf and Hard of Hearing (SDH). This standard was developed to equip

audiences in translating texts. Therefore, subtitles can still be accessed by the public properly.

Abes Mark Nornes (1999: 17) states that corrupt subtitles that are not adjusted to the standard can cause violations of the subtitles and cause low quality. Therefore, the quality will be low if the subtitle does not follow the standard guideline. The subtitling violation Violation of subtitles has an impact on the quality of translation, especially on the convenience of readability of the audience. In order to measure the quality of translation, researchers use the FAR Model theory by Pedersen (2017), which states that there are three classifications for assessing the quality of translation: Functional equivalence, Acceptability, and readability. Functional equivalence consists of semantic errors and stylistic errors. Acceptability consists of grammar errors, spelling errors, and idiomaticity errors. Readability consists of segmentation errors, punctuation and graphic errors, and reading speed and line length errors.

Analyzing subtitling standard violations is beneficial for the next researcher because it can inform readers how to make subtitles correctly and find out which subtitles are wrong when analyzing the whole film. Each standard subtitling violation is translated with a different strategy. Then, analyzing strategy is as crucial as analyzing standard subtitles because it can show readers that by analyzing these strategies, readers will better know what strategies are dominant in the making subtitles experience violations. Therefore, assessing the quality of standard subtitle violations is very important because we can determine whether the quality of subtitle violations we examine is fatal or not.

The study about translation in movie subtitling has already been conducted by some previous researchers. The first is the research from Akbar, M. K., & Harjanti, D. (2016), with the focus study discussing subtitling strategy and its quality. The theory used by researchers for the use of strategy is Gotlieb (1998) and quality assessment uses the theory of Nababan (2012).

The second is the research from Hasanah, A. (2021) discusses the translation quality of product descriptions of a cosmetic brand called "*Barry M*" on a beauty e-commerce called "*Sociolla*" which was translated from English into Indonesian. The theory used by the researcher is the translation quality assessment model proposed by Sofyan and Tarigan (2019) which focuses on five aspects: accuracy, meaning equivalence, translation skill, text function, and grammar and style.

The third is research from Kusumawardani, D., & Haryanti, D. (2018) which focuses on Subtitling Strategies Used In "*Wonder Woman 2017*" Movie and its quality. The theory used is Gotlieb (1999) for the subtitling strategy and Nababan (2010) for quality assessment in the aspects of accuracy, acceptability, and readability.

The Fourth is Aveline, R. G. Z. (2015) which focus on studying the quality of translation strategies on the readability aspect on the movie of "*Maleficent Movie*". This research uses the subtitling strategy theory from Gotlieb (1992) and the subtitling quality assessment theory from Nababan (1999).

The fifth is Rojak, Octovianus Bin. (2018), with the study's focus being on finding translation quality and technique on the illocutionary act translation in the movie "*The Joker In The Dark Knight*". This research uses the theory from Brunette (2000: 173) to assess translation quality.

Those previously related studies have the same focus with this research, which talks about subtitling strategy and translation quality assessment. The difference is in the purpose of this research. This research focuses on subtitling standard violation context as seen from the *Red Notice* Movie. The study focuses on finding the dominant strategy used to translate the subtitling standard violation and discovering its quality. The previous studies do not talk about this point yet. In addition, the researcher decided to do this research because an interesting case should be discussed. This study tries to analyze standard subtitling violation found in the movie of *Red Notice* movie, analyze its subtitling strategy containing the violation, and then assess the translation quality itself.

Researchers are interested in selecting this film because there is a phenomenon of subtitle violations in it. In addition, the film was the most watched film on Netflix on the day of its release. According to Samba TV, the film was viewed by 4.2 million households in the United States, 721,000 in the United Kingdom, 332,000 in Germany and 42,000 in Australia during its first three days of release. streamed the film in the United States during its debut weekend. Netflix's weekly top 10 ranking of English-language films shows that it is the most streamed film, with 148.72 million hours watched. This was the highest views for any film on Netflix during its debut weekend. It also ranks in the top 10 of the Netflix charts in 94 countries. According to Nielsen, it is the most-screened film in the United States, with 1.843 million minutes watched and ages 18–34, 35–49, and 50–64, constituting a quarter of its audience.

This research aims to find standard subtitling violations in the *Red Notice* movie and determine the dominant strategy affecting the audience's Functional

Equivalence, Acceptability, and readability. Subtitling strategy analysis is needed to find out the variety of strategies that will be found in the movie. The researcher will analyze the movie's standard subtitling violation, then classify its strategies used and assess their quality based on FAR Model Area. The subtitle that is used as an object for this research is the subtitle from the movie of *Red Notice*. The researcher was interested in choosing this movie because since the beginning of watching the movie, the researcher countered many irregularities in the subtitles of this movie.

This research aims to discover subtitling standard violations in the Red Notice movie and determine the dominant strategy affecting the translation quality. Subtitling strategy analysis is needed to find out the variety of strategies that will be found in the movie. The example of subtitling standard violation, subtitling strategy, and quality assessment found from the *Red Notice* movie can be seen as follows;



#	Start	End	CPS	Style	Text
19	0:01:45.91	0:01:49.16	16	Default	Bergabunglah dengan kami untuk menjelajahi pertanyaan itu.

Figure 1: An example of data (Red Notice subtitle line 16)

In the context of opening of Cleopatra's loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line not italicize. Then, this subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992). The translation quality assessment for this subtitle is minor error in semantic error since the word “it” explicitly in target language become “**telurnya**”, and minor error in reading speed and line length error since this line has **16 cps**. According to Pedersen (2017) subtitles that exceed 15 cps are considered as minor error.

## **B. Limitation of the study**

The researcher was limited to the analysis of subtitling standard violation in the original dialogue of the main characters and the narrator. The researcher will ignore another discursive element in subtitles such as inserts, graphs, inscriptions, and soundtracks. For analyzing standard subtitling violation, the researcher applied the Indonesian Timed Text Style Guide from Netflix, Inc. (2022), which state that there was 20 subtitle Guide. In order to know the subtitling strategies, the researcher use the interlingual subtitling strategies theory from Gottlieb (1992). He introduces some strategies to translating the Source of Language (SL) into Target Language (TL). For assessing the quality of subtitles, the researcher uses Pedersen (2017). He introduces three parameters for assessing the quality of subtitles: functional equivalence, acceptability, and readability. The researchers are interested in researching subtitling standard violations because researchers want to provide information related to making good and correct subtitles according to procedures

and provide information on subtitles that are wrong or not according to standards. Furthermore, it will be helpful for later subtitle makers to pay attention to the correct standard for making subtitles.

### **C. Problem Formulation**

Here are the problems of research that are tried to be analyzed,

1. What are subtitling strategies used to translate the subtitle of *Red Notice* movie?
2. What are the subtitling standards violated in the subtitles of *Red Notice* movie?
3. How is the subtitling quality of the subtitle in *Red Notice* movie?

### **D. Objectives of The Study**

1. To explain the subtitling strategy that is used to translate the subtitle in the *Red Notice* movie.
2. To describe the subtitling violation types in the official subtitles of the *Red Notice* movie.
3. To describe the quality of subtitles in *Red Notice* movie.

### **E. The benefits of the Study**

The benefits of this study can be divided into 2 types, those are theoretical and practical benefits.

#### **1. Theoretical Benefit**

- a. Providing information about the subtitling quality of the movie *Red Notice* (2021) source from Netflix subtitle.

- b. Giving additional references of the previous study to the next study regarding the subtitling strategy.
- c. Giving additional references of the previous study to the next study regarding subtitling translation quality.

## **2. Practical Benefit**

- a. Giving further knowledge about standard subtitles should be used in the movie to be applied in other subtitles creation.
- b. Provide information about the reasons for violations of the subtitles to decrease the mistakes in making the next subtitle.

## **F. The Definitions of the Key Terms**

### **1. Subtitling**

According to Diaz (2007), subtitling is a translation practice that is presented in the form of written text where the place is at the bottom of the screen to retell the original dialogue from the speaker, and discursive elements that appear in the picture such as letters, inserts, graphs, inscriptions, placards, and the like, as well as information contained in the soundtrack such as a song or dead voice. The subtitle has three components: the spoken word, the image, and the subtitle. The interaction between these three components influences the viewer's ability to read pictures and written text at a certain speed and the actual screen size. Subtitles must appear in sync with the image and dialogue, provide adequate semantic explanation of the SL dialogue, and remain on the screen long enough for the viewer to read the text.



## 2. Interlingual subtitling

According to Gottlieb (1992), interlingual subtitling is a translation between two cultural languages. The subtitler in interlingual subtitling translates the spoken foreign language dialogue to presenting a written domestic-language translation on the screen.

## 3. Subtitling Strategies

According to Gottlieb (1992), there are ten interlingual subtitling strategies classification: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

## 4. Subtitling Standard

According to the Netflix, Inc. (2022), there are 20 subtitle Guide in Indonesian timed text style these are abbreviations, acronyms, character limitation, character names, continuity, documentary/unscripted, dual speaker, font information, on-screen text, foreign dialogue, italics, line treatment, quotes, reading speed, repetition, song, titles, special instruction, and Subtitle for Deaf and Hard of Hearing (SDH) guidelines.

## 5. Red Notice

*Red Notice* is a 2021 American action comedy film written, directed, and produced by Rawson Marshall Thurber. Dwayne Johnson, who also served as a producer, stars as an FBI agent who reluctantly teams up with a renowned art thief (Ryan Reynolds) in order to catch an even more notorious criminal (Gal Gadot). The film marks the third collaboration between

Thurber and Johnson, following *Central Intelligence* (2016) and *Skyscraper* (2018). Originally planned for release by Universal Pictures, the film was acquired by Netflix for distribution. It began a limited theatrical release on November 5, 2021, before digitally streaming on the platform on November 12, 2021. The film received mixed reviews from critics and audience, who praised the performances of the cast (particularly Reynolds and Johnson), action sequences, and humor, but criticized the lack of originality.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Theoretical Background**

##### **1. Audio Visual Translation**

This study contains an audio-visual translation program. Cintas (2014:9) states that audio-visual programs use two codes, namely images and sound. The subtitling-dubbing and voice over too - are subject to limitations on synchronization for image and sound translation parameters i.e. subtitles must not contradict with what the characters do on the screen, and the time of the translated message must match on the the original speech. In addition, subtitles require a mode of change from spoken to written so that it often involves omissions of lexical items from the original message. Regarding the space and dimensions of the screen, the dimensions of the screen width for displaying subtitles are unlimited. But the most important thing is that the target text must fit the screen's width. Although the number varies, subtitles will have about 32 to 41 characters per line in a maximum of two lines.

##### **2. Subtitling**

The word subtitling defines as a translations text of audio that are used for people who can hear the audio but may not understand the dialogue. According to Cintas (2014:8), subtitling is a translation practice that is presented in the form of written text at the bottom of the screen to retell the original dialogue from the speaker, and discursive

elements that appear in the picture such as letters, inserts, graphs, inscriptions, placards, and the like, as well as information contained in the soundtrack such as a song, or voices off. While According Gottlieb (2004:86), subtitling is defined as the rendering of the verbal message in filmic media in a different language, in the shape of one or more lines of written text, which are presented on the screen in synch with the original verbal message. Subtitling differs from other types of translation because it involves formal (quantitative) and textual (qualitative) constraints. The formal constraints are the space factors (a maximum of 2 lines and 35 characters) and the time factor, while textual constraints are those imposed on the subtitles by the visual context of the film (Gottlieb 1992)

### **3. Subtitling Strategies**

The subtitler who translates the subtitles must listen carefully to what the speaker is saying in the movie. In addition, subtitler must pay attention comprehensively to every word they choose to translate the language because it dramatically affects the subtitle. People will get a misunderstanding if the subtitler leaves the main message. To avoid this misunderstanding, the subtitle maker must know the translation strategy well.

According to Gottlieb (1992) in his journal entitled *subtitling-a new university discipline*, there are ten subtitling strategies for movie subtitles as follows:

- a) Expansion is used when the original text requires explanation because some of the cultural nuances of the original language cannot be translated into the target language (Gotlieb 1992, p.42). Therefore, expansion falls into expanded expression and adequate rendering of culture-specific references since there were cultural gap, a smaller sequence of linguistic units was expanded to a larger sequence to be fully understandable to a foreigner (Gotlieb 1992, p.45).

Example:

***SL: You can either do nothing, or you can do something.***

***TL: Jika kau melihat ada yang salah dengan dunia, pilihanmu adalah diam atau bertindak?***

An example of expansion strategy (Kusumawardani & Haryanti, 2018, p.6).

Subtitle above uses expansion strategy. The source of text “***you can either do nothing, or you can do something***” is translated into target language “*jika kau melihat ada yang salah dengan dunia, pilihanmu adalah diam atau bertindak.*” The additional information explanation “*jika kau melihat ada yang salah dengan dunia*” is to illustrate what is going on in their world. In addition, it is constituted the expanded expression with the adequate rendering of culture-specific references since the presentation of the subtitles is still adequate temporally and spatially in one frame, although it contains a smaller sequence of the linguistic unit that was expanded to a larger sequence.

b) Paraphrasing is used in cases where the phrase from the original cannot be translated in the same syntactical way in the target language (Gotlieb 1992, p.42). The use of this strategy is usually used because the grammar structure of the two languages is different. It indicated the altered expression and adequate rendering of non-verbal language-specific phenomena. (Gotlieb 1992, p.45).

Example:

*SL: For what you did on the beach.*

*TL: Sudah membantu kami di pantai tadi.*

An example of paraphrasing strategy (Kusumawardani & Haryanti, 2018, p.5).

Based on the subtitling above, the source language “*for what you did on the beach*” translating into the target language becomes “*sudah membantu kami di pantai tadi*”. This line includes a paraphrasing strategy because the source of the language is not translated literally into Indonesian as the target language. If it is translated literally the target language should be “*untuk apa yang kau lakukan di pantai tadi*”. In addition, this translation consists of the altered expression and adequate rendering of non-verbal language-specific phenomena since the presentation of the subtitles is still adequate temporally and spatially in one frame, when translators tried to express the meaning of speech using different words to achieve greater clarity.

c) Transfer is a strategy of translating the source text completely and accurately (Gotlieb 1992, p.42). Technically, the transfer translation strategy will convey full expression. It is intended to provide adequate rendering and creation of a neutral discourse. (Gotlieb 1992, p.45). In the transfer strategy, the translator performs the translation in the most understandable and natural way.

Example:

*SL: This beautiful place.*

*TL: Tempat yang indah ini.*

An example of transfer strategy (Kusumawardani & Haryanti, 2018, p.4).

The language source above uses a transfer strategy. The sentence from the source language, “**this beautiful place**” if translated literally into the Indonesian language, will have the meaning of “*tempat yang indah ini*”. There are no additions or deletions in the target language. It is intended to provide adequate rendering and creation of a neutral discourse since the subtitles' presentation is still adequate temporally and spatially in one frame when the transfer strategy conveys the full expression.

d) Imitation is a strategy used to translate the names of people and places (Gottlieb 1992, p.42). The imitation translation strategy aims to preserve the original text in a precise and precise manner as if no translation had ever been done. Technically, the characters of this

translation use identical expressions, equivalent rendering of proper nouns, and international greetings (Gottlieb 1992, p.45).

Example:

*SL: Welcome to **Jolly Old London!***

*TL: Selamat datang di Jolly Old London!*

An example of imitation strategy (Kusumawardani & Haryanti, 2018, p.7).

This line is using imitation strategy since **Jolly Old London** is the name of city in London. Therefore, the translator rewriting again **Jolly Old London** into target language like the original. Technically, this translation uses an equivalent rendering of proper nouns since **Jolly Old London** is a city name that includes a proper noun.

- d) Transcription is a strategy used to translate other languages that are not common, usually found in third or non-senses languages (Gottlieb 1992, p.42). Thus, the character of this translation is an anomalous expression, an adequate translation (non-standard speech) (Gottlieb 1992, p.45).

Example:

*SL: **Yeah, Si.***

*TL: Yah, terima kasih.*



An example of transcription strategy (Kusumawardani & Haryanti, 2018, p.7).

From the subtitles above, there is the source language “**Yeah, Si**” which is translated into the target language as “**Yah, terimakasih**.” The word “**Si**” is adopted from the source language which comes from Italian which means “*terimakasih*”. Thus, the subtitle above uses a transcription strategy. Technically, it used adequate translation (non-standard speech) since since the presentation of the subtitles is still adequate temporally and spatially in one frame, when non-standard speech is applied.

- e) Dislocation is a translation strategy that is used for adopting special effect , that was usually found in cartoon song, such as silly song. This strategy aims to prioritize translation effects over text and content (Gottlieb 1992, p.42).

Example:

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

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

An example of dislocation strategy (Aveline, 2015, p.10).

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

- g) Condensation is the shortening of the text from the source language to the target language to a minimum (Gottlieb 1992, p.42). Technically, this translation strategy condensed expressions and short translations of normal speech (Gottlieb 1992, p.47).

Example:

*SL: I'm talking to him. There's no way*

*TL: Aku tidak mungkin bicara padanya.*

An example of condensation strategy (Aveline, 2015, p.30).

The subtitles above is using condensation strategy because not all the words completely translated into the target language. The word "*I'm talking to him. There's no way*" ideally translated into sentences "*aku tidak mungkin bicara padanya. Tidak ada jalan*", but in this line the word "*there is no way*" is does not translated. Therefore, this translation strategy includes abbreviated expressions and short translations of normal speech.

- h) Decimation is an extreme form of condensation where it is possible for reasons of discourse speed, even when potentially important elements are committed (Gottlieb 1992, p.42). Thus, it constituted the abridged

expression and the reduced content of fast speech. However, decimation differs from 'deletion' or 'condensation' because decimation just focuses on both semantic and stylistic content, while the same condition did not occur in the case of 'condensation' or 'deletion' (Gottlieb 1992, p.47).

Example:

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

*TL: Maksud anda Jack?*

An example of decimation strategy (Aveline, 2015, p.31).

The phrase ***“You’re not, by any chance, referring to Jack, are you?”*** was translated *“Maksud anda Jack?”* It was not translated word-to-word because it was represented by “are you?” which in target language could be translated *“maksud anda?”*. Thus, it constituted the abridged expression and the reduced content of fast speech

- i) Deletion is strategy that refers to the total removal of a portion of the text that is not needed to handle non-verbal content, repetition, filler words and tag questions (Gottlieb 1992, p.42). Therefore, this character of this translation is expression omitted, no verbal content (fast speech of less importance) (Gottlieb 1992, p.42).

Example:

*SL: My father gave it to me*

*TL: Ayahku memberikannya.*

An example of deletion strategy (Kusumawardani & Haryanti, 2018, p.9).

The subtitle above is using deletion strategy. The word “**to me**” is deleted because it is no matter not to translate into target language, whether or not the sentence means the same. Thus, this translation expression is omitted, no verbal content (fast speech of less importance).

- j) Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost. (Gottlieb 1992, p.42). Therefore, the translator is allowed not to translate the word. Technically, it is used in different cases of expression or content untranslatable elements (Gottlieb 1992, p.46).

Example:

*Dialogue: Beyotch!*

*Subtitle: - (No Translation)*

An example of resignation strategy (Aveline, 2015, p.32).

The translator use resignation strategy since there is no solution in translating the meaning of source text the word “*Beyotch!*” is a random expression for which there is no translation solution in the source language. So the translator can not translate the word.

#### **4. Official Subtitle**

Official Subtitles are subtitles that have been translated by professional translators. Official subtitles must comply with the norms governing professional subtitles and generally show greater accuracy in providing idiolectal features, character identity, and intertextual references (Bruti S, 2015, p.13).

#### **5. Indonesian Timed Text Style Guide From Netflix: Subtitling Standard by Netflix**

Netflix is a digital media streaming service provider, headquartered in Los Gatos, California. which was founded in 2008 by Reed Hasting and Marc Randolph in Scotts Valley, California. The company's main business is a subscription streaming service that offers movies and television programs, including some programs created by Netflix itself. This website provides a large selection of original and legal films that viewers can watch when they have subscribed. On the website [partnerhelp.netflixstudios.com](https://partnerhelp.netflixstudios.com) was indexed by Google in April 2022 said that Netflix has its own standards regarding subtitle guidelines that they use, especially for Indonesian Language Content.

According to the Netflix, Inc. (2022), there are 20 subtitle standard guideline in Indonesian timed text style these are abbreviations, acronyms, character limitation, character names, continuity, documentary/unscripted, dual speaker, font information, on-screen text, foreign dialogue, italics, line treatment, quotes, reading speed,

repetition, song, titles, special instruction, and Subtitle for Deaf and Hard of Hearing (SDH) guidelines. The explanation of each subtitling standard is as follows;

### **1. Abbreviation**

Netflix, inch (2022) recommends against using an abbreviation in the following words

- a) dgn -> dengan (with)
- b) dsb -> dan sebagainya (et cetera)
- c) dst -> dan seterusnya (and so forth)
- d) mrk -> mereka (they)
- e) sbg -> sebagai (as)
- f) spt -> seperti (like)
- g) thd -> terhadap (toward)
- h) tsb -> tersebut (aforementioned)
- i) ttg -> tentang (about)
- j) ultah -> ulang tahun (birthday)

### **2. Acronym**

According to Netflix, Inc. (2022), acronym in the subtitle must be written without periods between the letters, *e.g.*, BBC, CIA, USA, UK

### **3. Character Limitation**

According to Netflix, Inc. (2022), each line of subtitles should allow a maximum of 42 characters. This is to accommodate

a satisfactory portion of spoken text (translation) and minimize the need for the original text's reduction and omission.

Example:



Figure 1 : A screenshot of the Red Notice Movie of characters limitation

*SL: The scans show it  
sitting there plain as day.*

*TL: Hasil pindai menunjukkannya dengan jelas.*

The subtitle line above consists of 36 characters which means that the subtitle above does not violate the guidelines for a maximum character of 42 characters.

#### **4. Character names**

- 1) Netflix violated to translate the proper name (e.g. Peter, Suzanne) unless Netflix provides an approved translation.
- 2) Netflix violated to translate nickname if the nick name has no a specific meaning
- 3) Netflix recommends transliterating any unusual or unknown letters/characters that appear in names or proper nouns when working from the Roman alphabet to Indonesian if that could

cause confusion or be difficult to understand or pronounce. Netflix recommends transliterating any unusual or unfamiliar letters/characters that appear in names or nouns when working from the Roman alphabet to Indonesian if doing so could cause confusion or be difficult to understand or pronounce. In the other hand, also note that the diacritics must be kept in proper nouns and names. For example: If the Icelandic name Þór appears, please transliterate as Thór (following relevant KNP and guidance about handling character names). If a German street name such as Torstraße appears in the source, please transliterate as Torstrasse (following relevant KNP and guidance about handling character names)

## **5. Continuity**

Continuity discusses continuity between subtitle lines which is not possible if placed in one subtitle line. Netflix, Inc. (2022) stated the standard guidelines for continuity is as follows;

- 1) Sub-authors prohibited from using a single intelligent character (U+2026) instead of three consecutive dots/dots when including ellipses in subtitles
- 2) Ellipses or hyphens are prohibited when a sentence is separated between two successive subtitles.
- 3) Use ellipses to indicate a pause (2 seconds or more) or if the dialogue is interrupted. If a pause contains 2 seconds or more



and the sentence continues in the next subtitle, then using an ellipsis at the start of the second subtitle is prohibited.

Example:

Subtitle 1



Line Duration: 0:10:24.58 - 0:10:26.12

*Aku tahu, kau ini...*

Figure 2 : An example of continuity (Red Notice subtitle line 91)

Subtitle 2



Line Duration: 0:10:26.20 - 0:10:27.83

*Pria botak lamban yang mengejarku*

Figure 3 : An example of continuity (Red Notice subtitle line 92)

- 4) Netflix recommends using ellipsis without spaces at the start of a subtitle to indicate that the subtitle starts in the middle of a sentence.

Example:



Figure 4 : An example of continuity (Red Notice subtitle line 5)

Line Duration 0:00:57.91 - 0:00:59.91

*... keduanya bunuh diri*

## 6. Documentary/Unscripted

- 1) For the speaker's title, Netflix, Inc. (2022) suggested only translating the title. Do not include the speaker's name, company name, or character name, as these are redundant.
- 2) A speaker's title only translates at once the first time the speaker appears.
- 3) When ongoing dialogue is interrupted by a speaker's title, use an ellipsis at the end of the sentence in the subtitle that precedes it and no ellipsis at the beginning of the sentence in the subtitle that follows it.
- 4) Dialogue in TV/movie clips may only be subtitled if there is a connection to the plot and the rights have been granted.

- 5) If a news ticker/banner scene from the archive is shown, this scene does not need subtitles unless it's plot related.
- 6) Avoid checking back and forth between italicized and non-italicized subtitles when the speaker is on and when the speaker is off the screen. If the speaker is on camera for at least part of the scene, don't tilt it. Leave italics for the off-screen narrator.

## 7. Dual Speakers

- 1) Use a hyphen followed by a space to indicate two speakers in one subtitle with a maximum of 1 character per line.

Example:



Figure 5 : An example of continuity (Red Notice subtitle line 176)

Line Duration 0:00:57.91 - 0:00:59.91

- *Terimakasih*

- *Sama – sama*

- 2) Each line of subtitles with two speakers must contain the sentence and may not be carried over to the previous or next subtitle. Keeping sentences shorter and timing correct helps accommodate this.

## 8. Font Information

The font style used by Netflix is Arial as a placeholder with a generic Sans Serif proportional. The font size is relative to the video resolution and the ability to fit 42 characters across the screen, and the font color is white.

## **9. On-Screen Text**

- 1) On-screen text is allowed for forced narrative titles if the text related to the plot. When there is overlapping text and dialogue on the screen, the message most relevant to the plot takes precedence. Avoid truncating or reducing the reading speed excessively to include dialogue and on-screen text.
- 2) The duration of the FN subtitles should be as close as possible to the duration of the text that appears on the screen, except in cases where reading speed and the surrounding dialogue takes precedence.
- 3) Excessive forced narration (e.g. identical to on-screen text or included in dialogue) should be removed.
- 4) Forced narration for onscreen captions must be in ALL CAPITALS, except for long sections of subtitles (e.g. prologue or epilogue), which must use sentence case to improve readability.
- 5) Never mix forced narration with dialogue in the same subtitle.
- 6) If possible, sub-writers are advised not to interrupt dialogue with forced narration.

- 7) When forced narration interrupts dialogue, use an ellipsis at the end of the sentence in the subtitle that precedes it and at the beginning of the sentence in the subtitle that follows it.

## **10. Foreign Dialogue**

If a film/movie has foreign dialogue, then it can be written as follows;

- 1) Foreign dialogue is only translated if the viewer is meant to understand it, and such foreign dialogue is subtitled in the original version.
- 2) When using unfamiliar words, always verify spelling, accent, and punctuation, if applicable.
- 3) Foreign words should be italicized unless they are already part of ordinary usage (for example, in English, the following words do not need to be italicized again: bon *appétit*, *rendezvous*, *doppelgänger*, *zeitgeist*, *persona non grata*) and unless the words are personal names (for example, company names)

## **11. Italics**

- a. Netflix suggests italicizing the following
  - Album, book, film and program titles (use quotes for song titles)
  - Foreign words (unless they are part of regular usage)
  - Dialogue that is heard through electronic media, such as a phone, television, or computer

- Only use italics when the speaker is not in the scene(s), not merely off screen or off camera
  - Song lyrics (if rights have been granted)
  - Voice-overs
  - Poetry
- b. Do not use italics to show emphasis on certain words

## **12. Line Treatment**

- a. Two line maximum in one subtitle.
- b. Text should usually be kept to one line, unless it exceeds the character limitation.
- c. A bottom-heavy pyramid shape is preferred for subtitles when multiple line-break options present themselves, but a word or two on the top line is strictly avoided.

## **13. Dates and Decade**

- a. Dates ought to continuously be composed within the arrange in which they are said (i.e. as per the audio) but omitting words just like "the" and "of", i.e. 6th March or March 6th, not the 6th of March.
- b. Decades ought to be composed utilizing numerals within the taking after format: nineteen fifties ought to be 1950s, fifties ought to be '50s.
- c. Centuries ought to be composed within the taking after arrange: "twentieth century" ought to be 20th century.

- d. Sub-Authors precluded to utilize '50s, '70s etc. for ages: i.e. incline toward "I am in my fifties" vs. "I am in my '50s" or "I am in my 50s"

#### **14. Quotes**

- a. Use quotation marks at the beginning and after the last line of the quote, mark the start and end of the quote (not the start and end of each subtitle in the quote).

For example;

Subtitle 1: “Is this a dagger I see before me?

Subtitle 2: The handle towards my hand.

Subtitle 3: Come, let me clutch thee.”

- b. Use double straight quotation marks (" ") without spaces for regular quotations.
- c. Use single straight quotation marks ( ' ') for quotation marks inside quotation marks.
- d. Punctuation must be put inside the quotation marks if the quote is an independent clause and outside if it is not.
- e. Use quotation marks when the character is seen reading aloud.
- f. If the character on the screen does "air quote" while speaking, please put quotation marks on the equivalent word in the target language in order to maintain some creative intent which is useful to ensure clarity about the word being air quoted.

#### **15. Reading Speed**

There are two rules in the reading speed subtitle Indonesian Timed Text Style Guide in Netflix. For Adult program the maximum reading speed is 17 characters per second. Then, for children's programs, 17 characters per second is the ideal reading speed used in a film

## **16. Repetition**

- a. Do not translate words or phrases that are repeated more than once by the same speaker.
- b. If the repeated word or phrase is spoken twice in a row, it syncs the timing of the subtitles to the audio, but translates only once.

## **17. Song**

Netflix has its own standard guide line for each song that appears in a film/movie as follows;

- a. Only translate songs related to subtitled plots if rights have been granted.
- b. Songs with opening and ending themes may only be subtitled if appropriate for the plot (eg for children's content when subtitled when the lyrics tell a story) or if instructed to do so by Netflix. Generally, adult programs may not have subtitles for the opening theme, except for SDH.
- c. Subtitles on the lyrics of the song must be italicized.
- d. Always use capital letters at the beginning of each line.



- e. Always use ellipsis when the song continues in the background but don't subtitle it anymore to emphasize dialogue.
- f. Regarding punctuation, only question and exclamation marks may be used at the end of a line – no commas or periods. Commas can be used in lyrical lines, if necessary.

## **18. Titles**

- a. Main titles: Subtitle the on-screen main title for branded content when the approved title for Indonesian is available in KNP/Terminology and it does not match the title which appears in the card. Do not translate the main title from scratch: always use the approved title provided.
- b. Do not subtitle when the on-screen main title and the approved title for Indonesian are identical and fully match. (e.g. the on-screen title is already in Indonesian, both read with the exact same words and spellings, etc.)
- c. Subtitle when the approved title for Indonesian contains a part that is transliterated/translated/transcreated/edited and does not fully match the on-screen main title.
- d. When the provided translation of the main title does not work with a line break in a way that fits within the limit, the maximum number of characters per line or the maximum line limit may be exceeded. Do not split the provided translation into multiple subtitle events.

- e. Do not italicize the main title event.
- f. Episode titles: do not subtitle episode titles if they do not appear on screen/are not voiced-over. If on-screen (either as part of the principal photography or burned into video) or voiced-over, please reference the KNP tool for approved translations.
- g. Titles of published works, existing movies and TV shows: use official or well-known translations. If none are available, leave titles in the original language.

#### **19. Special Instruction**

- a. All plot-pertinent dialogue should be subtitled, and takes precedence over background dialogue.
- b. Dialogue must never be censored. Expletives should be rendered as faithfully as possible.
- c. Always match the tone of the original content, while remaining relevant to the target audience (e.g. replicate tone, register, class, formality, etc. in the target language in an equivalent way).
- d. Use of slang and regional dialect should be avoided.
- e. Deliberate misspellings and mispronunciations should not be reproduced in the translation unless plot-pertinent.
- f. When brand names or trademarks appear, you may either; use the same name if it is known in the territory you are translating for; adapt to the name that the brand or product is

known by that the territory you are translating for; or use a generic name for that product or item. Avoid swapping out names of brands, companies or famous people for other names.

## **20. Subtitle for the Deaf and Heard of Hearing (SDH) Guidelines**

- a. Include as much of the original content as possible.
- b. Do not simplify or water down the original dialogue.
- c. Where content has been dubbed into Indonesian, please refer to the dubbing script or dubbed audio as the basis for the SDH file and ensure that the two match as much as reading speed and timings allow.
- d. Reading speed can be increased to 20 cps for adult program and 17 cps for children program
- e. Truncating the original dialogue should be limited to instances where reading speed and synchronicity to the audio are an issue.
- f. For TV/movie clips, all audible lines should be transcribed, if possible. If the audio interferes with dialogue, please give precedence to most plot-pertinent content.
- g. All same-language audible songs that do not interfere with dialogue should be titled, if the rights have been granted.
- h. Use song title identifiers when applicable - song titles should be in quotes: ["Forever Your Girl" mengalun] for

background music, ["Forever Your Girl" diputar] for music playing within the action of the content.

- i. Song lyrics should be enclosed with a music note (♪) at the beginning and the end of each subtitle.
- j. Add a space between the music note and the preceding or subsequent text.
- k. When a dual speaker subtitle appears in a song, e.g. when there is a duet, each line of sung text should have a music note at the beginning and end to clearly indicate that both characters are singing.
- l. Use brackets [ ] to enclose speaker IDs or sound effects.
- m. Identifiers/sound effects should be all lowercase, except for proper nouns.
- n. Only use speaker IDs or sound effects when they cannot be visually identified.
- o. When characters are not yet identified, use [pria], [wanita] or [suara pria], [suara wanita] so as not to provide information that is not yet present in the narrative.
- p. Gender-neutral identifiers like [pembawa berita], [dokter] or [pramuniaga] can be used where appropriate.
- q. Use a generic ID to indicate and describe ambient music, e.g. [musik rock diputar] or [musik jazz lembut diputar di radio]

- r. Plot-pertinent sound effects should always be included unless inferred by the visuals.
- s. Subtitle silence if plot-pertinent. For example, when plot-pertinent music ends abruptly.
- t. Be detailed and descriptive, use adverbs where appropriate when describing sounds and music, describe voices, speed of speech, volume of sounds.
- u. Describe the sounds and audio as opposed to visual elements or actions.
- v. Sound effects that interrupt dialogue should be treated as follows:

Subtitle 1: Namun, akhir-akhir ini, aku telah...

[batuk, mendengus]

Subtitle 2: ...melihat lebih banyak tentang hal ini.

- w. Speaker IDs and the corresponding dialogue should ideally be on the same line.
- x. Never italicize speaker IDs or sound effects, even when the spoken information is italicized, such as in a voice-over.  
[narrator] *Pada suatu ketika, ada...*
- y. In instances of foreign dialogue being spoken
  - If foreign dialogue is translated, use [in language], for example [dalam bahasa Spanyol]
  - If foreign dialogue is not meant to be understood, use [speaking language], for example [berbahasa Spanyol]

- Always research the language being spoken – [berbicara bahasa asing] should never be used

## **6. Subtitling Quality Assessment: FAR Model**

Subtitling must be in accordance with the culture of the target language and the target audience. Good subtitles will bring viewers to a good understanding, so the message of the subtitles will be conveyed well. According to Pedersen (2017), the assessment of subtitle quality is focused on three main things, namely functional equivalence, acceptability, and readability.

### **a) Functional Equivalence**

Functional Equivalence is the correlation between what is said and what is meant whether the subtitle can convey the speaker's meaning or not. Basically, functional equivalence is almost similar to accuracy because accuracy attempts at equivalence between two different languages and functional equivalence has a role to play in that. However, errors related to functional equivalents are categorized into two parts, namely semantic errors and stylistic errors.

#### **1) Semantic error.**

Penalty points for semantic errors are minor with 0.5 points, standard with 1 point and serious with 2 points. Minor errors are found if there is a lexical error in terminology or in

terms of providing a definition of something but does not affect the plot of the movie. In addition, standard errors are found when the subtitles contain errors but still have meaning and do not confuse the audience, while serious errors are found when there is a misunderstanding of the subtitles which makes the audience out of the plot.

Here, the researcher provides an example to better understand the different judgments in semantic errors taken from the corpus of Swedish fans of English sub-movies (Cf. Pedersen: In preparation):

Examples for minor semantic errors

ST: Novel Obsession BY Topsy Kretss

TT: En novel av bestatthet av Topsy Kretts

BT: A short story about obsession by Topsy Kretts

In this case, the word novel is wrong because the meaning is supposed to be “short story” in Swedish, so translating the novel as “novel” is a mistake, but it is just a mirror error with a score of 0.5 because it does not affect the plot of the movie and the meaning is still understood.

Examples of standard semantic errors;

*ST: Time is just a counting system; numbers with accompanying meanings.*

*TT: Tiden ar bara ett raknande system, number med betydelse som slar ihop dem.*

*ST: Time is just a system that counts, numbers with meanings that unite them.*

The Swedish translation is almost similar to the original pronunciation, but the meaning is almost lost even though the words are translated but still not too confusing for the viewer.

Examples of serious semantic errors

ST: I am the roof of astrological fallacies

BT: Jag lever standigt av en orimligt hog av "lustinger."

ST: I constantly live off a pile of senseless "lust"

Here the score for serious error is 2 because the subtitles are impossible to understand and will probably cause more frustration than the subtitles. However, the subtitles above take the audience out of the plot and build a new meaning.

## **2) Stylistic Error**

Stylistic errors are not as serious as semantic errors because they do not lead the viewer to misunderstand or drift



off the plot. This implies that stylistic errors only cause annoyance, not build new messages as in semantic errors. In certain movie such as historical movie, the words chosen need to use classical language instead of modern language because it doesn't make sense and the feelings the audience gets will disturb the audience themselves and don't sound natural.

## **b) Acceptability**

Acceptability assesses how well the target text conforms to the norms of the target language because acceptability focuses on the target language's acceptance. Therefore, subtitles must adapt to the target audience's habits and culture. The error appears when the subtitles sound unnatural. There are three types of acceptability errors, namely grammatical errors, spelling errors, and idiomatic errors.

### **1) Grammar Error**

Grammatical errors can be classified as serious if the subtitles are difficult to read and understand, while minor errors can occur due to interference and inconvenience in understanding the subtitles, and standard errors lie between the two.

## 2) Spelling Error

Subtitles that have good spelling will convey a good message to viewers too. There are three indicators of spelling errors, namely minor error that is including any spelling errors (like the one in example (1)), standard errors occur when there is a change in the meaning of a word, and serious errors make the word unreadable.

## 3) Idiomaticity Error

Idiomaticity errors are not the same as grammatical errors, they are language irregularities in the target language. Idiomaticity errors can damage the original meaning of the source language, which is a serious error. Idiomatic errors can also cause regression (rereading) which will affect reading speed because it causes regression (rereading), almost understanding and thus affects reading speed.

## c) **Readability**

Readability measures the ease and difficulty of subtitles being processed by the viewer's eye. The focus of the quality assessment in this research is readability since this research only focuses on the technical aspect regarding the level of ease or difficulty of subtitles being processed by the target reader in the viewer's eyes.

### 1) Segmentation and Spotting Error

Segmentation violation is when the semantic or syntactic structure of the message is not considered (Karamitroglou 1998). For example, the following two sentences.

"The destruction of the city was inevitable."	"The destruction of the city was inevitable."
--	--

Figure 6 : An example of segmentation (Karamitroglou, F. (1998)

The second segmentation on the right is the more readable of the two segments. It is supported by Gottlieb (2012: 41) in macro and micro segmentation which reveals errors between subtitles including standard errors and errors between subtitle lines including minor errors. Spotting errors are caused by bad synchronization with speech, (subtitles appear too soon or disappear later than the permitted lag on out-times) or image (subtitles do not respect hard cuts).

Spotting errors of less than one second are minor errors. Regarding the spotting error, it is a serious error when the subtitles are out of sync with more than one utterance. The standard error is between these two extremes.

Example:

*Segmentation and spotting in the subtitle line*



Figure 7 : An example of segmentation  
("Insidious: Chapter II" 2013) (Khasanah (2019)

2) Segmentation and spotting in the subtitle



Figure 8 : An example of segmentation and spotting  
("Insidious: Chapter II" 2013) (Khasanah (2019)

3) Punctuation and Graphics Error

Truss (2003) in Pedersen (2017), stated that it would be difficult to identify a separate subcategory for punctuation. However, punctuation has a very important role in subtitles. To determine the severity of this error depends on which guidelines are used to feed the model where some allow variation and consistency

of use. The following are some of the punctuation and graphics that researchers use as subtitling standards parameters.

a) Italics

Italics text is used in many countries as a sign of a sound that is not being displayed on the screen such as the sound of a telephone, TV, in a PA system, in dreams, in people's heads, in flashbacks, in hallucinations etc. The use of italics is used as standard usage in many countries thus it is part of an illusion contract, and a violation of it should be considered a standard error (Pedersen 2017).

Example:



Figure 9: An example of italics (“Insidious: Chapter II” 2013) (Khasanah (2019)

b) Dashed

The use of dashes is used as standard usage in many countries, thus it is part of an illusion contract, and a violation of it should be considered a standard error. Dashed has very varied uses such as for speaker indication, for continuation of speech between subtitles

and to indicate the speaker is talking to a different person (Pedersen 2017).

Example:



Figure 10 : . An example of dashed (“Insidious: Chapter II” 2013) (Khasanah (2019)

### c) **Reading Speed and Line Length**

Reading speed in subtitles varies. The unit for measuring reading speed is called the character per second (cps). Pedersen (2017) recommended penalizing anything higher than 15 cps to 20 cps, which is a level at which most people will probably do nothing but read subtitles. Thus, 20 cps can be considered a standard error, 15 to 20 as a minor error, and above 20 is a serious error (Pedersen 2017). Subtitle line length also varies between media and systems. Guidelines are usually contained in characters, which will make it easy to measure. The reason not to have lines that are too long is because it could be that the get slashed subtitles can be cut off which will make the edges not show, the get halved subtitles which will

make the subtitles more than two lines or are represented in a smaller font which can reduce legibility.

Example:

### 1. Reading Speed



#	Start	End	CPS	Style	Text
38	0:04:19.12	0:04:21.50	17	Default	Kau paham maksudku. Lencanamu tak berlaku di sini.

Figure 11 : An example of Reading speed and Line length error (“Red Notice”2021)

The subtitles above are included in the violation of reading speed and line length errors because they have a reading speed of 15CPS.

According to Pedersen (2017), this includes minor errors.

## B. Previous Study

Some previous researchers have studied Interlingual translation and subtitles in movies. There are five previous studies that represent the studies discussing Interlingual subtitles.

The first research was conducted by Muhammad Kharisma Akbar from University of Muhammadiyah Surakarta entitled “*An Analysis of subtitling Quality in The Revenant Movie (2015)*”.

In this research he discusses about the single sentence strategy translation analysis in movie of *The Revenant (2019)*. The subtitle is taken from the Fan subtitle of Dikancut. The similarity between this research and the previous study by Muhammad Kharisma is both of them are talking about subtitling strategy and quality, and the theory used is also the same as Gotlieb (1992). However, the subtitling quality assessment theory is used differently. He used Nababan as (2012) as the theory and this research uses Pedersen (2017), which will make a difference with previous studies.

The second research is conducted by Aisyatun Hasanah from University of Sumatra Utara entitled “*Translation Quality Assessment of Barry M’s Product Description on Sociolla*”. The similarity of this research with the previous study is the research topic since both of this research discuss the translation quality assessment. However, the theories that are used are different. The theory that the Aisyatun Hasanah used for this research is the Translation Quality Assessment model by Sofyan and Tarigan (2019) which focused on five aspects that are accuracy, meaning equivalence, translation skill, text function, and grammar and style, while this research translation quality theory that is used in this research is the theory from Pedersen (2017) with the focus on the readability aspect. On the other hand, object research is also different. In Hasanah research, she



discusses the translation quality of a cosmetic brand called "Barry M " on the beauty e-commerce website called "Sociolla", while this research discuss about interlingual translation quality of violation that occurs in the subtitle in the movie called *Red Notice*.

The third research was conducted by Dwi Kusumawardani entitled "*An Analysis of subtitling strategies used in Wonder Woman Movies*". The similarity with previous research is that both of them discuss subtitling strategies and subtitling qualities. Both also use the theory of Gotlieb (1992) for their subtitling strategy. The difference lies in the object of research and the theory to assess the quality of the subtitles. Previous research used the theory of Nababan (2012) to assess the quality of translation and focused on *accuracy, acceptability, and readability*. This study uses the theory from Pedersen (2017) which focus on Functional Equivalence, Acceptability and Readability.

The fourth research was conducted by Rr. Gustin Zora Aveline, entitled "*Subtitling Strategies and Translation Readability of The Indonesia Subtitle of Maleficent Movie*". The similarity with previous research is that both of them discuss subtitling strategies and subtitling qualities on the readability aspect. The similarity with previous research is that both of them discuss subtitling strategies and subtitling qualities. Both of them also use the theory of Gotlieb (1992) for their subtitling strategy. However, the translation quality and the readability aspect theory are different. The

previous research is using Nababan (1999) theory and this research using Pedersen (2017) theory.

The fifth research was conducted by Octovius Bin Rojak from Sanata Dharma University entitled “*An Analysis on Translation Techniques and Translation Quality of Illocutionary Acts Subtitles by The Joker In The Dark Knight*”. The similarity of this research and the previous study by Octovius Bin Rojak is that both of them are discussing translation quality. However, the research of Octavious Bin Rojak doesn't discuss translation strategy, not discussing strategy translation, but discussing translation technique. The object that Octavous bin Rojak used is the illocutionary act's subtitle on the movie, while this research object is the subtitling standard violation that occurs in the subtitle of the movie *Red Notice*. For assessing the translation quality, Octavious bin Rojak is using the theory from Brunette (2000: 173), while for assessing the translation quality, this research is using the theory from Pedersen (2017).

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **A. Research Design**

The type of research method used by the researcher is a qualitative method. O'Leary (in Saldanha and O'Brien, 2014:22) explains that qualitative research uses inductive or deductive logic that upholds the aspect of subjectivity so as to allow multiple perspectives and appreciate facts, acknowledge the results of research, and may involve a political agenda. Saldanha and O'Brien (2014:23) argue that qualitative research contains critical discourse analysis, interviews, focus groups, and questionnaires. Discourse analysis concerns how texts are used to show certain functions (Saldanha and O'Brien (2014: 54).

Therefore, this research is qualitative research because it includes discourse analysis which focuses on collecting data in text form to show certain functions. Saldana and O'Brian (2014 p.189) argue that qualitative research is generally followed by an inductive approach in which the categories are not predetermined, but are derived from the data.

In order to analyze the object, there are several types of translation research models. According to Saldana and O'Brien (2014, p.50), there are four models of translation research, namely product-based research, process-based research, participant-based research and context-based research.

Product-based research is a research model that analyzes each translation product. Process-based research is a research model that analyzes each translation process. Participant-based research is a research model that involves participants to

make the research successful. Context-based research is a research model that analyzes where the context of translation occurs.

This research is based on Product-based research since it is based on translation products (Spradley, 2014). This research focused on subtitling standard violations in the dialogue of the main character subtitle and the voices off of the narrator.

## **B. Data and Source of The Data**

Data is a very important element in the research. Data is the representation of concepts or other identities in a format suitable for human or automated system communication, interpretation, or processing (Creswell, 2009). In this study, the researcher collected data from the subtitle of the *Red Notice* movie on the Netflix website. The data source of this research are the dialogues of main characters and the voice off of the narrator in the official subtitle text of *Red Notice* movie, but not all the subtitles will be analyzed by the researcher. The researcher only analyzed the subtitles which violate the standard.

## **C. Research Instruments**

Research instrument is a tool the researcher uses to collect data information. Saldanha and O'Brien (2014, p.41) state that the participant is not only those who contribute directly to the research project both as interviewed and answering the question, but the researcher himself can be the main instrument since the researcher is the one who takes responsibility in this research. The researcher also requires other instruments, starting from a laptop, stable internet connection, journal, book,

and articles. However, the laptop is very useful for the researcher because this can support the researcher watching the data to obtain clear information. In addition, stable connection is needed since it helps the researcher stream the movie at the website. Furthermore, journal, articles, and book are fundamental also to support the researcher taking information about the theory.

#### **D. Data Collection Technique**

In this research, researchers use documentation to collect the data of subtitling violation in the movie of *Red Notice*. The data collected by the researchers is taken from the subtitles of the *Red Notice* film on Netflix. In this study, the researchers collected data by watching the movie entitled *Red Notice* several times to understand the whole story. The data collected in this study is divided into several steps, as follows:

1. Watching the movie of *Red Notice* in the Netflix website with subtitles and trying to understand the whole story
2. Pointing any subtitling standard applied in the dialogue of main character and narrator.
3. Identifying subtitles that was included in the standard and those that are not included in the standard.
4. The researcher made a data table for the information obtained from the movie.
5. Summing up the quality of *Red Notice* Movie subtitle.

## E. Data Validation Technique

Data validation is the process of validating and verifying data after taking steps to conduct research. In order to mitigate the researcher's personal bias in this qualitative research, the data's reliability must be a concern. Fusch et al. (2018, p. 19) add that qualitative research does convey the researcher's bias to the reader, and that bias must be minimized to ensure correct research. Therefore, to get the validity and reliability of the research the researcher will use triangulation.. Triangulation works to ensure the reliability and validity of data and results. Denzin (1989) as in Fusch et al., (2018) states there are four types of triangulation which are data triangulation, investigator triangulation, theory triangulation, and data source triangulation with these following explanation;

1. Data triangulation is the process of collecting data by sampling from various phenomena. Denzin (2009) defines data triangulation as the process of correlating human, time, and space. This means that all data gathered is related to time, related archives, and even observation or ongoing interviews and/or interactions.
2. Investigator triangulation is the process of interpreting data by more than one researcher in order to avoid subjectivity in the results. To avoid bias, this step requires a skilled investigator.
3. Theoretical triangulation is the application of multiple theories to a research project in order to make it more understandable and expandable without subjectivity of the terms.

4. Methodologic triangulation refers to the use of multiple methods to analyze the data. It is understandable when qualitative, quantitative, and/or mixed-methods research is used.

In this research the researcher employs investigator triangulation to ensure data validity from multiple perspectives. A validator is used in this study to use investigator triangulation. According to Fusch et al. (*ibid*), the person who becomes the validator should have the best skills related to the research. As a result, the researcher specifies the validator as a lecturer or expert with experience validating movie subtitle data in both Bahasa Indonesia and English. The validator determines whether the acquired data is considered valid or not.

As a result, after collecting data from the movie, the researcher sought out an expert capable of validating the data. The researcher then presented the data to the expert in order to gain data credibility. The researcher asked the help of Mr. Romdhoni Prakoso, M.Pd for the validator and the three expert of rater for assess the data found in this research, those are Mr. Robith Khoiril Uman, S.S., M.Hum., Mrs. Dr. Hj. Lilik Untari, S.Pd., M.Hum., and Mr. Rifqi Hanif Barezzi, S.Hum, MLI., They are all lecturers in English Letter at the State Islamic University of Surakarta. The researchers chose the lecturers because they met the following criteria:

1. The lecture graduated with an English major.
2. The lecturer has experience to check any product of translation.
3. Expert in the field of translation, especially in film subtitles.

## **F. Data Analysis Technique**

The data that has been collected will be analyzed based on the four stages of analysis. According to Spradley (1979), there are four stages of analysis according to Spradley covering domain analysis, taxonomic analysis, component analysis and cultural themes. Based on the analysis stages, the analysis of this research can be explained as follows:

### **1. Domain Analysis**

Before going to the taxonomy, domain analysis is the first step of ethnographic analysis. Domain analysis aims to find the domain of the research. According to Spradley (1979), domain analysis deals with the finding of the cultural knowledge. Besides that, larger categories of the cultural symbols are also considered. Therefore, the domain of this study is the subtitling standard violation in the *Red Notice* movie especially the main character and the narrator.

### **2. Taxonomy Analysis**

Taxonomy analysis is the second step in the Spradley analysis model. Spradley's system of analysis is to describe taxonomic structures or categories or domains and identify contrasting sets. Thus, the researcher sets the domain based on the research question. In this stage, the researcher took the following steps:



**a. Describing the data**

Describe the subtitle strategy used by translators in translating subtitling standard violation in the film *Red Notice*. In this case, the researcher decided to use the subtitling standard parameter by Netflix and the theory of subtitling strategy according to Gottlieb (1994) and Pedersen (2017) and classified the subtitling standard violation to the subtitling quality assessment on the FAR Model aspect.

**b. Data Encoding**

For each data collected, a code will be generated showing the data number, type of subtitling, standard violation, and the translation strategy.

Example:

Code: 001/RS/RL/EX/M.e

001: Date number

RS: Type of subtitle violation

EX: Strategy Subtitling

RL: Quality Analysis

M.e: Translation Quality Assessment

- 1) There are 20 types of subtitling standard parameters based on Netflix Indonesian Timed Text Style Guide as follows:

ABB: Abbreviations

ACR: Acronyms

CL: Character Limitation

CN: Character Names

CT: Continuity

DC: Documentary

DS: Dual Speaker

FI : Font Information

OST: On-Screen Text

FD: Foreign Dialogue

I: Italics

LT: Line Treatment

N : Numbers

Q : Quotes

2) There are ten types of subtitle strategies as follows:

E: Expansion.

PR: Paraphrasing.

TF: Transfers.

I: Imitation.

TR: Transcription.

C: Condensation.

DC: Depletion.

DS: Dislocation.

DL: Deletion

R: Resignation.

There are 8 types of translation quality assessment based on FAR model theory in this study, as follows.

Sm.E: Semantic Error

St.E: Stylistic Error

G.E: Grammar Error

Sp.E: Spelling Error

Id.E: Idiomaticity Error

Sg.E: Segmentation Error

PG.E: Punctuation and Graphic Error

RL: Reading Speed and Line Length

**Table 2. 1 Taxonomy Table**

Data Code	Data	Subtitling Violation	Subtitling Strategy	Subtitling Quality

### 3. Componential Table

The componential table is the third analysis model proposed by Spreadley. The use of the component table serves to see the gaps associated with the domain. The componential table method is the most systematic analysis to find a gap in research. In this study, the researcher will group research data according to the taxonomy of the domain and then list it in a component table that contains all the taxonomies. In addition, researchers also watched the movie *Red Notice* with Indonesian subtitles and then determined the subtitling standard violation and strategies based on the theory used in the study. The researcher collects the components in the componential table to make it easy to see how much subtitling the standard violation category appears in the *Red Notice* movie as follows:



#### 4. Cultural Theme

The last step in analyzing research according to Spradley is cultural theme analysis. In the cultural theme, the relationship between domains will be searched and it will be described how the data can be linked into a single unit. In the theme analysis stage, the researcher analyzes the results of the component analysis. Then the researcher will find the dominant results that have been described in the componential table and the meaning of the results of the research conducted. In this case, the researcher will find the most dominant data from standard violation subtitling and interlingual subtitling strategies found in the movie entitled *Red Notice*. The last step in analyzing research according to Spradley is the analysis of cultural themes. In the cultural theme, the relationship between domains will be searched and it will be explained how these data can be linked into a single unit. In the theme analysis stage, the researcher analyzed the results of the component analysis. Then the researcher will find the dominant results that have been described in the table of components and meanings of the results of the research conducted. In this case, the researcher will find the most dominant data from the subtitling strategy of standard and interlingual violations contained in the *Red Notice* movie which will identify the quality.

## CHAPTER IV

### FINDINGS AND DISCUSSIONS

#### A. Research Finding

This chapter is an important part of the research because it contains research data analysis. This study aims to determine the effect of the translation strategy applied to *Red Notice* movie subtitles on subtitling standard violations and to assess the quality of subtitles in the *Red Notice* movie.

In order to make the analysis easier the analysis, the researcher provides analysis steps, namely: data classification, data description, and data analysis.

Data classification is in accordance with the subtitling standard parameters of the Indonesian Timed Text Style Guide by Netflix (2022), and the researchers only took data that do not follow the subtitling standard parameters. Based on this classification, the researcher found 81 data from 152 total data which included subtitling standard violations. 65 data of which violate standard subtitling rules in reading speed and 16 data of which violate standard subtitling rules in italics.

Data description is to describe the context of the conversation situation. This background knowledge supports the analysis of violations of subtitle standards and their strategies found in the film *Red Notice*. Data analysis is studied through all problem statements.

The first problem formulation is about what is subtitling strategy that is used in the *Red Notice* movie. To answer this problem formulation, the

researcher uses the theory from Gottlieb (1992).

The second problem formulation is what are the subtitling standards are violated in *Red Notice* movie. In order to find subtitling standard violations, researchers used standard subtitling parameters for official subtitles where the *RedNotice* film was watched, namely Indonesian Timed Text Style Guide parameter byNetflix.

The third problem formulation is about the quality of the subtitles in the *RedNotice* movie. In order to analyse the quality of subtitle the researcher uses the FARModel theory by Pedersen (2017).

### **1. Types of Subtitling Strategies found from The Translation of *Red Notice* Movie**

The first problem formulation is about what are subtitling strategies used inthe subtitle of *Red Notice* movie. In this study, the researcher try to analyse all the subtitling strategies in the *Red Notice* movie limited to the dialogue of main characters and the narrator. The following is a detailed table of subtitling strategy found in the translation of the movie entitled *Red Notice*.



**Table 4. 1 Table of Subtitling Strategy**

Number	Categories	Number
1	Expansion	-
2	Paraphrasing	10
3	Transfer	66
4	Imitation	2
5	Transcription	-
6	Dislocation	-
7	Condensation	2
8	Decimation	-
9	Deletion	1
10	Resignation	-
Total		81

The table shows ten strategies of subtitling by Gottlieb, but only five are applied in the standard subtitling violation. There are transfer 67 data, paraphrasing 10 data, Imitation 2 data, condensation 2 data, and deletion 2 data. The type which frequently appears in the movie is transfer. The researcher provided some examples from the data, followed by an explanation of each type. The analysis is presented below;

a) Paraphrasing Strategy

Paraphrasing strategy means modifying the source of language to the target language so the target language would be easier to understand. Here are some examples of paraphrasing strategies:

Example 1: Datum : 070RS/PR



Figure 1 : An example of a paraphrasing strategy

*SL: put your hands behind your back*

*You're under arrest.*

*TL: tangan di belakang. Kau ditangkap*

The context of the dialogue above is when John found Nolan, the suspect who stole Cleopatra's second egg and then John threatens him with a gun. The dialogue in this strategy is adapted to the culture of the target text using paraphrasing strategy. Based on the dictionary sentence "put your hands behind your back" is translated to "*letakkan tangan mudibelakang punggungmu*" but in this line, the sub-author translates to "*tangan di belakang*". Then, based on the dictionary the phrase "You are under arrest" should

have been translated as " *Anda ditahan* " but in thisline, sub-author translates to "*kau ditangkap*" and it sounds nicer and better than the original meaning. This strategy is implemented based onthe consideration that the audience can catch the meaning of subtitles better and more firmly. For more complete data can be seen in the appendices.

Example 2: Datum : 076/RS/PR



Figure 2 : An example of a paraphrasing strategy

*SL: Your last brilliant plan had some kinks in it.*

*TL: Rencana brilian terakhirmu tak mulus.*

The context of the dialogue above is when John and Nolan have managed to get out of prison and are traveling to Rome to find the second Cleopatra's egg. Based on the dictionary the sentence " Your lastbrilliant plan had some kinks in it. " is translated to "*Rencana brilian terakhirmu memiliki beberapa kekusutan di dalamnya*" but in this line,the sub-author translates to "*rencana brilian terakhirmu tak mulus*". The results of the translation using

the paraphrase strategy appear to be shorter and to the point than translated literally. This strategy is implemented based on the consideration that the audience can catch the meaning of subtitles better and more firmly. For more complete data explanation can be seen in the Appendices.

Example 3: Datum 074/RS/PR



Figure 3: An example of paraphrasing strategy

*SL: You know what happens*

*when you mix soap, which is pure glycerin.*

*TL: Tahu yang terjadi*

*jika mencampur sabun gliserin murni.*

The context of the dialogue above is when John meets Nolan at the prison and then has a small talk. Nolan went to prison because he was found to have faked Cleopatra's egg and John went to jail because he was accused of hiding the second Cleopatra's egg. Based on the dictionary "You know what happens when you mix soap, which is pure glycerin." is translated to "Kau tau apa yang terjadi saat kau mencampur sabun

*gliserin murni*” but the sub-authors paraphrase this line become “*Tahu yang terjadi jika mencampur sabun gliserin murni*”. The results of the translation using the paraphrase strategy appear to be shorter and to the point than translated literally using a dictionary. This strategy is implemented based on the consideration that the audience can catch the meaning of subtitles better and more firmly. For more complete data explanation can be seen in the Appendices.

b) Transfer Strategy

Transfer is strategy of translation source language text into the target language completely and accurately. The following is an example of a transfer strategy applied to subtitling violation of *Red Notice* movie;

Example 1: 003/I/TF



Figure 4 : An example of data finding in transfer strategy

*SL: What happened to Cleopatra's lost egg?*

*TL: Apa yang terjadi  
dengan telur Cleopatra yang hilang.*

The subtitle context above is about voices off that appears on the layout. This line applied transfer strategy because the dialogue is conveyed correctly and does not damage the meaning of the source text. Based on the dictionary, “What happened to Cleopatra’s lost egg?” is translated to “*Apa yang terjadi pada telur Cleopatra yang hilang.*”. Then, this line behaves the same as what is done in the dictionary.

Therefore, this line behaves the same as what is done in the dictionary. However, the message remains the same and is completely transferred to the target text. This creates a good translation for the target language. Then, it shows full expression from source of language to target language with adequate rendering of neutral discourse. For more complete data explanation can be seen in the Appendix.

Example 2: 008/RS/TF



Figure 5 : An example of data finding in transfer strategy

*SL: when you and your friends in law enforcement*

*TL: saat kau dan rekan penegak hukummu*

In the context of searching Cleopatra's egg in the museum. John and Dash have a dialogue with the director talking about the second holder of Cleopatra's lost egg. This subtitle line is using transfer strategy to translate the source language since this line translates the source text completely and accurately in target language. Based on the dictionary, "when you and your friends in law enforcement" is translated to "*saat kau dan rekan penegak hukummu*". Therefore, this line behaves the same as what is done in the dictionary. Then, it shows full expression from source of language to target language with adequate rendering of neutral discourse. However, the message remains the same and is completely transferred to the target text. This creates a good translation for the target language. For more complete data explanation can be seen in the Appendices.

Example 3: Datum: 010/RS/TF



Figure 6 : An example of data finding in transfer strategy

*SL: Seal the room. Now!*

*TL: Tutup ruangan. Sekarang!*

In the context of searching Cleopatra's egg in the museum. John and Dash have a dialogue with the director talking about the second holder of Cleopatra's lost egg. This subtitle line is using transfer strategy to translate the source language since this line translates the source text completely and accurately in target language. Based on the dictionary, "Seal the room. Now!" is translated to "*Tutup ruangan. Sekarang!*". Therefore, this line behaves the same as what is done in the dictionary. Then, it shows full expression from source of language to target language with adequate rendering of neutral discourse. However, the message remains the same and is completely transferred to the target text. This creates a good translation for the target language. For more complete data explanation can be seen in the Appendix.

c) Imitation Strategy

Imitation is a translation strategy used to translate the names of individuals and places. The imitation translation strategy aims to preserve the original text in a precise and precise manner as if no translation had ever been done. In this study, the researcher found two data of imitation strategy.

These are the examples of the data found that can be seen in the following data below:



Example 1: Datum 069/RS/IM



Figure 7 : An example of data finding in imitation strategy

*SL: She took the second egg from **Sotto Voce***

*TL: Dia ambil telur kedua dari **Sotto Voce***

The dialogue above occurs when in the context of the search for the second egg of Cleopatra's. In that scene, John meets Nolan in the wilderness and digs up information on where the second egg is.

Based on the dictionary "She took the second egg from **Sotto Voce**" is translated to "*Dia ambil telur kedua dari **Sotto Voce***". In this line the word of "**sotto voce**" is not translated to target language since it becomes the word of individual. **Sotto Voce** is the secondary antagonist in the *Red Notice* movie. He is a renowned international arms dealer that Chris Diamantopoulos plays. For more complete data explanation can be seen in the Appendix.

Example 2: Datum 068/I/IM



Figure 8 : An example of data finding in imitation strategy

*SL: at the world-famous Museo Nazionale*

*di Castel Sant'Angelo, Roma.*

*TL: di Museo Nazionale yang terkenal*

*di Castel Sant'Angelo, Roma.*

Based on the dictionary “at the world-famous **Museo Nazionale di Castel Sant'Angelo, Roma.**” is translated to “*di Museo Nazionale yang terkenal di Castel Sant'Angelo, Roma.*”. In this line the word of “**Museo Nazionale**” and “*di Castel Sant'Angelo, Roma*” is not translated since it becomes the word of place. For more complete data explanation can be seen in the Appendix.

d) Condensation Strategy

Condensation refers to shorten the source of language to the target language to become more effective sentences to read. In this study, the researcher found two data of condensation strategy. Here are the example of condensation strategy:

Example 1: Datum 079/RS/C



Figure 9 : An example of condensation strategy

*SL: I can do things to The Bishop you can't do*

*TL: aku bisa lakukan hal yang tak bisa kau lakukan*

The scene above occurs when John and Nolan want to escape from prison. This line applied condensation strategy. In this line “I can do things to The Bishop you can't do” is translated to “*aku bisa lakukan hal yang tak bisa kau lakukan*”. The word “**The Bishop**” is removed since it included unimportant element. In the previous scene, John and Nolan's discussion was filled with bashfulness about the crimes The Bishop had committed against them.

Therefore, in the next subtitle line, the word of "The Bishop" does not need to be translated anymore because it is feared that it will take up too much space in the subtitles. On the other hand, this is applied to make the translation from the source of language to the target language shorter and more effective for the audience to read. For more complete data can be seen appendices.

Example 2: Datum 080/RS/C



Figure 10 : An example of condensation strategy

*SL: He's not good at taking a compliment*

*TL: Sulit menerima pujian.*

The context of the dialogue above is when Nolan talks to John, he is amazed by Galgadot's fighting skills and gossips about her with John. The translation strategy that is used to translate Nolan's utterances is condensation. Based on the dictionary "He's not good at taking a compliment" is translated to "*Dia sulit menerima pujian.*". The word "He's" referred to here is John.

In this line Nolan talks to Galgadot about John having a hard time taking compliments. The word "He's" is not translated because it includes an unimportant element which is translated or not translated this line will not change the overall meaning. In the context of the scene shown it is clear that what is meant is John, because when the scene is played only three people are active in dialogue namely Galgadot, John and Nolan. Therefore, this line translates the text from the source language to the target language into shorter and more effective sentences to read.

## **2. Types of Subtitling Standard Violation founds from The Subtitle of *Red Notice* Movie**

The second problem formulation of this research is about the types of subtitling standard violations contained in the film *Red Notice*. According to Netflix, Inc. (2022), there are 20 subtitling standard guidelines, namely abbreviations, acronyms, character boundaries, character names, continuity, documentary/unscripted, double speakers, font information, on-screen text, foreign dialogue, italics, line maintenance, quotes, reading speed, repetitions, songs, titles, special instructions, and Subtitles guide for the Deaf and Hard of Hearing (SDH).

After watching the *Red Notice* movie, and classifying the strategies spoken by the main character and the narrator. Researchers found 81 subtitling violation data. The purpose of this study is to find violations of subtitling standards. The table below lists the types of subtitling standard violations that are implemented in the *Red Notice* movie.

**Table 4. 2 Table of Subtitling Violation**

Number	Subtitling Standard Violation Types	Number
1	Abbreviation	-
2	Acronym	-
3	Character limitation	-
4	Character name	-
5	Continuity	-
6	Documentary/Unscripted	-
7	Dual Speaker	-
8	Font Information	-
9	On screen text	-
10	Foreign Dialogue	-
11	Italics	16
12	Line Treatments	-
13	Date and decade	-
14	Quotes	-
15	Reading Speed	65
16	Repetition	-
17	Song	-
18	Titles	-
19	Special Instruction	-
20	Subtitle for the Dead and Heard of Hearing (SDH)	-
TOTAL DATA		81

Based on the data that has been analyzed using the Indonesian Timed Text Style Guide from Netflix the researchers found the dominant violation in the subtitle of the film *Red Notice* is on Reading speed per line. As for the most dominant out in this research is the violation on Reading Speed per line as much as 65 data, and italic as much as 15 data. The following is a detailed table of violations found in the translation of the movie entitled *Red Notice*.

1) Reading Speed

Based on Netflix, Inc. (2022), there are two rules in the reading speed subtitle based Indonesian Timed Text Style Guide. For Adult programs, 17 characters per second is the maximum reading speed used in a film. It's neither too slow nor too fast. For children's

programs, 13 characters per second is the ideal reading speed used in a film. *Red Notice* is an adult program, therefore the subtitle should be used 17 character per second. The example of data can be seen as the following data below:



#	Start	End	CPS	Style	Text
64	0:05:27.12	0:05:29.09	19	Default	terlalu tak kompeten untuk memecahkan kasus.

Figure 11: Reading speed violation found in *Red Notice* Movie

The dialogue above was spoken by Jhon In context of the search for the second egg in the museum. This line contains 21 CPS which means it violates Netflix's standard guideline, namely 17 CPS. For more complete data can be seen in Appendix 1

## 2) Italics

Based on Netflix, Inc. (2022) stated that italic is use for narration, unspoken voice of visible character expressing, song lyric, unfamiliar foreign word, proper name, dialogue from electronic media, phone conversation, title of book, title of periodicals, title of works of art, title of album, title of movie, title of TV show, title of video game. In addition, italics can be used when a word is clearly emphasized in speech and when proper punctuation cannot convey that emphasis. The

example of data can be seen as the following data below:



#	Start	End	CPS	Style	Text
17	0:01:39.91	0:01:41.70	16	Default	Yang lain mengeklaim itu ditemukan,

Figure 12 : : Italic violation found in *Red Notice* Movie

In the context of opening of Cleopatra’s loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line not italicize. For more complete data can be seen in appendices.



### **3. The Translation Quality Assessment of *Red Notice* Movie : FAR Model**

This section is crucial part from this research as it contains the dataanalysis of the study. The aim of this study is to describe the quality of subtitle is good or not for the audience. In order to discover the quality, the researcher use the FAR Model (Functional Equivalence, Acceptability, and Readability) translation quality assessment from Jan Pedersen.

Functional equivalence contains semantic error and stylistic error, Acceptability contains grammar error, spelling error and idiomaticity error. Readability contains segmentation error, punctuation and graphic error, andreading speed and line length error. After analyzing the subtitling standard violations and their strategies, the researchers analyzed their quality with the assistance of 3 raters with the following qualities;

**Table 4. 3 Table of FAR Model Translation Quality Assessment**

Movie Title	FAR Model	Error Analysis				
		M.e (0,5)	St.E (1)	Sr.E (2)	N.e (0)	Total Score
Red Notice	Functional Equivalence	M.e (0,5)	St.E (1)	Sr.E (2)	N.e (0)	Total Score
	Semantic Error	12 (6)	5 (5)	1 (2)	63 (0)	0,16 (minor)
	Stylistic Error	6 (3)	1(1)	-	74 (0)	0,04 (minor)
	TOTAL DATA	81 (100%)				
	Acceptability	M.e (0,25)	St.E (0,5)	Sr.E (1)	N.e (0)	Total Score
	Grammar Error	4 (0,75)	-	-	81 (0)	0,009 (minor)
	Spelling Error	-	-	-	81 (0)	0
	Idiomacity Error	-	1 (0,5)	-	81 (0)	0,006 (minor)
	TOTAL	81 (100%)				
	Readability	M.e (0,25)	St.E (0,5)	Sr.E (1)	N.e (0)	Total Score
	Segmentation Error	-	-	-	81 (0)	0
	Punctuation Graphic	-	6 (3)	-	65 (0)	0,03 (minor)
	Reading Speed and Line Length	65 (16,5)	0	0	16 (0)	0,2 (minor)
	TOTAL	81 (100%)				

As seen as the table above there are 12 data on semantic minor error, 5 data on semantic standard error, and 1 data on semantic serious error with a total score of 0.16 (minor). Regarding the stylistic error, there are 6 data on stylistic minor error and no errors were found in the standard, and serious.

The total score for stylistic error of the subtitle is 0,04 (minor error). In the acceptability section, no errors were found in the grammar errors, spelling errors, and idiomaticity errors. In the readability section, 65 data were found on reading speed and line length errors classified as minor errors with a total score of 0.2 (minor). In the punctuation and graphic section, 6 classified as standard errors were found with a total score of 0.03(minor).

#### a) **Functional Equivalence**

In the part of functional equivalence Jan Pedersen gave score 0,5 for minor, 1 for standard, and 2 for serious which can be applied to both semantics and stylistics. In the *Red Notice* movie subtitling standard violation that are found 4 data for semantic minor error, 4 data for semantic standard error, dan 1 datum for semantic serious error. Based on the assessment rules from Jan Pedersen, the total score of semantic subtitle in *Red Notice* movie is 0,03 (minorerror).

The following is an example of data found on functional equivalence regarding semantic and stylistic errors.

##### 1) **Semantic Error**

Semantic error has relation to the meaning of subtitle. An error is found in the subtitle if there is a sentence in the source language that is translated incorrectly into the target language, it can potentially lead the reader out of plot.

However, in this study the researcher found 9 of 81 subtitling standard violation included to semantic error. Of the 9 semantic violation data, 4 of them belong to minor error, 4 belong to Standard

Error, 1 belongs to Serious Error. Pedersen (2017) said that minor errors are found if there is a lexical error in terminology or in terms of providing a definition of something but does not affect the plot of the movie. In addition, standard errors are found in terms of meaning this causes a shift in meaning because there is information that is not conveyed in the text, but if it is watched directly, the subtitle is does not confuse the audience, while serious errors are found when there is a misunderstanding of the subtitles which makes the audience out of the plot. These are the example of the data which includes semantic errors;

#### Example 1



Figure 13: An example of semantic minor error

*SL: It'll take adjustment now **The Bishop**'ll*

*be there, but I'll beat her to the punch.*

*TL: Butuh penyesuaian karena ada **gajah**,*

*tetapi aku akan menang.*

This line contains a minor semantic error because there is a lexical error in terminology or in terms of giving a definition of something

but does not affect the plot of the film which occurs when the word "**The Bishop**" in the source language is translated to the original meaning of the target language as "**gajah**". The Bishop is Sarah's nickname which should not need to be translated in the original meaning in the target language. in target language subtitles it should still be written as "**The Bishop**".

#### Example 2



Figure 14 : An example of semantic standard error

*SL: I know you. You're the... You are the slow*

*bald guy that's been chasing me.*

*TL: Pria botak lamban yang mengejarku.*

This line contains semantic standard error since the word '**i know you**' is deleted. In terms of meaning this causes a shift in meaning because there is information that is not conveyed in the text but if watched directly it still has meaning and does not confuse the audience.

### Example 3



Figure 15 : An example of semantic serious error

*SL: - Two bird, one stone*

*- Egg*

*TL: - Dua burung, sekali tembak.*

*- Telur*

This line contains a serious error since there is a misunderstanding of the subtitles which makes the audience out of the plot. The source of language “two bird, one stone” if translated to the target language “dua burung, sekalitembak” will make misunderstanding. The context of this line is when Johnand Nolan were put in prison by Interpol for allegedly hiding the whereabouts of the third egg, then in this dialogue they plan to get two eggs,namely the second egg and the third egg at once in the short time. It would be better if this line was translated as “sekali dayung dua tiga pulau terlampai” in order to avoid misunderstanding. For a more completeanalysis of semantic errors, see the appendices.

## 2) Stylistic Error

In the film of *Red Notice* there are 1 datum of 81 subtitling standard violation which contain stylistic error. Furthermore 1 datum itself is included minor error. Pedersen (2017) said that stylistic errors only cause annoyance, not build new messages as in semantic errors. In certain movie such as historical movie, the words chosen need to use classical language instead of modern language because it doesn't make sense and the feelings the audience gets will disturb the audience themselves and don't sound natural and it is not as serious as semantic errors.

Example 1:



Figure 16 : An example of stylistic minor error

*SL: And most importantly,*

*will we ever see the day in which*

*SL: Paling penting,*

*apakah kita akan pernah melihat*

In context of the narrator conveys the history of Cleopatra's egg and

imagines the third egg will reunite, the subtitle above is causes annoyance, but not build a new message as in semantic error. This film is included in the historical movie, as an adjustment, it causes the translation to seem unnatural so it affects the stylistic quality. Stylistically the sentences “And most importantly, will we ever see the day in which” will be more better if translated to “Dan yang paling penting, apakah kita akan melihat” rather than “Paling penting, apakah kita akan pernah melihat”. Because of this translation does not affect much on the plot and the meaning of the sentences uttered by the narrator so the quality of the subtitle is minor error. For a more complete analysis of stylistic errors, see the appendix.

#### **b) Acceptability**

Acceptability focuses on how well the target language adjusts the norms from source language to the target viewers' culture. This error sometime make the subtitles sound weird and unnatural. There are three parts in this aspect; grammar error, spelling error, and idiomatically error. In acceptability aspects, there are 4 grammar error can be found, and all of the included as minor error. The total score for grammar error is 0,009 (minor). Then, there is 1 datum on idiomaticity error which included as standard error. The total score for idiomaticity error is 0,06 (minor). Furthermore, no errors were found in the spelling section. The following is an example of data found on acceptability, regarding to the grammar and stylistic errors.



## 1) Grammar Error

In the film of *Red Notice* there are 4 of 81 subtitling standard violation data's which contain of grammar error and all of them belong to Minor Error. Pedersen (2017) says that grammatical errors can be classified as serious if the subtitles are difficult to read and understand while minor errors can occur due to distraction and inconvenience to understand subtitles, and standard errors lie in between.



Figure 17: An example of grammar minor error

*SL: Who knew it'd end up like this?*

*TL: Siapa sangka berakhir begini.*

This subtitle line includes a minor grammatical error since there are words in the source language that are translated not according to the grammatical rules in the target language. According to the function, the word 'would' should be used to express something that had to be done in the past. In this scene, there are the word 'would end up'. This word should be

translated 'akan berakhir' rather than 'berakhir' so that it not causes annoyance. Since the grammatical errors that occur are only small errors that do not really affect the understanding of the subtitle readers, it can be concluded that the quality is minor error. For a more complete analysis of grammatical errors, see the appendix.

## **2) Idiomaticity Error**

The researcher found 1 datum of 81 subtitling standard violation contains idiomaticity error. This datum is belongs to serious error. According to the Pedersen (2017), Idiomaticity errors are not the same as grammatical errors, they are language irregularities in the target language. Idiomaticity errors can damage the original meaning of the source language, which is a serious error. Idiomatic errors can also cause regression (rereading) which will affect reading speed because it causes regression (rereading), almost understanding and thus affects reading speed.

Example:



Figure 18 : An example of Idiomaticity Error

*SL: And now I'm in yours.*

*TL: Kini aku berutang.*

This line included idiomaticity error because they are language irregularities in the target language the sentences 'and now I'm in yours' becomes less precise when translated into 'kini aku berutang'. The context of this line is when John meets his old friend in Rome who will help him complete his mission of getting the third Cleopatra egg. Then, spontaneously he said 'I'm in yours'. So that, it would be better if translated into 'hidupku ditanganmu'. For a more complete analysis of idiomaticity error, see the appendix.

### c) **Readability**

Readability simply means as technical issues. This aspect focuses on how the subtitle is easy to read for the viewers since the viewers prefer to read the subtitle effortlessly. This aspect consists of three parts; segmentation and spotting, punctuation and graphic, and reading speed and line length. Every aspect is assessed by three

points penalty; there are 0,25 for minor, 0,5 for standard, and 1 for serious. In readability aspect, there are 6 data on thepunctuation and graphic error are found and 65 data on the reading speed and line length error. The following is an example of data found on reading speed and line length error regarding to the punctuation ang graphic, and reading speedand line length error.

### 1) Punctuation and Graphic Error

In the film *Red Notice* movie there are 6 of 81 subtitling standard violation contains punctuation and graphic error, and all of them belong to italics with the standard error quality. Punctuation in subtitling is more important than in other texts. country. Each of country has its own rules regarding the use of punctuation, Jan Pedersen suggests giving a standard error score if there is use of punctuation that does not follow standard guidelines. This research is using the standard guideline of Indonesian timetext style guide line from Netflix regarding the use of punctuation.

Example:



Figure 19 : An example of punctuation and graphic standard error

*SL: at the world-famous Museo Naziole*

*di Castel San'Agento in Rome.*

*TL:di Museo Nazionale yang terkenal*

*di Castel Sat'Angelo, Roma.*

According to the Netflix (2022) in Indonesian Time Text Style Guide, voice - overs is suggested to use italics in writing. In the scene above, it does not use italics, so it causes distractions. Based on the Readability assessment of analysis by Jan Pedersen, the subtitles above are included in the punctuation and graphic standard error. This is because the subtitles above violate the punctuation and graphic in the official subtitle rules that have been set by Netflix. The scene above is telling the history of the disappearance of Cleopatra's egg at the world-famous Museo Nazionale at Castel San'Agento in Rome. There are no actors shown in this scene, there are only voice overs of the narrator who speaks throughout the scene. According to Pedersen (2017), cases like this fall into the standard error category because they violate the punctuation rules made for the country itself. For a more complete analysis of punctuation and graphic error, see the appendices.

## **2) Reading Speed and Line Length error**

In the film of "Red Notice" there are 65 of 81 subtitles which violate the rules of reading speed line and line length error. According to the Netflix (2022) in Indonesian Time Text Style Guide, the reading speed of the subtitle should be at 17 cps.

According to Pedersen (2017) recommended penalizing anything higher than 15 cps to 20 cps, which is a level at which most people will probably do nothing but read subtitles. All the 65 data's is included in the minor error. Below is one example about reading speed and line length errors.

Example:



#	Start	End	CPS	Style	Text
930	1:12:01.58	1:12:02.65	19	Default	Penipuan jangka panjang?

Figure 20: An example of Reading Speed minor error

*Duration: 1:12:01.58 – 1:12:02.65*

*Reading speed: 19 CPS*

*SL: Long con?*

*TL: Penipuan jangka panjang?*

This subtitle line does not meet the standard subtitle requirements in terms of reading speed per line. This subtitle has a speed of 17 CPS which is included in the minor error category because according to Pedersen (2017) the standard reading speed of the subtitle should not be more than 15 CPS. Jan Pedersen recommended penalizing anything higher than 15 cps to 20 cps, which is a level at which most people will probably do nothing but read subtitles. Thus, 20 cps can be considered

a standard error, 15 to 20 as a minor error, and above 20 is a serious error. For a more complete analysis of reading speed and line length, see the appendix.

## **B. Discussion**

This study's discussion focuses on the relationship between each problem statement. This discussion are based on the formulation of problems in the research involving the types of subtitling strategy, types of subtitling standard violation, and the quality assessment of subtitling in the *Red Notice* movie. The researcher has provided the data and explanation in the table below:





In this research the researcher only found 5 types of subtitling strategy these are paraphrasing, transfer, imitation, condensation, and deletion. Meanwhile the researcher did not find expansion, imitation, transfer, dislocation, decimation, and resignation. Furthermore, based on the analysis in the findings, the researcher found that the dominant strategy is transfer because subtitles are accurately transferred to the target language and no change is found in the way the text is presented to maintain the same meaning of the source language and not cause misunderstandings.

The second problem of formulation is about subtitling standard violation type can be found in the *Red Notice* movie. According to the Netflix, Inc. (2022), there are 20 subtitle standard guideline in Indonesian timed text style these are abbreviations, acronyms, character limitation, character names, continuity, documentary/unscripted, dual speaker, font information, on-screen text, foreign dialogue, italics, line treatment, quotes, reading speed, repetition, song, titles, special instruction, and Subtitle for Deaf and Hard of Hearing (SDH) guidelines. However, in this finding, the researcher only found the subtitling standard violation types on reading speed and italics. There are 81 data of violation from 152 data are collected. For the reading speed type there are 65 datum or 80% from total data, and italics there are 16 datum or 20% from the total data. Reading speed become the dominant type, then followed by italics type.

Reading speed become the dominant in subtitling violation with 65 data found since the subtitles are not followed by the Netflix standard. According to the Netflix (2022), the reading speed of subtitle should be at 17 Cps. If the reading speed not follow the rules subtitle will be appears to slow or too fast. Regarding to the reading speed, Jan Pedersen recommended penalizing anything higher than 15 cps

to 20 cps, which is a level at which most people will probably do nothing but read subtitles. Thus, 20 cps can be considered a standard error, 15 to 20 as a minor error, and above 20 is a serious error (Pedersen, 2017). Then, the use of italic is for the title of album, book, and film, foreign word, dialogue from electronic media, off screen, song lyric, voice – overs, and poetry. In this study, researchers found data that included voice over but not in italics.

The third question is about the subtitle quality of *Red Notice* movie. In order to analyse the quality of subtitle, the researcher uses the theory from Pedersen (2017). There are three aspect to assess the subtitle quality; functional equivalence, acceptability, and readability.

#### 1. Functional equivalence

Functional equivalence has two kinds of assessment; semantic and stylistic error. In the semantic error, there are 12 data for semantic minor error, 5 data for semantic standard error, and 1 data for semantic serious error. In order to find out the total error score of subtitle quality, the researcher calculates it by multiplying the error score to the number of errors. It means that minor has 6, 5 for standard, and 2 for serious. In order to get final score, the researcher sum up the total score and divided into 81 (total of the data). In conclusion, the final score for semantic error is 0,16.

Then, in the stylistic, there are 6 data for stylistic minor error, and 1 datum for stylistic standard error. As was done in semantics, the researcher calculates stylistic by multiplying the error score to the number of errors. It means that minor has 3, and standard has 1. In stylistic, no

serious errors were found. In order to get final score, the researcher sum up the total score and divided into 81 (total of the data). In conclusion, the final score for semantic error is 0,04.

## 2. Acceptability

In acceptability aspect, there are three kinds of assessment; Grammar, spelling, and idiomatically error. In grammar error, there are 4 data for minor, 0 datum for standard, and 0 datum for serious. It means that minor has 0,75 total score, standard has 0 total score, and serious has 0 total score. In order to get the final score, the researcher sum up the total score and divided into 81 (total of the data). The result score for grammar error is 0,009 which is minor. While, in spelling and idiomatically error there is no error in minor, standard, and serious. It means the final score is 0 (no error).

## 3. Readability

In readability, there are three kinds of assessment; segmentation and spotting, punctuation and graphic, and reading speed and line. In segmentation and spotting, there is no datum for minor, standard, and serious error. It means the final score is 0 (no error). Meanwhile, in the punctuation and graphic error, there are 6 data for standard, 0 data for minor, and 0 data for standard. In order to get the final score, the researcher sum up the total score and divided into 81 (total of the data). The result score for punctuation and graphic error is 0,03 (minor). Furthermore, in the reading speed and line length error, there are 65 data for minor, 0 datum for standard, and 0 datum for standard. In order to get

the final score, the researcher sum up the total score and divided into 81 (total of the data). The result score for reading speed and line length error is 0,2 (minor).

Depending the analysis above the researcher found that transfer is the dominant strategy used in *Red Notice* movie's subtitle. Transfer has the characteristics of rendering neutral discourse appropriately and translating text in full expression. This results in slightly longer subtitle text in the target language, while the duration must remain the same as in the source language. Furthermore, the transfer strategy is compelled to change the duration in the source language so that subtitles appear at the same time. As a result, the subtitling standard is violated, particularly in terms of reading speed per line. It occurs because subtitles are forced to occupy the same duration as the source language with longer text. However, according to Jan Pedersen's analysis using the FAR (Functional Equivalence, Acceptability, and Readability) Model, the violation is only worth a minor error. So that it does not disturb the readers' understanding seriously. As long as the quality does not break the message of the source language, the quality of subtitles from the dialogues uttered by the characters in *Red Notice* movie categorized as good subtitle.

## CHAPTER V

### CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

#### A. CONCLUSION

The last section of this research is conclusion. The researcher analyze the subtitling standard violation as found from the translation of *Red Notice* Movie. There are three aspects that discusses in this research. The strategies of subtitling standard violation and the quality of translation in the *Red Notice* movie, the types of subtitling standard violation in *Red Notice* movie, and the translation quality assessment of *Red Notice* movie.

The researcher found there are 81 subtitling violations in the total of 152 data subtitle line in the movie of *Red Notice* uttered by the main characters and the narrator. Furthermore, there are five translation strategies of subtitling standard violation there are 67 data of transfer (82.5%), 9 data of paraphrasing (11,25%), 2 data of imitation (2,5%), 2 data of condensation (2,5%), and 1 datum of deletion (1,25%). Furthermore, the data are consists of the standard subtitling violation in the reading speed as much as 65 data (80%), and italics of as much as 16 data (20%).

However, the translation quality assessment of subtitle is classified into three parameters namely; functional equivalence, acceptability, and readability. Functional equivalence consists of semantic error and stylistic error. Then, acceptability which consists of grammar error, spelling error, and idiomaticity error. The last is readability which consists of segmentation and spotting error, punctuation and graphic error, reading speed and line length.

In the functional equivalence section, the quality of semantics is a minor error with a total score of 0.16. Then, the stylistic is a minor error with a score of 0.04. In the Acceptability section, the quality of grammar error is minor error with total score 0,009. However, in this section, there are no error in the idiomaticity and spelling error. The last is Readability aspect which consists of segmentation error, punctuation graphics, and reading speed and line length. In the readability setting, the quality of segmentation error is no error. Then, the punctuation and graphics is minor error with a total score of 0.03, and the last is reading speed and line length error which is the quality is minor error with a total score of 0,2.

As a result, the errors of subtitling standard violation is just minor errors, therefore the subtitle do not cause exaggerated annoyance when audience watching the movie. In conclusion, the result shows that the translation quality overall is good.

## **B. IMPLICATION**

In relation to the translation study, this research is able to give an impact for translation research that relates to subtitling quality. However, films are always developing all the time and growing rapidly but the need for subtitles also cannot be separated to help viewers watch films well and comfortably because films not only show entertainment but also knowledge. Based on these considerations, this research can contribute to the study of translation in the context of subtitles by analyzing the types of subtitling standard, subtitling strategies, and quality assessment in a film.

### **C. SUGGESTION**

There are several things that need to be considered for improvement and development for further research. The author proposes several implications and recommendations as follows:

- a. Translators must follow standards that are appropriate for the purpose of the text itself. Because by following the standard, the subtitles displayed in the film are more well organized and make it easier for the audience to understand the story in the film.
- b. Translators should pay more attention to standards, because it will affect the audience's focus when watching movies.
- c. For those interested in the same topic, further research may illustrate a more comprehensive analysis by interviewing official subtitler who make subtitles for movies that have taken and passed the legal text translator qualification exam.
- d. In this study, the researchers only analyzed the official subtitle. For future researchers, maybe they can compare the official subtitles and the fan subtitles.

## BIBLIOGRAPHY

- Aveline, R. G. Z. (2015). *Subtitling Strategies and Translation Readability of The Indonesia Subtitle of Maleficent Movie*. International Journal of Soil Science, 10(1), 1-14.
- Bruti, S. 2015. *Compliments in fansubs and in professional subtitles: The case of Lost*. Italy: Universita di Pisa.
- Catford, J. C. (1965). *A linguistic theory of translation* (Vol. 31). London: Oxford University Press.
- Chang, Y. (2012). "A tentative analysis of english film translation characteristics and principles," *Theory and Practice in Language Studies*. 2 (1), 71- 76.sity Press.
- Díaz Cintas, J. and Remael, A. (2007). *Audiovisual Translation: Subtitling*. Manchester: St. Jerome Publishing.
- Dollerup, C., & Loddegaard, A. (Eds.). (1992). *Teaching translation and interpreting: training, talent, and experience* (Vol. 5). John Benjamins Publishing.
- Eun, S. 2014. Basic Concepts in Audiovisual Translation. *Basic Concepts in the Theory of Audiovisual Translation*, 378-391.
- Fusch, P., Fusch, G. E., & Ness, L. R. (2018). *Denzin 's paradigm shift: Revisiting triangulation in qualitative research*. Journal of social change, 10(1), 2.



- Gaemi, F. & Benyamin, J. 2010. *Strategies Used in the Translation of Interlingual Subtitling*. Journal of English Studies. Karaj Branch: Islamic Azad University
- Gottlieb, H. (1992). Subtitling-a new university discipline. In *Teaching translation and interpreting* (p. 161). John Benjamins.
- Hasanah, A. (2021). *Translation Quality Assessment of Barry M's Product Descriptions on Sociolla*. (Doctoral dissertation, University of Sumatera Utara Medan).
- Hatim, B., & Munday, J. (2004). *Translation: An advanced resource book*. London and New York: Routledge.
- Khasanah, U., Purnama, S. L. S., & SS, M. (2019). *An Analysis of Subtitling Violation In The Official Subtitle and Fan Subtitle of "Insidious: ChapterII" 2013*. (Doctoral dissertation, State Islamic Institute of Surakarta).
- Kusumawardani, D., & Haryanti, D. (2018). *An Analysis Of Subtitling Strategies Used In Wonder Woman 2017 Movie* (Doctoral dissertation, Universitas Muhammadiyah Surakarta).
- Karamitroglou, F. (1998). *A proposed set of subtitling standards in Europe*. Translation journal, 2(2), 1-15.
- Rawson Marshall Thurber (Sutradara), *"Red Notice"* [motion picture]. United States : Universal Pictures.

- Munday, J. (2001). *Introducing Translation Studies: Theories and Applications*.  
Oxon: Routledge.
- Newmark, Peter. (1988). *A textbook of translation*. New York: Sanghai Foreign  
Language Education Press.
- Netflix,inc (2022). Indonesian Timed Text Style Guide. Retrived from  
[partnerhelp.netflixstudios/hc/en-us/articles/216009727-Indonesian-Timed-  
Text-Style-Guide](https://partnerhelp.netflixstudios/hc/en-us/articles/216009727-Indonesian-Timed-Text-Style-Guide).
- Nornes, A. M. (1999). For an abusive subtitling. *Film quarterly*, 52(3), 17-34.
- Pedersen, J. (2017). The r: assessing quality in interlingual subtitling. *Journal of  
Specialised Translation*, (28), 210-229.
- Polkinghorne, D. E. (2005). *Language and meaning: Data collection in qualitative  
research*. *Journal of counseling psychology*, 52(2), 137.
- Rojak, Octovianus Bin. (2018) *An Analysis on Translation Techniques and  
Translation Quality of Illocutionary Act subtitles by The Joker in The Dark  
Knight* . (Doctoral dissertation, Sanata Dharma University).
- Saldanha, G., & O'Brien, S. (2014). *Research methodologies in translation studies*.  
Routledge.
- Widiastuti, N. M. A., & Krisnawati, N. P. (2010). The Translation Analysis of the  
English Film Subtitle 'Eat. Pray, Love' into Indonesian, 1-5.
- Williams, J. (2013). *Theories of translation*. Springer.

# APPENDICES

## A. Validation Sheet

### VALIDATION

The thesis entitled "Subtitling Standard Violation As Found From The Translation of Red Notice (2019)" have been checked and validated by M.Romdhoni Prakoso, M.Pd, in:

Day: Tuesday

Date: September 06<sup>th</sup>, 2022

Surakarta, September 06<sup>th</sup> 2022

Validator,



M. Romdhoni Prakoso, M.Pd.

## B. Valuation Sheet

### ASSESSMENT OF QUALITY

The thesis data entitled "SUBTITLING STANDARD VIOLATION AS FOUND FROM THE TRANSLATION OF RED NOTICE (2021)" have been rated by Robith Khoiril Uman, S.S., M.Hum., in:

Day : Thursday

Date : Oct 20th 2022

Surakarta, Oct 20th 2022

Rater,



Robith Khoiril Uman, S.S., M.Hum

### C. Valuation Sheet

#### ASSESSMENT OF QUALITY

The thesis data entitled "SUBTITLING STANDARD VIOLATION AS FOUND FROM THE TRANSLATION OF RED NOTICE (2021)" have been rated by Dr. Hj. Lilik Untari, S.Pd., M.Hum., in:

Day : Thursday

Date : Oct 17th 2022

Surakarta, Oct 17th 2022

Rater,



Dr. Hj. Lilik Untari, S.Pd., M.Hum

## D. Valuation Sheet

### ASSESSMENT OF QUALITY

The thesis data entitled "SUBTITLING STANDARD VIOLATION AS FOUND FROM THE TRANSLATION OF RED NOTICE (2021)" have been rated by Rifqi Hanif Barezzi, S.Hum, MLI, in:

Day : Thursday

Date : Nov 10th 2022

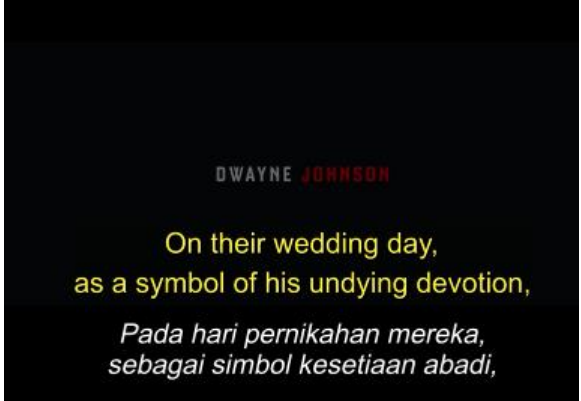
Surakarta, Nov 10th 2022

Rater,




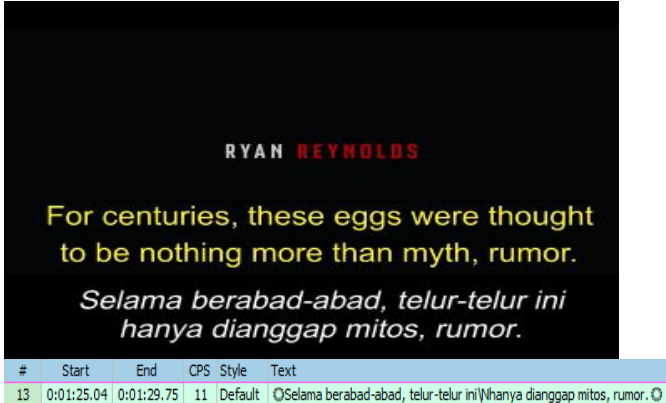
Rifqi Hanif Barezzi, S.Hum, MLI

**TABLE OF SUBTITLING STANDARD AND STRATEGY**

Number	DATA	Sub. Strategy	Sub. Standard	EXPLANATION
1	 <p>Duration : 0:01:13.45 - 0:01:17.41          Reading speed : 13 cps          SL: On their wedding day,          as a symbol of his undying devotion          TL: <i>pada hari pernikahan mereka,          sebagai simbol kesetiaan abadi,</i></p>	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. This subtitle line is using subtitling standard by Netflix guideline in using italic. Based on Netflix, Inc. (2022) stated that the subtitle of voice overs should be <b>italicize</b> and this line contain a voice over.</li> <li>- In the context of opening history voice overs of Cleopatra's loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).</li> </ul>



2	 <p>Mark Antony presented Cleopatra with three bejeweled eggs,</p> <p><i>Mark Antony menghadiahi Cleopatra tiga telur berhiaskan berlian,</i></p> <table border="1" data-bbox="331 703 987 762"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>11</td> <td>0:01:17.50</td> <td>0:01:21.62</td> <td>13</td> <td>Default</td> <td>©Mark Antony menghadiahi Cleopatra\ tiga telur berhiaskan berlian, ©</td> </tr> </tbody> </table> <p>Duration: 0:01:17.50 - 0:01:21.62  Reading speed : 13 CPS  SL: Mark Antony presented Cleopatra with three bejeweled eggs,  TL: <i>Mark Antony menghadiahi Cleopatra tiga telur berhiaskan berlian,</i></p>	#	Start	End	CPS	Style	Text	11	0:01:17.50	0:01:21.62	13	Default	©Mark Antony menghadiahi Cleopatra\ tiga telur berhiaskan berlian, ©	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra’s loss eggs history. This subtitle line is using subtitling standard by Netflix guideline in using italic. Based on Netflix, Inc. (2022) stated that the subtitle of voice overs should be <b>italicize</b> and this line contain a voice overs.</li> <li>- In the context of opening history voice overs of Cleopatra’s loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).</li> </ul>
#	Start	End	CPS	Style	Text											
11	0:01:17.50	0:01:21.62	13	Default	©Mark Antony menghadiahi Cleopatra\ tiga telur berhiaskan berlian, ©											

3	 <p>Duration: 0:01:25.04 - 0:01:29.75  Reading speed : 11 CPS  SL: For centuries, these eggs were thought to be nothing more than myth, rumor.  TL: <i>Selama berabad- abad, telur – telur ini hanya dianggap mitos dan rumor</i></p>	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra’s loss eggs history. This subtitle line is using subtitling standard by Netflix guideline in using italic. Based on Netflix, Inc. (2022) stated that the voice overs should be <b>italicize</b> and this line contain a voice overs.</li> <li>- In the context of opening history voice overs of Cleopatra’s loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)</li> </ul>
---	--	--------	----------	--

4



#	Start	End	CPS	Style	Text
14	0:01:29.83	0:01:32.04	10	Default	©Namun, kemudian, di tahun 1907, ©


Duration : 0:01:29.83 - 0:01:32.04  
 Reading speed : 10 CPS  
 SL: But then, in 1907,  
 TL: *Namun, kemudian, di tahun 1907*


Italic

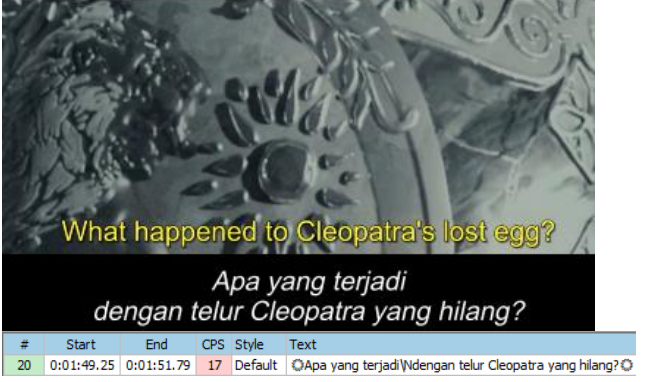
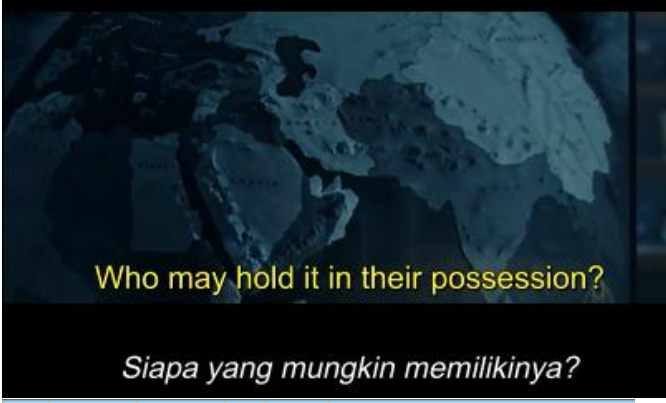
Transfer

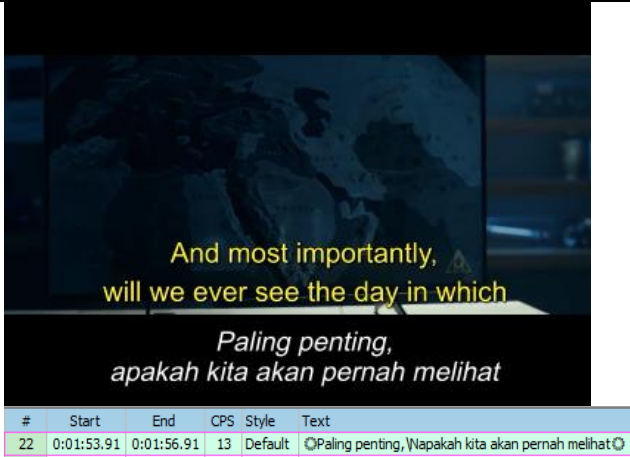
- In the context of opening of Cleopatra's loss eggs history. This subtitle line is using subtitling standard by Netflix guideline in using italic. Based on Netflix, Inc. (2022) stated that the voice overs should be **italicize** and this line contain a voice overs
- In the context of opening history voice overs of Cleopatra's loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

5	 <p>just outside of Cairo, a local farmer unearthed two of them.</p> <p><i>di luar Kairo, seorang petani lokal menemukan dua di antaranya.</i></p> <table border="1" data-bbox="331 719 1005 790"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>15</td> <td>0:01:32.12</td> <td>0:01:36.62</td> <td>11</td> <td>Default</td> <td>di luar Kairo, seorang petani lokal menemukan dua di antaranya.</td> </tr> </tbody> </table> <p>0:01:32.12 - 0:01:36.62  Reading speed : 11 CPS  SL: just outside of Cairo  a local farmer unearthed two of them.  TL: <i>di luar Kairo, seorang petani lokal menemukan dua diantaranya.</i></p>	#	Start	End	CPS	Style	Text	15	0:01:32.12	0:01:36.62	11	Default	di luar Kairo, seorang petani lokal menemukan dua di antaranya.	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. This subtitle line is using subtitling standard by Netflix guideline in using italic. Based on Netflix, Inc. (2022) stated that the voice overs should be <b>italicize</b> and this line contain a voice overs.</li> <li>- In the context of opening history voice overs of Cleopatra's loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)</li> </ul>
#	Start	End	CPS	Style	Text											
15	0:01:32.12	0:01:36.62	11	Default	di luar Kairo, seorang petani lokal menemukan dua di antaranya.											


6	 <p>GAL GADOT</p> <p>Some say the third egg was never found.</p> <p><i>Konon telur ketiga tak pernah ditemukan.</i></p> <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>16</td> <td>0:01:37.16</td> <td>0:01:39.83</td> <td>12</td> <td>Default</td> <td>Konon telur ketiga tak pernah ditemukan.</td> </tr> </tbody> </table> <p>Duration : 0:01:37.16 - 0:01:39.83  Reading speed : 12 CPS  SL: Some say the third egg was never found.  TL: <i>Konon telur ketiga tidak pernah ditemukan.</i></p>	#	Start	End	CPS	Style	Text	16	0:01:37.16	0:01:39.83	12	Default	Konon telur ketiga tak pernah ditemukan.	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. This subtitle line is using subtitling standard by Netflix guideline in using italic. Based on Netflix, Inc. (2022) stated that the voice overs should be italicize and this line contain a voice overs</li> <li>- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)</li> </ul>
#	Start	End	CPS	Style	Text											
16	0:01:37.16	0:01:39.83	12	Default	Konon telur ketiga tak pernah ditemukan.											


7	 <p>but just as quickly lost, never to be seen again.</p> <p><i>tetapi segera menghilang, tak pernah terlihat lagi.</i></p> <table border="1" data-bbox="331 724 969 783"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>18</td> <td>0:01:41.79</td> <td>0:01:45.83</td> <td>10</td> <td>Default</td> <td>tetapi segera menghilang, tak pernah terlihat lagi.</td> </tr> </tbody> </table> <p>Duration: 0:01:51.87 - 0:01:53.83 Reading speed: 10 CPS</p> <p>SL: but just as quickly lost, never to be seen again. TL: tetapi segera menghilang, tak pernah terlihat lagi.</p>	#	Start	End	CPS	Style	Text	18	0:01:41.79	0:01:45.83	10	Default	tetapi segera menghilang, tak pernah terlihat lagi.	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. This subtitle line is using subtitling standard by Netflix guideline in using italic. Based on Netflix, Inc. (2022) stated that the voice overs should be italicize and this line contain a voice overs.</li> <li>- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)</li> </ul>
#	Start	End	CPS	Style	Text											
18	0:01:41.79	0:01:45.83	10	Default	tetapi segera menghilang, tak pernah terlihat lagi.											

<p>8</p>	 <p>Duration : 0:01:49.25 – 0:01:51.79  Reading speed: 17 CPS  SL: What happened to Cleopatra's lost egg?  TL: <i>Apa yang terjadi dengan telur Cleopatra yang hilang?</i></p>	<p>Italic</p>	<p>Transfer</p>	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. This subtitle line is using subtitling standard by Netflix guideline in using italic. Based on Netflix, Inc. (2022) stated that the voice overs should be italicize and this line contain a voice overs</li> <li>- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)</li> </ul>
<p>9</p>	 <p>Duration : 0:01:51.87 – 0:01:53.83  Reading speed: 13 CPS  SL: Who may hold it in their possession?  TL: <i>Siapa yang mungkin memilikinya?</i></p>	<p>Italic</p>	<p>Transfer</p>	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. This subtitle line is using subtitling standard by Netflix guideline in using italic. Based on Netflix, Inc. (2022) stated that the voice overs should be <b>italicize</b> and this line contain a voice overs</li> <li>- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately</li> </ul>

	<p>Duration: 0:01:51.87 – 0:01:53.83          Reading speed : 13 CPS          SL: Who may hold it in their possession?          TL: <i>Siapa yang mungkin memilikinya?</i></p>			<p>in target language as it stated by          Gottlieb (1992)</p>
10	 <p>Duration: 0:01:53.91 - 0:01:56.91          Reading speed : 13 CPS          SL: And most importantly,          will we ever see the day in which          TL: <i>Paling penting,          apakah kita akan pernah melihat</i></p>	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. This subtitle line is using subtitling standard by Netflix guideline in using italic. Based on Netflix, Inc. (2022) stated that the voice overs should be <b>italicize</b> and this line contain a voice overs.</li> <li>- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)</li> </ul>



11	 <table border="1" data-bbox="331 687 987 751"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>23</td> <td>0:01:57.00</td> <td>0:02:02.20</td> <td>11</td> <td>Default</td> <td>ketiga telur itu bersatu kembali untuk pertama kalinya dalam 2.000 tahun?</td> </tr> </tbody> </table> <p>Duration: 0:01:57.00 - 0:02:02.20  Reading speed : 11 CPS  SL: all three eggs are reunited  For first time in over 2,000 year?  TL: <i>ketiga telur itu bersatu Kembali  untuk pertama kalinya dalam 2.000 tahun?</i></p>	#	Start	End	CPS	Style	Text	23	0:01:57.00	0:02:02.20	11	Default	ketiga telur itu bersatu kembali untuk pertama kalinya dalam 2.000 tahun?	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. This subtitle line is using subtitling standard by Netflix guideline in using italic. Based on Netflix, Inc. (2022) stated that the voice overs should be <b>italicize</b> and this line contain a voice overs.</li> <li>- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language</li> </ul>
#	Start	End	CPS	Style	Text											
23	0:01:57.00	0:02:02.20	11	Default	ketiga telur itu bersatu kembali untuk pertama kalinya dalam 2.000 tahun?											

<p>12</p>	 <p>Duration: 0:02:02.75 - 0:02:06.37  Reading Speed : 14 CPS  SL: Cleopatra's first egg is on display for all to see  TL: <i>Telur pertama Cleopatra dipajang untuk dilihat semua orang.</i></p>	<p>Italic</p>	<p>Transfer</p>	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. This subtitle line is using subtitling standard by Netflix guideline in using italic. Based on Netflix, Inc. (2022) stated that the voice overs should be <b>italicize</b> and this line contain a voice overs.</li> <li>- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)</li> </ul>
<p>15</p>		<p>- hyphen with a space.  -reading speed</p>	<p>Transfer</p>	<ul style="list-style-type: none"> <li>- In the context of the search for Cleopatra's first egg. There are John asked to a guy about thermal sensor in that room. Then, a guy answer it as quickly as John's utterances. This line include two speaker in one line. Based</li> </ul>



#	Start	End	CPS	Style	Text
70	0:06:06.29	0:06:08.04	13	Default	-Tentu saja. \N-Coba tunjukkan.

Duration: 0:06:06.29 – 0:06:08.04

Reading Speed : 13 CPS

SL: -Of course we do.

-Show it to me.

TL: - Tentu saja.

- Coba tunjukkan.

- limitation of characters

on Netflix, Inc. (2022) it should be used a hyphen with a space. this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have 13 cps (character per second). In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022). Then, this line followed the standard limitation characters per line that are 42 character per line line as it stated by Netflix, inc (2022) since this line only have 10 characters in first line and 14 characters in second line.

- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

16



#	Start	End	CPS	Style	Text
73	0:06:21.79	0:06:25.33	11	Default	Telur pertama Cleopatra dilapisi emas 18 karat.

Duration: 0:06:21.79 – 0:06:25.33

Reading speed: 11 CPS

SL: **Well, you see,** Cleopatra's first egg is covered in 18-karat.

TL: Telur pertama Cleopatra dilapisi emas 18 karat.

-reading speed

- limitation of characters

Deletion

- I In the context of John tells how to know if the eggs are original or not. There is violation in reading speed. Based in Netflix, Inc.(2022). The standard cps (character per second) maximum for adult program is 17 cps (character per second). This utterance contains **11 cps (characters per second)**. Therefore, this is line not violated. Then, this line followed the standard limitation characters per line that are 42 character per line line as it stated by Netflix, inc (2022) since this line only have **22 characters** in first line and **20 characters** in second line.

- The strategy is **Deletion**. Gottlieb (1992) stated that the total elimination of part of text e.g. repetiton, question, and filler word. The word ” **Well, you see.**” in this line include the filler word.

17



#	Start	End	CPS	Style	Text
78	0:06:35.62	0:06:37.25	15	Default	Cuma satu cara mengetahuinya.

Duration: 0:05:35.62 – 0:06:37.25

Reading speed: 15 CPS

SL: **Well**, there's only one way to find out.

TL: Cuma satu cara mengetahuinya.

-Reading speed

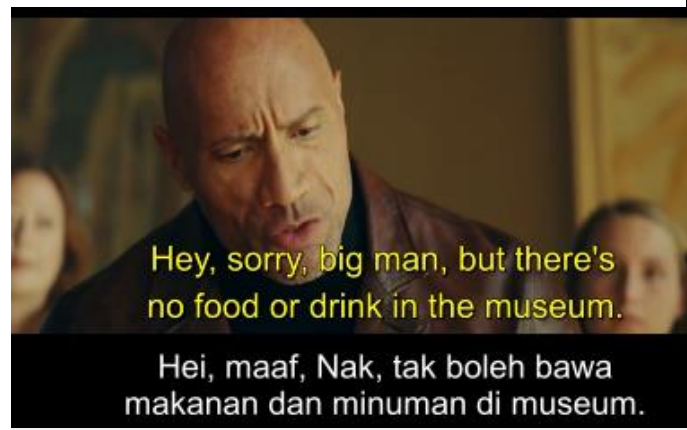
-Limitation characters

Deletion

- In the context of John tells how to know if the eggs are original or not. There is violation in reading speed. Based in Netflix, Inc.(2022). The standard cps (character per second) maximum for adult program is 17 cps (character per second). This utterance contains **15 cps (characters per second)**. Therefore, this is line not violated. Then, this line followed the standard limitation characters per line that are 42 character per line line as it stated by Netflix, inc (2022) since this line only have **26 characters**.

- The strategy is **Deletion**. Gottlieb (1992) stated that the total elimination of part of text e.g. repetiton, question, and filler word. The word **well** in this line include the filler word.

18



#	Start	End	CPS	Style	Text
79	0:06:42.83	0:06:46.58	12	Default	Hei, maaf, Nak, tak boleh bawa makanan dan minuman

Duration : 0:06:42.83 – 0:06:46.58

Reading Speed; 12 CPS

SL: Hey, sorry, big man, but there's no food drink in the museum.

TL: Hei, maaf, Nak, tak boleh bawa makanan dan minuman di museum.

-Reading speed

-Limitation characters

Transfer

- In the context of John tells how to know if the eggs are original or not. There is violation in reading speed. Based in Netflix, Inc.(2022). The standard cps (character per second) maximum for adult program is 17 cps (character per second). This utterance contains **12 cps (characters per second)**. Therefore, this is line not violated. Then, this line followed the standard limitation characters per line that are 42 character per line line as it stated by Netflix, inc (2022) since this line only have **25 characters** in first line and **26 characters** in second line.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

19



#	Start	End	CPS	Style	Text
103	0:10:50.75	0:10:53.87	12	Default	Baik. Tunggu sebentar, \Waku punya dua pertanyaan.

Duration : 0:10:50.75 – 0:10:53.87

Reading speed: 12 CPS

SL: **No, no** wait a moment.

**What do you think you are doing?**

TL: Tunggu sebentar. Kau mau apa?

-Reading speed

-Limitation characters

Condensation

- John wants to pour hot liquid on the egg and the director forbids him to test the originality of Cleopatra's egg. There is violation in reading speed. Based in Netflix, Inc.(2022). The standard cps (character per second) maximum for adult program is 17 cps (character per second). This utterance contains **12 cps (characters per second)**. Therefore, this is line not violated. In the other hand, this line followed the standard limitation characters per line that are 42 character per line line as it stated by Netflix, inc (2022) since this line only have **25 characters**.

- The strategy is **condensation**. Gottlieb (1992) stated that condensation is the shortening of the text in the unobtrusive way possible. The source language. **“No, no wait a moment. What do you think you are doing?”** is shorted in the unobtrusive in target language **“Tunggu sebentar. Kau mau apa?”**

20



#	Start	End	CPS	Style	Text
94	0:10:30.04	0:10:32.12	12	Default	Kau orang Amerika. Kenapa ke Roma?

Duration : 0:10:30.04 – 0:10:32.12

Reading speed: 12 CPS

SL:

You're American. What brings you to Rome?

TL: Kau orang Amerika. Kenapa ke Roma?

-Reading Speed

- Limitation of characters

Transfer

- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. There is violation in reading speed. Based in Netflix, Inc.(2022). The standard cps (character per second) maximum for adult program is 17 cps (character per second). This utterance contains **12 cps (characters per second)**. Therefore, this is line not violated. and followed the standard limitation characters per line that are 42 character per line line as it stated by Netflix, inc (2022) since this line only have **29 characters**.

- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).



21



#	Start	End	CPS	Style	Text
95	0:10:33.50	0:10:35.00	9	Default	Gelato, Koloseum.

Duration: 0:10:33.50 – 0:10:35.00

Reading speed : 9 cps

SL: Gelato, the Colosseum.

TL: Gelato, Koloseum.

-Reading Speed

- Limitation of characters

Transfer

- In context John wants to catch Nolan for forging Cleopatra’s first egg who fled to Bali. There is violation in reading speed. Based in Netflix, Inc.(2022). The standard cps (character per second) maximum for adult program is 17 cps (character per second). This utterance contains 12 cps (characters per second). Therefore, this is line not violated. This line followed the standard limitation characters per line that are 42 character per line line as it stated by Netflix, inc (2022) since this line only have **15 characters**.

- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

22



#	Start	End	CPS	Style	Text
96	0:10:35.08	0:10:36.79	10	Default	-Tempat yang indah. \N-Ya.

Duration : 0:10:35.08 – 0:10:36.79

Reading speed : 10 CPS

SL: -Oh, it's beautiful. Beautiful place.

-Yeah.

TL: - Tempat yang indah.

-Ya

-hyphen with a space.

-reading speed

- limitation of characters

Deletion

- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line included two speaker in one line and following the standard rule of **hyphen with a space**.

- This line also followed the standard rules of cps (character per second) maximum for adult program where is 17 cps (character per second) since this line contains **12 cps (characters per second)**. Therefore, this is line not violated.

- This line followed the standard limitation characters per line that are 42 character per line line as it stated by Netflix, inc (2022) since this line only have **18 characters** two line.

- This line using Deletion strategy Gottlieb (1992) stated that the total elimination of part of text e.g. repetiton, question, and filler word. The word **"Oh, it's beautiful. Beautiful place"** in this line include the repetition.

23



#	Start	End	CPS	Style	Text
97	0:10:36.87	0:10:38.83	7	Default	-Pertama kali?W-Ya.

Duration: 0:10:36.87 – 0:10:38.83

Reading speed : 7 CPS

SL:

-First time?

-Yep

TL:

- Pertama kali?

- Ya.

- hyphen with a space
- reading speed
- limitation of characters

Transfer

- In context John wants to catch Nolan for forging Cleopatra’s first egg who fled to Bali. This line included two speaker in one line and following the standard rule of **hyphen with a space**. This line also followed the standard rules of cps (character per second) maximum for adult program where is 17 cps (character per second) since this line contains **7 cps (characters per second)**. Therefore, this is line not violated. This line also not followed the standard limitation characters per line that are 42 character per line line as it stated by Netflix, inc (2022) since this line only have **16 characters** in two line.

- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

24



#	Start	End	CPS	Style	Text
100	0:10:43.95	0:10:45.83	10	Default	- Sudah kusangka. VN- Benar.

Duration : 0:10:43.95 – 0:10:45.83

Reading speed: 10 CPS

SL :

-I did

-Right

TL:

- Sudah kusangka

- Benar

- hyphen with a space

-reading speed

-limitation of characters


Transfer

- In context John wants to catch Nolan for forging Cleopatra’s first egg who fled to Bali. This line do not violated the rules since;

- This line included two speaker in one line and following the standard rule of **hyphen with a space** as it stated by Netflix, inc (2022)

- This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line has 10 cps (character per seond) and followed the standard limitation characters per line that are 42 character per line line as it stated by Netflix, inc (2022) since this line only have 13 characters in first line and 5 characters in second line.

- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately

				in target language as it stated by Gottlieb (1992)												
25	 <table border="1" data-bbox="331 815 1005 866"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>101</td> <td>0:10:45.91</td> <td>0:10:48.83</td> <td>14</td> <td>Default</td> <td>Kesenangan usai, Nolan Booth. Berikan tas, berbalik,</td> </tr> </tbody> </table> <p>Duration: 0:10:45.91 – 0:10:48.83  Reading speed: 14 CPS  SL :  Fun's over, Nolan Booth  Give me the bag, turn around  TL:  Kesenangan usai, Nolan Booth.  Berikan tas, berbalik</p>	#	Start	End	CPS	Style	Text	101	0:10:45.91	0:10:48.83	14	Default	Kesenangan usai, Nolan Booth. Berikan tas, berbalik,	<p>- hyphen with a space</p> <p>-reading speed</p> <p>-limitation of characters</p>	Transfer	<p>- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have <b>14 cps (character per second)</b>. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have <b>24 characters</b>.</p> <p>- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)</p>
#	Start	End	CPS	Style	Text											
101	0:10:45.91	0:10:48.83	14	Default	Kesenangan usai, Nolan Booth. Berikan tas, berbalik,											

26



#	Start	End	CPS	Style	Text
105	0:10:55.54	0:10:58.12	11	Default	Pertama, dari mana kau beli jaket

Duration: 0:10:55.54 – 0:10:58.12

Reading speed: 11 CPS

SL:

First question,  
where'd you get that jacket?

TL:

Pertama, darimana kau beli jaket itu?

-Reading speed  
-Limitation of characters

Deletion

- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have 11 cps (character per second). In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since line only have 32 characters.

- This line using **Deletion** strategy Gottlieb (1992) stated that the total elimination of part of text e.g. repetiton, question, and filler word. The word "**First question,**" in this line include the filler word.

27



#	Start	End	CPS	Style	Text
109	0:11:07.62	0:11:10.20	9	Default	Aku melakukan hal yang buruk.

Duration: 0:11:07.62 – 0:11:10.20

Reading speed: 9 CPS


SL: You know, baby did a bad, bad thing. Yeah.

TL: Aku melakukan hal yang buruk.

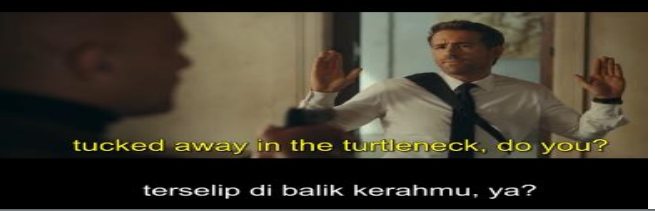

-Reading speed  
-Limitation of characters


Deletion

- In context John wants to catch Nolan for forging Cleopatra’s first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **9 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **23 characters**.
- This line using Deletion strategy Gottlieb (1992) stated that the total elimination of part of text e.g. repetiton, question, and filler word. The word “**You know, baby did a bad, bad thing. Yeah.**” in this line include the repetition word.

28	 <table border="1" data-bbox="333 587 1005 699"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>110</td> <td>0:11:10.29</td> <td>0:11:12.83</td> <td>14</td> <td>Default</td> <td>Namun, kau tak punya lencana atau semacamnya</td> </tr> </tbody> </table> <p>Duration: 0:11:10.29 – 0:11:12.83  Reading speed : 14 CPS  SL: But you don't happen to have,  like, a badge or somethin'  TL: Namun, kau tak punya lencana  atau semacamnya</p>	#	Start	End	CPS	Style	Text	110	0:11:10.29	0:11:12.83	14	Default	Namun, kau tak punya lencana atau semacamnya	<p>-Reading speed  -Limitation of characters</p>	<p>Transfer</p>	<ul style="list-style-type: none"> <li>- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have <b>14 cps (character per second)</b>. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have <b>23 characters</b>.</li> <li>- This subtitle line is using <b>transfer</b> strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)</li> </ul>
#	Start	End	CPS	Style	Text											
110	0:11:10.29	0:11:12.83	14	Default	Namun, kau tak punya lencana atau semacamnya											



29	 <table border="1" data-bbox="338 523 990 595"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>111</td> <td>0:11:13.33</td> <td>0:11:15.79</td> <td>9</td> <td>Default</td> <td>terselip di balik kerahmu, ya?</td> </tr> </tbody> </table> <p>Duration: 0:11:13.33 – 0:11:15.79  Reading speed: 9 CPS  SL: tucked away in the turtleneck, do you?  TL: terselip di balik kerahmu, ya?</p>	#	Start	End	CPS	Style	Text	111	0:11:13.33	0:11:15.79	9	Default	terselip di balik kerahmu, ya?	<p>-Reading speed  -Limitation of characters</p>	Transfer	<ul style="list-style-type: none"> <li>- In context John wants to catch Nolan for forging Cleopatra’s first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have <b>9 cps (character per second)</b>. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022)</li> <li>- This subtitle line is using <b>transfer</b> strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)</li> </ul>
#	Start	End	CPS	Style	Text											
111	0:11:13.33	0:11:15.79	9	Default	terselip di balik kerahmu, ya?											
30	 <p>I don't need to show you my badge because I've got a gun.</p> <p>Tak perlu tunjukkan lencana, ada pistol.</p>	<p>-Reading Speed  -Limitation of characters</p>	Condensation	<ul style="list-style-type: none"> <li>- In context John wants to catch Nolan for forging Cleopatra’s first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program</li> </ul>												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>112</td> <td>0:11:16.41</td> <td>0:11:18.70</td> <td>14</td> <td>Default</td> <td>Tak perlu tunjukkan lencana, ada pistol.</td> </tr> </tbody> </table> <p>Duration : 0:11:16.41 – 0:11:18.70  Reading speed : 14 CPS  SL: I don't need to show you my badge because I've got a gun.  TL: Tak perlu tunjukan lencana, ada pistol</p>	#	Start	End	CPS	Style	Text	112	0:11:16.41	0:11:18.70	14	Default	Tak perlu tunjukkan lencana, ada pistol.			<p>where is 17 cps as it stated by Netflix, inc (2022) since this line have 14 cps (character per second). In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022).</p> <ul style="list-style-type: none"> <li>- This line using <b>condensation</b> strategy. Gottlieb (1992) stated that condensation is the shortening of the text in the unobtrusive way possible. The source language “<b>I don't need to show you my badge because I've got a gun</b>” is translated unobtrusive way in target language “ <b>Tak perlu tunjukan lencana, ada pistol</b>”.</li> </ul>
#	Start	End	CPS	Style	Text											
112	0:11:16.41	0:11:18.70	14	Default	Tak perlu tunjukkan lencana, ada pistol.											
31	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>113</td> <td>0:11:18.79</td> <td>0:11:20.75</td> <td>12</td> <td>Default</td> <td>Begini, aku dalam posisi sulit.</td> </tr> </tbody> </table> <p>Duration : 0:11:18.79 - 0:11:20.75  Reading speed: 12 CPS</p>	#	Start	End	CPS	Style	Text	113	0:11:18.79	0:11:20.75	12	Default	Begini, aku dalam posisi sulit.	-Reading Speed -Limitation of characters	Paraphrase	<ul style="list-style-type: none"> <li>- In context John wants to catch Nolan for forging Cleopatra’s first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have 12 cps (character per second). In the other hand, this line also followed the standard limitation characters per line</li> </ul>
#	Start	End	CPS	Style	Text											
113	0:11:18.79	0:11:20.75	12	Default	Begini, aku dalam posisi sulit.											

	<p>SL: Here's the thing, You're putting me a pickle. TL: Begini, aku dalam posisi sulit.</p>			<p>that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have 27 characters.</p> <ul style="list-style-type: none"><li>- The strategy <b>is paraphrasing</b> since the original phrase can not translate in the same syntactic way (Gottlieb, 1992)</li></ul>
--	--	--	--	---

32



#	Start	End	CPS	Style	Text
---	-------	-----	-----	-------	------

114	0:11:20.83	0:11:22.79	12	Default	Tanpa identitas, kau ini siapa?
-----	------------	------------	----	---------	---------------------------------

Duration: 0:11:20.83 - 0:11:22.79

Reading speed : 12 CPS

SL: Without identification,  
how do I know who you are?

TL: Tanpa identitas, kau ini siapa?

-Reading Speed  
-Limitation of characters

Paraphrase

- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 **cps** as it stated by Netflix, inc (2022) since this line have **12 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022)
- The strategy is **paraphrasing** since the original phrase can not translate in the same syntactic way (Gottlieb, 1992)

33



#	Start	End	CPS	Style	Text
115	0:11:22.87	0:11:24.66	13	Default	Mungkin saja kau orang jahat,

Duration: 0:11:22.87 - 0:11:24.66

Reading speed: 13 CPS

SL: For all I know, you could be a bad guy,

TL: Mungkin saja kau orang jahat

-Reading Speed  
-Limitation of characters

Paraphrase

- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **13 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **24 characters**
- The strategy is **paraphrasing** since the original phrase can not be translated in the same syntactic way (Gottlieb, 1992)

34



#	Start	End	CPS	Style	Text
116	0:11:24.75	0:11:27.29	11	Default	dan mungkin aku orang jahat lainnya.


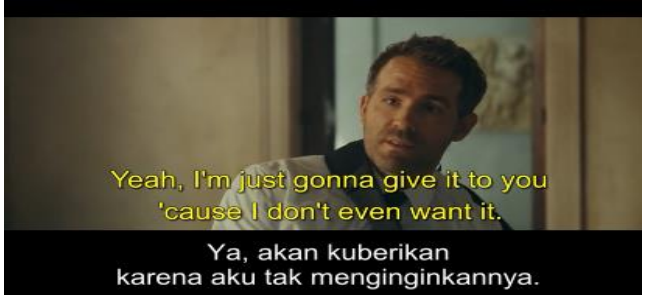
Duration : 0:11:24.75 - 0:11:27.29  
 Reading speed: 11 CPS  
 SL: and I could be other bad guy.  
 TL: dan mungkin aku orang jahat lainnya.


-Reading Speed  
 -Limitation of characters

Transfer


- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **11 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **11 characters**

- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

35	 <table border="1" data-bbox="331 592 987 651"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>117</td> <td>0:11:29.08</td> <td>0:11:30.87</td> <td>11</td> <td>Default</td> <td>Kau benar. Aku orang jahat.</td> </tr> </tbody> </table> <p>Duration: 0:11:30.95-0:11:33.75  Reading speed: 11 CPS  SL: Now shut up and give me the bag before I shoot you in the mouth.  TL: Diam dan berikan tasnya sebelum kutembak mulutmu.</p>	#	Start	End	CPS	Style	Text	117	0:11:29.08	0:11:30.87	11	Default	Kau benar. Aku orang jahat.	<p>-Reading Speed  -Limitation of characters</p>	Paraphrase	<ul style="list-style-type: none"> <li>- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have <b>11 cps (character per second)</b>. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have <b>20 characters</b> in the first line, and <b>23 characters</b> in the second line.</li> <li>- The strategy is <b>paraphrasing</b> since the original phrase is not translated in the same syntactic way (Gottlieb, 1992)</li> </ul>
#	Start	End	CPS	Style	Text											
117	0:11:29.08	0:11:30.87	11	Default	Kau benar. Aku orang jahat.											
36		<p>-Reading Speed  -Limitation of characters</p>	Paraphrase	<ul style="list-style-type: none"> <li>- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have 13 cps</li> </ul>												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>120</td> <td>0:11:36.58</td> <td>0:11:39.75</td> <td>13</td> <td>Default</td> <td>Ya, akan kuberikan\karena aku tak menginginkannya.</td> </tr> </tbody> </table> <p>Duration: 0:11:36.58-0:11:39.75  Reading speed: 13 CPS  SL: Yeah, I'm just gonna give it to you 'cause I don't even want it.   TL: Ya, akan kuberikan  Karena aku tak menginginkannya.</p>	#	Start	End	CPS	Style	Text	120	0:11:36.58	0:11:39.75	13	Default	Ya, akan kuberikan\karena aku tak menginginkannya.			<p>(character per second). In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have 28 characters.</p> <ul style="list-style-type: none"> <li>- The strategy is <b>paraphrasing</b> since the original phrase is not translated in the same syntactic way (Gottlieb, 1992)</li> </ul>
#	Start	End	CPS	Style	Text											
120	0:11:36.58	0:11:39.75	13	Default	Ya, akan kuberikan\karena aku tak menginginkannya.											
37	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>137</td> <td>0:15:06.50</td> <td>0:15:07.79</td> <td>13</td> <td>Default</td> <td>Untung mereka tidak.</td> </tr> </tbody> </table> <p>Duration: 0:15:06.50 - 0:15:07.79  Reading speed: 13 CPS  SL: Good thing these guys aren't  TL: Untung mereka tidak.</p>	#	Start	End	CPS	Style	Text	137	0:15:06.50	0:15:07.79	13	Default	Untung mereka tidak.	-Reading Speed -Limitation of characters	Paraphrase	<ul style="list-style-type: none"> <li>- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali who fled to Bali. In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have <b>13 cps (character per second)</b>. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have <b>17 characters</b>.</li> </ul>
#	Start	End	CPS	Style	Text											
137	0:15:06.50	0:15:07.79	13	Default	Untung mereka tidak.											



				<ul style="list-style-type: none"> <li>- The strategy is <b>paraphrasing</b> since the original phrase is not translated in the same syntactic way (Gottlieb, 1992)</li> </ul>												
38	 <table border="1" data-bbox="331 863 987 938"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>447</td> <td>0:33:37.33</td> <td>0:33:40.66</td> <td>14</td> <td>Default</td> <td>Bukankah bagian perencanaan?Nadalah bagian terpenting?</td> </tr> </tbody> </table> <p>Duration: 0:15:38.66 - 0:15:40.75  Reading speed: 14 CPS  SL: Because you're wanted in 18 separate countries.  TL: Karena kau dicari di 18 negara.</p>	#	Start	End	CPS	Style	Text	447	0:33:37.33	0:33:40.66	14	Default	Bukankah bagian perencanaan?Nadalah bagian terpenting?	<ul style="list-style-type: none"> <li>-Reading Speed</li> <li>-Limitation of characters</li> </ul>	Paraphrase	<ul style="list-style-type: none"> <li>- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali who fled to Bali. In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is <b>14 cps</b> as it stated by Netflix, inc (2022) since this line have 14 cps (character per second). In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have <b>20 characters</b>.</li> <li>- The strategy is <b>paraphrasing</b> since the original phrase is not translated in the same syntactic way (Gottlieb, 1992)</li> </ul>
#	Start	End	CPS	Style	Text											
447	0:33:37.33	0:33:40.66	14	Default	Bukankah bagian perencanaan?Nadalah bagian terpenting?											

39



Bukankah kau agak di luar wilayah hukummu?

#	Start	End	CPS	Style	Text
447	0:33:37.33	0:33:40.66	14	Default	Bukankah bagian perencanaan\Nadalah bagian terpenting?

Duration: 0:14:58.83-0:15:02.37

Reading speed: 14 CPS

SL: Aren't you a little outside your jurisdiction

TL: Bukankah kau agak di luar wilayah hukummu?

-Reading Speed  
-Limitation of characters

Transfer

- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali who fled to Bali. In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is **14 cps** as it stated by Netflix, inc (2022) since this line have 14 cps (character per second). In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **36 characters**.

- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

40



#	Start	End	CPS	Style	Text
145	0:15:36.91	0:15:38.58	13	Default	Mau tahu apa lagi yang lucu?

Duration: 0:15:36.91 - 0:15:38.58

Reading speed: 13 CPS

SL: You wanna know what else is cute?

TL: Mau tahu apalagi yang lucu?

-Reading Speed  
-Limitation of characters

Transfer

- In context DAS inspector gets Cleopatra's egg from Nolan. In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali who fled to Bali. In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **13 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **23 characters**.

- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

41



#	Start	End	CPS	Style	Text
146	0:15:38.66	0:15:40.75	11	Default	Karena kau dicari di 18 negara,

Duration: 0:15:38.66 - 0:15:40.75  
 Reading speed: 11 CPS  
 SL: Because you're wanted in 18 separate countries,  
 TL: Karena kau dicari di 18 negara,

-Reading Speed  
 -Limitation of characters

Transfer

- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali who fled to Bali. In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **11 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **26 characters**.
- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

42



#	Start	End	CPS	Style	Text
147	0:15:40.83	0:15:43.08	15	Default	aku bisa pilih kau ditahan di negara mana,

Duration: 0:15:40.83- 0:15:43.08

Reading speed: 15 CPS

SL: I get to choose which one of them detains you until trial,

TL:

aku bisa pilih kau ditahan di negara mana,

-Reading Speed  
-Limitation of characters

Paraphrase

- In context John wants to catch Nolan for forging Cleopatra’s first egg who fled to Bali who fled to Bali. In context John wants to catch Nolan for forging Cleopatra’s first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 15 cps as it stated by Netflix, inc (2022) since this line have **15 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **35 characters**.
- The strategy is **paraphrasing** since the original phrase is not translated in the same syntactic way (Gottlieb, 1992)

43



#	Start	End	CPS	Style	Text
150	0:15:45.91	0:15:48.00	13	Default	Ya. Satu lagi, dapat jaket Shawshank

Duration: 0:15:45.91 - 0:15:48.00  
 Reading speed: 13 CPS  
 SL: Yeah, One more  
 and I get a Shawshank jacket.  
 TL: Ya. Satu lagi, dapat jaket Shawshank.

-Reading Speed  
 -Limitation of characters

Paraphrase

- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali who fled to Bali. In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **13 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **32 characters**.
- The strategy is **paraphrasing** since the original phrase is not translated in the same syntactic way (Gottlieb, 1992)

44



#	Start	End	CPS	Style	Text
156	0:15:57.25	0:15:59.58	15	Default	Tak menyukaiku? Kau bahkan tak mengenalku.

Duration: 0:15:57.25 - 0:15:59.58

Reading speed : 15 CPS

SL: Not like me? You don't even know me.


TL: Tak menyukaiku? Kau bahkan tak mengenalku.

-Reading Speed  
-Limitation of characters

Transfer

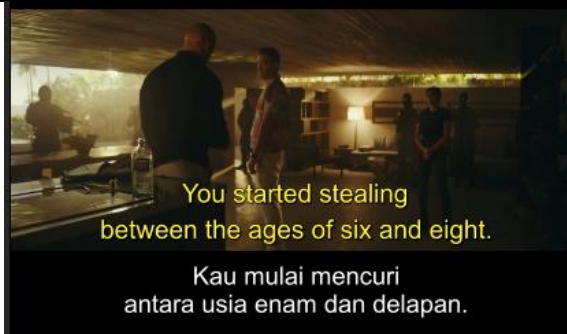
- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali who fled to Bali. In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **15 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **17 characters**.

- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

45	 <table border="1" data-bbox="331 671 996 730"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>157</td> <td>0:16:00.16</td> <td>0:16:01.79</td> <td>15</td> <td>Default</td> <td>Mungkin kita banyak kesamaan.</td> </tr> </tbody> </table> <p>Duration: 0:16:00.16 - 0:16:01.79  Reading speed: 15 CPS  SL: We could have a lot in common.  TL: Mungkin kita banyak kesamaan.</p>	#	Start	End	CPS	Style	Text	157	0:16:00.16	0:16:01.79	15	Default	Mungkin kita banyak kesamaan.	<p>-Reading Speed  -Limitation of characters</p>	Transfer	<ul style="list-style-type: none"> <li>- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have <b>15 cps (character per second)</b>. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have <b>26 characters</b>.</li> <li>- This subtitle line is using <b>transfer</b> strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)</li> </ul>
#	Start	End	CPS	Style	Text											
157	0:16:00.16	0:16:01.79	15	Default	Mungkin kita banyak kesamaan.											



46



#	Start	End	CPS	Style	Text
168	0:16:34.04	0:16:36.66	15	Default	Kau mulai mencuri\ antara usia enam dan delapan.

Duration: 0:16:34.04 - 0:16:36.66

Reading speed: 15 CPS

SL: You started stealing between the ages of six and eight.


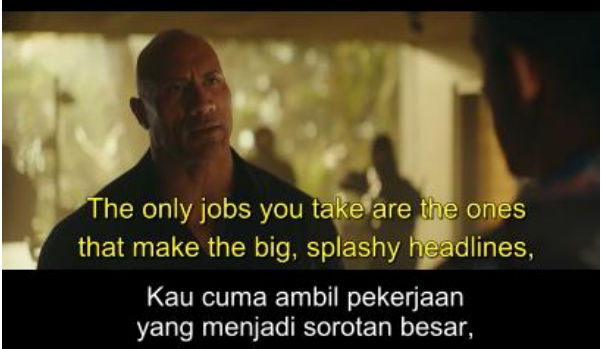
TL: Kau mulai mencuri antara usia enam dan delapan.

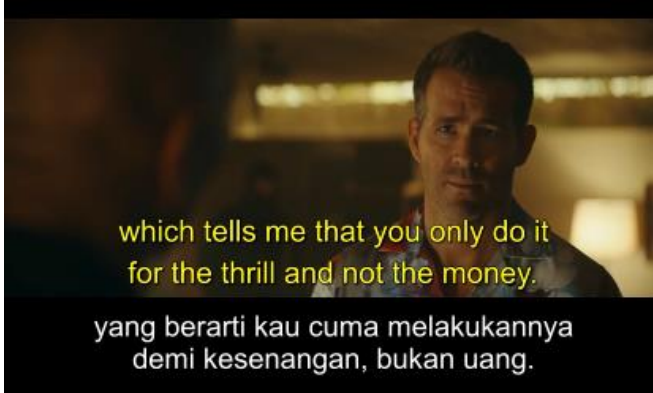
-Reading Speed  
-Limitation of characters


Transfer

- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **15 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **16 characters** in the first line and **25 characters** in the second line.

- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

47	 <table border="1" data-bbox="333 651 965 708"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>169</td> <td>0:16:37.87</td> <td>0:16:39.79</td> <td>12</td> <td>Default</td> <td>Ternyata berbakat untuk itu.</td> </tr> </tbody> </table> <p>Duration: 0:16:37.87 - 0:16:39.79  Reading speed: 12 CPS  SL: You found out  TL: Ternyata berbakat untuk itu.</p>	#	Start	End	CPS	Style	Text	169	0:16:37.87	0:16:39.79	12	Default	Ternyata berbakat untuk itu.	<p>-Reading Speed  -Limitation of characters</p>	<p>Paraphrase</p>	<ul style="list-style-type: none"> <li>- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have <b>8 cps (character per second)</b>. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have <b>25 characters</b>.</li> <li>- The subtitle is <b>paraphrasing</b> since the original phrase is not translated in the same syntactic way (Gottlieb, 1992).</li> </ul>
#	Start	End	CPS	Style	Text											
169	0:16:37.87	0:16:39.79	12	Default	Ternyata berbakat untuk itu.											
48		<p>-Reading Speed  -Limitation of characters</p>	<p>Paraphrase</p>	<ul style="list-style-type: none"> <li>- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have <b>14 cps (character per second)</b>. In the other hand, this line</li> </ul>												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>172</td> <td>0:16:44.66</td> <td>0:16:47.70</td> <td>14</td> <td>Default</td> <td>Kau cuma ambil pekerjaan\ yang menjadi sorotan besar,</td> </tr> </tbody> </table> <p>Duration: 016 : 44.66 – 0:16:47.70  Reading speed : 14 CPS  SL: The only you take are the ones that make the big, splashy headlines,  TL: Kau cuma ambil pekerjaan yang menjadi sorotan besar,</p>	#	Start	End	CPS	Style	Text	172	0:16:44.66	0:16:47.70	14	Default	Kau cuma ambil pekerjaan\ yang menjadi sorotan besar,			<p>also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have <b>21 characters</b> in the first line and <b>24 characters</b> in second line.</p> <p>- The subtitle is <b>paraphrasing</b> since the original phrase is not translated in the same syntactic way (Gottlieb, 1992).</p>
#	Start	End	CPS	Style	Text											
172	0:16:44.66	0:16:47.70	14	Default	Kau cuma ambil pekerjaan\ yang menjadi sorotan besar,											
49	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>173</td> <td>0:16:47.79</td> <td>0:16:51.83</td> <td>13</td> <td>Default</td> <td>yang berarti kau cuma melakukannya\ demi kesenangan, bukan uang.</td> </tr> </tbody> </table> <p>Duration: 0:16:47.79 – 0:16:51.83  Reading speed: 14 CPS  SL : which tells me that you only do it for the thrill and not the money  TL : yang berarti kau cuma melakukannya</p>	#	Start	End	CPS	Style	Text	173	0:16:47.79	0:16:51.83	13	Default	yang berarti kau cuma melakukannya\ demi kesenangan, bukan uang.	<p>-Reading Speed  -Limitation of characters</p>	<p>Paraphrase</p>	<p>- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since <b>this line have 13 cps (character per second)</b>. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022). since this line only have <b>22 characters</b>.</p>
#	Start	End	CPS	Style	Text											
173	0:16:47.79	0:16:51.83	13	Default	yang berarti kau cuma melakukannya\ demi kesenangan, bukan uang.											

	demi kesenangan, bukan demi uang.			- The subtitle is <b>paraphrasing</b> since the original phrase is not translated in the same syntactic way (Gottlieb, 1992).												
50	 <table border="1" data-bbox="331 826 952 893"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>174</td> <td>0:16:51.91</td> <td>0:16:54.45</td> <td>8</td> <td>Default</td> <td>Kau gila? Aku suka uangnya.</td> </tr> </tbody> </table> <p>Duration: 0:16:51.91 – 0:16:54.45  Reading speed: 8 CPS  SL: Are you insane? I love the money  TL: Kau gila? Aku suka uangnya.</p>	#	Start	End	CPS	Style	Text	174	0:16:51.91	0:16:54.45	8	Default	Kau gila? Aku suka uangnya.	-Reading Speed -Limitation of characters	Transfer	<ul style="list-style-type: none"> <li>- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have <b>8 cps (character per second)</b>. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have <b>23 characters</b>.</li> <li>- This subtitle line is using <b>transfer</b> strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)</li> </ul>
#	Start	End	CPS	Style	Text											
174	0:16:51.91	0:16:54.45	8	Default	Kau gila? Aku suka uangnya.											

51



#	Start	End	CPS	Style	Text
175	0:16:55.37	0:16:58.75	12	Default	Aku belum selesai. \nBaru mau sampai ke bagian bagus.

Duration: 0:16:55.37 – 0:16:58.75  
 Reading speed: 12 CPS  
 SL: I'm not done yet.  
 TL: Aku belum selesai.  
 Baru mau sampai ke bagian bagus.

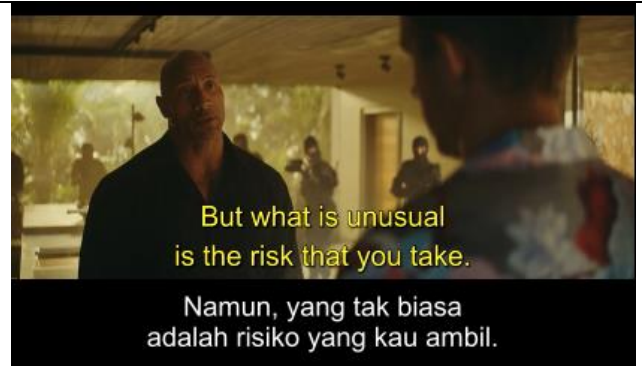
-Reading Speed  
 -Limitation of characters

Transfer

- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **12 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **17 characters** in the first line and **27 characters** in the second line.

- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

52



#	Start	End	CPS	Style	Text
179	0:17:05.20	0:17:08.37	13	Default	Namun, yang tak biasa\Nadalah risiko yang kau ambil.

Duration: 0:17:05.20 – 0:17:08.37

Reading speed: 13 CPS

SL: But what is unusual  
is the risk that you take.

TL: Namun, yang tak biasa  
adalah risiko yang kau ambil.

-Reading Speed  
-Limitation of characters

Transfer

- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 **cps** as it stated by Netflix, inc (2022) since this line have **13 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **18 characters** in first line and **25 characters** in second line.
- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

53



#	Start	End	CPS	Style	Text
181	0:17:11.16	0:17:15.91	8	Default	Seolah-olah kau ingin ketahuan\Nagar bisa kabur,

Duration: 0:17:11.16 – 0:17:15.91

Reading speed: 8 CPS

SL: It's as though you wanna get caught so you can escape,

TL: Seolah olah kau ingin ketahuan agar bisa kabur,

-Reading Speed  
-Limitation of characters

Transfer

- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **8 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **40 characters**.

- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

54



#	Start	End	CPS	Style	Text
182	0:17:16.00	0:17:17.79	14	Default	untuk membuktikan dirimu lagi

Duration: 0:17:16.00 – 0:17:17.79

Reading speed: 14 CPS

SL: just to prove yourself all over again

TL: untuk membuktikan dirimu lagi

-Reading Speed  
-Limitation of characters

Transfer

- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **14 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **25 characters**.

- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)



55



#	Start	End	CPS	Style	Text
183	0:17:17.87	0:17:20.41	11	Default	bahwa kau lebih baik dari yang lain

Duration: 0:17:17.87 – 0:17:20.41

Reading speed: 11 CPS

SL: and prove that  
you're better than everybody else

TL: bahwa kau lebih baik dari yang lain

-Reading Speed  
-Limitation of characters

Paraphrase

- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **11 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **30 characters**.
- The subtitle is **paraphrasing** since the original phrase is not translated in the same syntactic way (Gottlieb, 1992).

56



#	Start	End	CPS	Style	Text
184	0:17:20.50	0:17:22.83	4	Default	dan kau layak.

Duration: 0:17:20.50 – 0:17:22.83

Reading speed : 4 CPS

SL: and that you're worthy.

TL: dan kau layak.

-Reading Speed  
-Limitation of characters

Paraphrase

- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **4 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **11 characters**.
- The subtitle is **paraphrasing** since the original phrase is not translated in the same syntactic way (Gottlieb, 1992).

57



#	Start	End	CPS	Style	Text
185	0:17:22.91	0:17:24.58	13	Default	Layak untuk apa? Ceramah ini?

Duration: 0:17:22.91 – 0:17:24.58

Reading speed: 13 CPS

SL: Worthy of what? This speech?

TL: Layak untuk apa? Ceramah ini?

-Reading Speed  
-Limitation of characters

Transfer

- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **13 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **25 characters**.
- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

58



#	Start	End	CPS	Style	Text
186	0:17:24.66	0:17:26.04	12	Default	Kasih sayang ayahmu.

Duration: 0:17:24.66-0:17:26.04  
 Reading speed: 12 CPS  
 SL: Your father's love.  
 TL: Kasih sayang ayahmu.

-Reading Speed  
 -Limitation of characters

Transfer

- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **12 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **18 characters**.
- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

59



#	Start	End	CPS	Style	Text
188	0:17:39.00	0:17:40.45	13	Default	Bagaimana menemukanku?

Duration: 0:17:39.00 – 0:17:40.45

Reading speed: 13 CPS

SL: How'd you find me?

TL: Bagaimana menemukanku?

-Reading Speed  
-Limitation of characters

Paraphrase

- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **13 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **21 characters**.
- The subtitle is **paraphrasing** since the original phrase is not translated in the same syntactic way (Gottlieb, 1992).

60



#	Start	End	CPS	Style	Text
189	0:17:40.54	0:17:43.70	14	Default	Cara yang sama aku tahu\Nkau akan mencuri telur di R

Duration: 0:17:40.54 – 0:17:43.70

Reading speed : 14 CPS

SL: Well, the same way I knew that you were gonna steal the egg in Rome


TL: Cara yang sama aku tahu kau akan mencuri telur di Roma.


-Reading Speed  
-Limitation of characters

Deletion

- In context John interrogates Nolan about the second egg's info. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **14 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **19 characters** in first line and **25 characters**.

- This line using **Deletion** strategy . Gottlieb (1992) stated that deletion is the total elimination of part of text e.g. repetiton, question, and filler word. The word “**Well,**” in this line include the filler word.

61	 <table border="1" data-bbox="333 667 1005 737"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>193</td> <td>0:18:08.08</td> <td>0:18:09.04</td> <td>12</td> <td>Default</td> <td>Aku penasaran.</td> </tr> </tbody> </table> <p>Duration: 0:18:08.08 - 0:18:09.04  Reading speed: 12 CPS  SL: Booth, I'm curious.  TL: Aku penasaran.</p>	#	Start	End	CPS	Style	Text	193	0:18:08.08	0:18:09.04	12	Default	Aku penasaran.	<p>-Reading Speed  -Limitation of characters</p>	<p>Deletion</p>	<ul style="list-style-type: none"> <li>- In the context John bring the Cleopatra's egg to Roma. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have <b>12 cps (character per second)</b>. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have <b>13 characters</b>.</li> <li>- This line using <b>Deletion</b> strategy . Gottlieb (1992) stated that deletion is the total elimination of part of text e.g. repetiton, question, and filler word. The word "<b>Both,</b>" in this line include the filler word.</li> </ul>
#	Start	End	CPS	Style	Text											
193	0:18:08.08	0:18:09.04	12	Default	Aku penasaran.											

62	 <table border="1" data-bbox="324 686 1008 750"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>237</td> <td>0:21:44.83</td> <td>0:21:47.08</td> <td>9</td> <td>Default</td> <td>Das, lihat aku. Tatap mataku.</td> </tr> </tbody> </table> <p data-bbox="324 750 1008 798">Duration: 0:21:44.83 – 0:21:47.08</p> <p data-bbox="324 798 1008 829">Reading speed: 9 CPS</p> <p data-bbox="324 829 1008 861">SL: Das, look at me, Look at my eyes.</p> <p data-bbox="324 861 1008 893">TL: Das, lihat aku. Tatap mataku.</p>	#	Start	End	CPS	Style	Text	237	0:21:44.83	0:21:47.08	9	Default	Das, lihat aku. Tatap mataku.	<p data-bbox="1008 300 1198 335">-Reading Speed</p> <p data-bbox="1008 335 1198 367">-Limitation of characters</p>	Transfer	<ul data-bbox="1444 300 1993 1037" style="list-style-type: none"> <li>- John assured DAS that it was John who changed the egg. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have <b>9 cps (character per second)</b>. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have <b>25 characters</b>.</li> <li>- This subtitle line is using <b>transfer</b> strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).</li> </ul>
#	Start	End	CPS	Style	Text											
237	0:21:44.83	0:21:47.08	9	Default	Das, lihat aku. Tatap mataku.											



63



#	Start	End	CPS	Style	Text
246	0:23:06.45	0:23:07.83	13	Default	Ayolah, teman sekama

Duration: 0:23:06.45 – 0:23:07.83  
 Reading speed: 13 CPS  
 SL: Put'er there, roomie.  
 TL: Ayolah, teman sekamar.

-Reading Speed  
 -Limitation of characters

Paraphrase

- In context John meet Nolan at prison and do small talk. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **13 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **20 characters**.
- The subtitle is **paraphrasing** since the original phrase is not translated in the same syntactic way (Gottlieb, 1992).

64



#	Start	End	CPS	Style	Text
247	0:23:09.79	0:23:11.70	12	Default	Kau benar, cuci tangan dahulu.

Duration: 0:23:09.79 – 0:23:11.70

Reading speed: 12 CPS

SL: You're right, we should wash up first

TL: Kau benar, cuci tangan dahulu

-Reading Speed  
 -Limitation of characters

Transfer

- In context John meet Nolan at prison and do small talk. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **12 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **25 characters**.
- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

65



#	Start	End	CPS	Style	Text
248	0:23:11.79	0:23:13.70	11	Default	Tak apa-apa. Kau aman di sini.

Duration: 0:23:11.79 – 0:23:13.70  
 Reading speed: 11 CPS  
 SL: It's okay, You're safe here.  
 TL: Tak apa – apa, kau aman di sini.

-Reading Speed  
 -Limitation of characters

Transfer

- In context John meet Nolan at prison and do small talk. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **11 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **25 characters**.
- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

66



#	Start	End	CPS	Style	Text
253	0:23:37.25	0:23:39.50	10	Default	Aku tahu cara kerja penipuan.

Duration: 0:23:37.25 – 0:23:39.50

Reading speed: 10 CPS

SL:

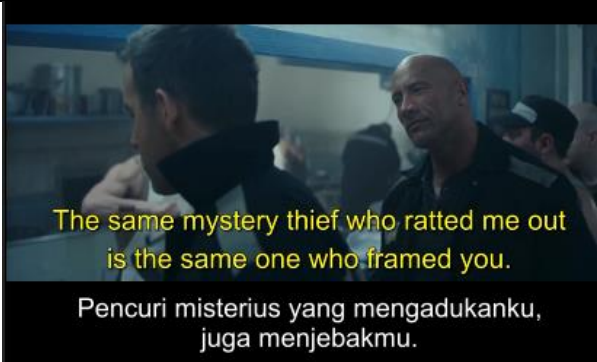
I know how a confidence scheme works, **trust me.**

TL: Aku tahu cara kerja penipuan.

-Reading Speed  
 -Limitation of characters

Condensation

- In context John meet Nolan at prison and do small talk. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **10 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **25 characters**.
- The strategy is **Condensation** since the text from source language is shortening to target language.

<p>67</p>	 <p>Duration: 0:23:41.75 – 0:23:45.00  Reading speed: 14 CPS</p> <p>SL:  The same mystery who ratted me out is the same one who framed you.</p> <p>TL:  Pencuri misterius yang mengadukanku, juga menjebakmu.</p>	<p>-Reading Speed  -Limitation of characters</p>	<p>Transfer</p>	<ul style="list-style-type: none"> <li>- In context John meet Nolan at prison and do small talk. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have <b>14 cps (character per second)</b>. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have <b>33 characters</b> in first line and <b>15 characters</b> in second line.</li> <li>- In the context of opening history voice overs of Cleopatra's loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).</li> </ul>
-----------	--	--	-----------------	---

68



#	Start	End	CPS	Style	Text
256	0:23:45.08	0:23:46.95	12	Default	Sepertinya kebetulan, bukan?

Duration: 0:23:45.08 – 0:23:46.95

Reading speed: 12 CPS

SL: That seems like a coincidence, don't you think?

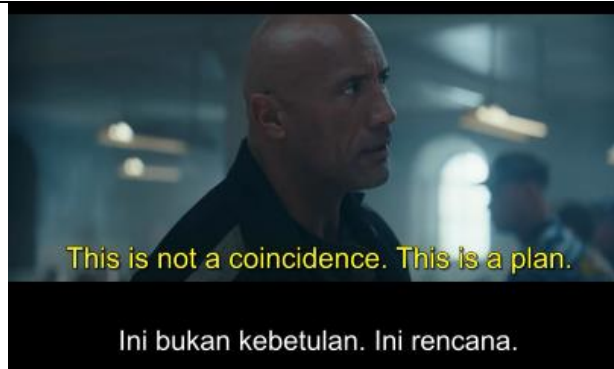
TL: Seperti kebetulan, bukan?

-Reading Speed  
-Limitation of characters

Paraphrase

- In context John meet Nolan at prison and do small talk. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **12 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **23 characters**.
- The subtitle is **paraphrasing** since the original phrase is not translated in the same syntactic way (Gottlieb, 1992).

69



#	Start	End	CPS	Style	Text
257	0:23:47.62	0:23:50.08	10	Default	Ini bukan kebetulan. Ini rencana.

Duration: 0:23:47.62 – 0:23:50.08

Reading speed: 10 CPS

SL: This is not a coincidence. This is a plan.

TL: Ini bukan kebetulan. Ini rencana.

-Reading Speed  
-Limitation of characters

Transfer

- In context John meet Nolan at prison and do small talk. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **10 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) since this line only have **28 characters**.

- . This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

70



#	Start	End	CPS	Style	Text
455	0:34:07.87	0:34:11.83	9	Default	Ayahku adalah seorang bajingan yang subur.

Duration: 0:34:07.87 – 0:34:11.83  
 Reading speed: 9 CPS  
 SL: My father was a prolific asshole.  
 TL:  
 Ayahku adalah seorang bajingan yang subur.

-Reading Speed  
 -Limitation of characters

Transfer

- In context John tells about the history of his father holding the key to the cellar where Cleopatra's third egg is located. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **9 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **37 characters**.
- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).



71



#	Start	End	CPS	Style	Text
457	0:34:15.33	0:34:17.12	12	Default	Saat usiaku delapan tahun,

Duration: 0:34:15.33 – 0:34:17

Reading speed: 12 CPS

SL: When I was eight years old,

TL: Saat usiaku delapan tahun

-Reading Speed  
-Limitation of characters

Transfer

- In context John tells about the history of his father holding the key to the cellar where Cleopatra's third egg is located. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **12 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **22 characters**.
- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

72



#	Start	End	CPS	Style	Text
458	0:34:18.91	0:34:21.08	13	Default	ayahku kira aku mencuri arlojinya.

Duration: 0:34:18 – 0:34:21.08

Reading speed : 13 CPS

SL: my dad thought I stole his watch.

TL: ayahku kira aku mencuri arlojinya.

-Reading Speed  
-Limitation of characters

Transfer

- In context John tells about the history of his father holding the key to the cellar where Cleopatra's third egg is located. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have 13 cps (character per second). In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have 30 characters.

- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

73



#	Start	End	CPS	Style	Text
459	0:34:21.66	0:34:24.12	11	Default	Dia sangat menyayangi arloji itu.

Duration: 0:34:21.66 – 0:34:24.12

Reading speed: 11 CPS

SL: He loved **that piece of metal** more than anything.

TL: Dia sangat menyayangi **arloji** itu.

-Reading Speed  
-Limitation of characters

Paraphrase

- In context John tells about the history of his father holding the key to the cellar where Cleopatra's third egg is located. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **11 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **29 characters**.
- The subtitle is **paraphrasing** since the original phrase is not translated in the same syntactic way (Gottlieb, 1992).

74



#	Start	End	CPS	Style	Text
469	0:35:00.04	0:35:02.25	8	Default	Arloji yang hilang itu,

Duration: 0:35:00.04 – 0:35:02.25

Reading speed: 8 CPS

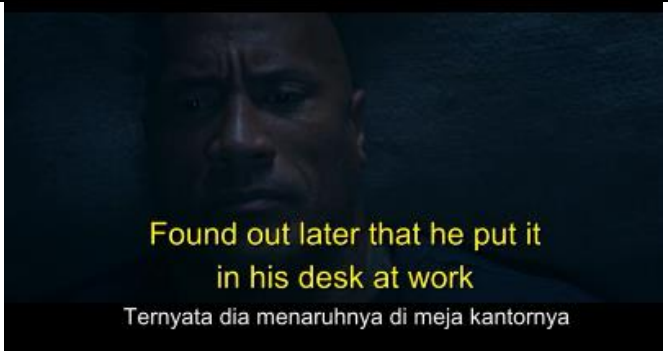
SL: There's the watch, the missing watch,

TL: Arloji yang hilang itu,

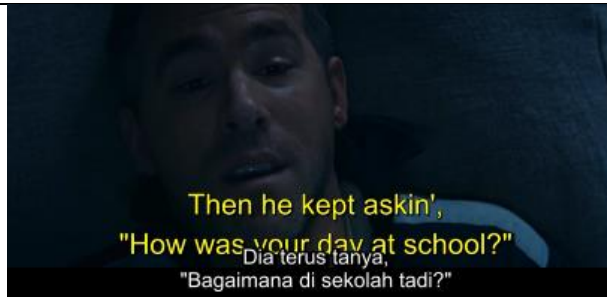
-Reading Speed  
 -Limitation of characters

Paraphrase

- In context John tells about the history of his father holding the key to the cellar where Cleopatra's third egg is located. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have 8 cps (character per second). In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have 24 characters.
- The subtitle is **paraphrasing** since the original phrase is not translated in the same syntactic way (Gottlieb, 1992).

75	 <table border="1" data-bbox="331 655 996 735"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>471</td> <td>0:35:04.62</td> <td>0:35:07.41</td> <td>12</td> <td>Default</td> <td>Ternyata dia menaruhnya di meja kantornya</td> </tr> </tbody> </table> <p data-bbox="331 735 996 922">           Duration: 0:35:04.62 – 0:35:07.41            Reading speed: 12 CPS            SL: Found out later that he put it            in his desk at work            TL: Ternyata dia menaruhnya di meja kantornya         </p>	#	Start	End	CPS	Style	Text	471	0:35:04.62	0:35:07.41	12	Default	Ternyata dia menaruhnya di meja kantornya	<p data-bbox="1014 311 1173 486">           -Reading Speed            -Limitation of characters         </p>	<p data-bbox="1205 311 1323 336">Transfer</p>	<ul data-bbox="1451 311 1984 1118" style="list-style-type: none"> <li>- In context John tells about the history of his father holding the key to the cellar where Cleopatra's third egg is located. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have <b>12 cps (character per second)</b>. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have <b>36 characters</b>.</li> <li>- This subtitle line is using <b>transfer</b> strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).</li> </ul>
#	Start	End	CPS	Style	Text											
471	0:35:04.62	0:35:07.41	12	Default	Ternyata dia menaruhnya di meja kantornya											

76



#	Start	End	CPS	Style	Text
475	0:35:18.95	0:35:21.83	12	Default	Dia terus tanya, \N'Bagaimana di sekolah tadi?'

Duration: 0:35:18.95 – 0:35:21.83

Reading speed: 12 CPS

SL: Then he kept askin',  
"How was your day at school?"

TL: Dan dia terus tanya,  
"Bagaimana di sekolah tadi?"

-Reading Speed  
-Limitation of characters

Transfer

- In context John tells about the history of his father holding the key to the cellar where Cleopatra's third egg is located. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **12 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **16 characters** in the first line and **25 characters** in the second line.

- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

77



#	Start	End	CPS	Style	Text
603	0:47:29.37	0:47:32.16	14	Default	Banyak rekannya memenjarakan banyak rekanmu.

Duration: 0:47:29.37 – 0:47:32.16

Reading speed: 14 CPS

SL: A lot of his colleagues have put a lot of your colleagues in prison.

TL: Banyak rekannya


Memmenjarakan banyak rekanmu.

-Reading Speed  
 -Limitation of characters

Transfer

- Nolan introduce John to Tambwe, his friend in London. This line not violated the rules since this line followed the standard rules of cps (character per second) maximum for adult program where is 17 cps as it stated by Netflix, inc (2022) since this line have **14 cps (character per second)**. In the other hand, this line also followed the standard limitation characters per line that are 42 character per line as it stated by Netflix, inc (2022) ) since this line only have **30 characters** in two line.
- This subtitle line is using **transfer** strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

**THE DATA OF SUBTITLING STANDARD VIOLATION AND STRATEGY IN RED NOTICE MOVIE**

Data Code	Visual Data	Violation	Strategy	Explanation	Violation	Strategy
001/I/TF	 <p># Start End CPS Style Text</p> <p>17 0:01:39.91 0:01:41.70 16 Default Yang lain mengklaim itu ditemukan,</p> <p>Duration: 0:01:39.91- 0:01:41.30            Reading speed: 16 CPS            SL: Others claim it was discovered,            TL: Yang lain mengklaim itu ditemukan,</p>	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra’s loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line <b>not italicize</b></li> <li>- In the context of opening history of Cleopatra’s loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992).</li> </ul>	OK	OK



002/1/TF



#	Start	End	CPS	Style	Text
19	0:01:45.91	0:01:48.99	16	Default	Bergabunglah dengan kami untuk menjelajahi pertanyaan itu.

Duration: 0:01:45.91 - 0:01:48.99

Reading speed: 16 CPS

SL: Join us as we explore that very question.

TL: Bergabunglah dengan kami untuk menjelajah pertanyaan itu.

Italic

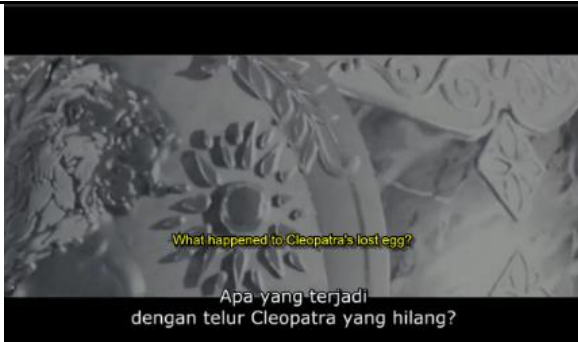
Transfer

- In the context of opening of Cleopatra's loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line **not italicize**
- In the context of opening history of Cleopatra's loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)

OK

OK

003/I/TF



#	Start	End	CPS	Style	Text
20	0:01:49.25	0:01:51.79	17	Default	Apa yang terjadi dengan telur Cleopatra yang hilang?

Duration: 0:01:49.25 - 0:01:51.39

Reading speed: 17 CPS

SL: What happened to Cleopatra's lost egg?

TL: Apa yang terjadi dengan telur Cleopatra yang hilang ?

Italic

Transfer

- In the context of opening of Cleopatra's loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line **not italicize**
- In the context of opening history of Cleopatra's loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)

OK

OK

004/RS/TF



#	Start	End	CPS	Style	Text
699	0:54:15.66	0:54:17.48	18	Default	Dia sudah beri tahu di mana telur ketiga?

Duration: 0:54:15.66 - 0:55:09.48

Reading speed: 18 CPS

SL: Has he told you  
where the third egg is yet?

TL: Dia sudah beri tahu di mana telur ketiga?

Reading Speed

Transfer

- In context of the search for the third egg of Cleopatra's in Soto Voce masquerade ball Jhon was interrogated by Sarah about where the third egg is. Based on Netflix, inc (2002), the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)

OK

OK

005/RS/TF



#	Start	End	CPS	Style	Text
38	0:04:19.12	0:04:21.30	19	Default	Kau paham maksudku. Lencanamu tak berlaku di sini.

Duration: 0:04:19.12 - 0:04:21.30  
 Reading Speed : 19 CPS  
 SL: You know what I mean, Agent.  
 Your badge is no good here.  
 TL: Kau paham maksudku.  
 Lencanamu tak berlaku di sini.

Reading Speed

Transfer

- In context of the search for the second egg in the museum. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)

OK

OK

006/RS/TF



#	Start	End	CPS	Style	Text
48	0:04:47.08	0:04:48.29	19	Default	Jangan mengujiku, Direktur.

Duration: 04:47.08 - 0:04:48.29

Reading speed: 19 CPS

SL: Don't test me. Director.

TL: Jangan mengujiku. Direktur.

Reading Speed

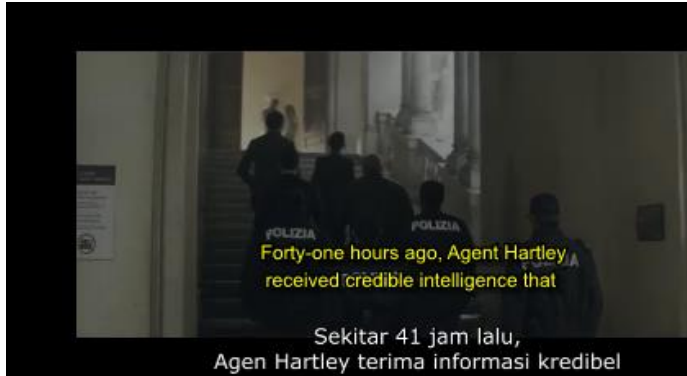
Transfer

- In context of the search for the second egg in the museum. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **22 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)

OK

OK

007/RS/TF



#	Start	End	CPS	Style	Text
55	0:05:03.54	0:05:06.34	18	Default	Sekitar 41 jam lalu, \N Agen Hartley terima informasi kredibel

Duration: 0:05:03.54 - 0:05:06.34

Reading speed: 18 CPS

SL: Forty-one hours ago, Agent Hartley received credible intelligence that

TL: Sekitar 41 jam lalu, Agen Hartley terima informasi kredibel.

Reading Speed

Transfer

- In context of the search for the second egg in the museum. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)

OK

OK

008/RS/TF



#	Start	End	CPS	Style	Text
63	0:05:25.33	0:05:26.90	18	Default	saat kau dan rekan penegak hukummu

Duration: 0:05:25.33 - 0:05:26.90

Reading speed: 18 cps

SL: when you and your friends  
in law enforcement

TL: saat kau dan rekan penegak hukummu

Reading Speed

Transfer

- In context of the search for the second egg in the museum, this line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it by Gotlieb (1992)

OK

OK

009/RS/TF



#	Start	End	CPS	Style	Text
64	0:05:27.12	0:05:29.09	19	Default	terlalu tak kompeten\Nuntuk memecahkan kasus.

Duration: 0:05:27.12 - 0:05:29.09

Reading speed: 19 CPS

SL: are too incompetent to solve the case

TL:terlalu tak kompeten

untuk memecahkan kasus

Reading Speed

Transfer

- In context of the search for the second egg in the museum, this line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)

OK

OK



010/RS/TF



Tutup ruangan. Sekarang!

#	Start	End	CPS	Style	Text
83	0:07:17.50	0:07:18.56	18	Default	Tutup ruangan. Sekarang!

Duration : 0:07:17.50 - 0:07:18.56

Reading speed: 18 CPS

SL: Seal the room. Now!

TL: Tutup ruangan. Sekarang

Reading Speed

Transfer

- In context of the search for the second egg in the museum, this line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992).

OK

OK

011/RS/TF



Siapa sangka berakhir begini?

#	Start	End	CPS	Style	Text
99	0:10:42.54	0:10:43.89	18	Default	Siapa sangka berakhir begini?

Duration: 0:10:42.54 - 0:10:43.89

Reading speed: 18 CPS

SL: Who knew it'd end up like this?

TL: Siapa sangka akan berakhir begini?

Reading Speed

Transfer

- In context of the search for the second egg in the museum, this line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992).

OK

OK

012/RS/TF



Booth, jangan bergerak!

#	Start	End	CPS	Style	Text
102	0:10:48.91	0:10:50.46	18	Default	tangan di belakang. Kau ditangkap.

Duration: 0:11:48.91 - 0:11:50.46

Reading speed: 18 CPS

SL: Booth, don't move!

TL: Booth, jangan bergerak!

Reading Speed

Transfer

- In context of the search for the second egg in the museum John catch Nolan as a guy who imitating the second egg, this line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992).

OK

OK

013/RS/TF



#	Start	End	CPS	Style	Text
148	0:15:43.16	0:15:44.41	18	Default	mengingat riwayat kaburmu.

Duration: 0:15:43.16 - 0:15:44.41

Reading speed: 18 CPS

SL: given your escape history

TL: mengingat riwayat kaburmu.

Reading Speed

Transfer

- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali who fled to Bali. this line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

OK

OK

014/RS/TF



#	Start	End	CPS	Style	Text
159	0:16:05.70	0:16:08.62	18	Default	sejak kau curi Lady with a Red Hat\ karya William Strang dari Tate

Duration: 0:16:05.70 - 0:16:08.62

Reading speed: 18 CPS

SL: ever since you stole William Strang's  
Lady with a Red Hat from the Tate

TL: sejak kau curi Lady with Red Hat  
karya William Strang dari Tate

Reading Speed

Transfer

- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali who fled to Bali. this line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **22 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

OK

OK

015/RS/TF



#	Start	End	CPS	Style	Text
223	0:21:01.95	0:21:03.99	18	Default	Seperti John Hartley dengan akun bank Swiss

Duration: 0:21:01.95 - 0:21:03.99

Reading speed: 18 CPS

SL: As impossible as a John Hartley with a Swiss bank account

TL: Seperti John Hartley dengan akun bank Swiss

Reading Speed

Transfer

- In context John wants to catch Nolan for forging Cleopatra's first egg who fled to Bali who fled to Bali. This line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **21 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

OK

OK

016/RS/TF



#	Start	End	CPS	Style	Text
251	0:23:31.20	0:23:32.97	18	Default	Raih kepercayaanmu setelah menjualku.

Duration: 0:23:31.20 - 0:23:32.97

Reading speed: 18 CPS

SL: Got your trust after selling me out.

TL: Raih kepercayaanmu setelah menjualku

Reading speed

Transfer

- John and Nolan were put in jail by Interpol for allegedly hiding the whereabouts of the third egg. This line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

OK

OK

017/RS/TF



#	Start	End	CPS	Style	Text
258	0:23:50.70	0:23:53.96	18	Default	Dalam satu gerakan, Gajah singkirkan pesaing dan penyidik utamanya.

Duration: 0:23:50.70 - 0:23:53.96

Reading speed: 18 CPS

SL: In one move, The Bishop took out her lead competitor and lead investigator.

TL: Dalam satu gerakan, Gajah singkirkan pesaing dan penyidik utamanya.

Reading Speed

Transfer

- John and Nolan were put in jail by Interpol for allegedly hiding the whereabouts of the third egg. This line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

OK

OK



018/RS.TF



#	Start	End	CPS	Style	Text
259	0:23:54.87	0:23:56.34	18	Default	- Dua burung, sekali tembak. \N- Telur.

Duration: 0:23:54.87 - 0:23:56.34

Reading speed: 18 CPS

SL: -Two bird, one stone.

-Egg.

TL: - Dua burung, sekali tembak.

- Telur

Reading Speed

Transfer

- John and Nolan were put in prison by Interpol for allegedly hiding the whereabouts of the third egg, then in this dialogue they plan to get two eggs, namely the second egg and the third egg at once in the short time. This line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps.**
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

OK

OK

019/RS/TF



Tak ada yang pernah.

#	Start	End	CPS	Style	Text
268	0:24:17.00	0:24:17.84	19	Default	Tak ada yang pernah.

Duration: 0:24:17.00 - 0:24:17.84

Readings speed: 19 CPS

SL: No one has

TL: Tak ada yang pernah

Reading Speed

Transfer

- John and Nolan were put in jail by Interpol for allegedly hiding the whereabouts of the third egg, This line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

OK

OK

020/RS/TF



#	Start	End	CPS	Style	Text
277	0:24:42.04	0:24:43.20	18	Default	Bagaimana cara kerjanya?

Duration: 0:24:42.04 - 0:24:43.20

Reading Speed: 18 CPS

SL: So how does that work?

TL: Bagaimana cara kerjanya?

Reading speed

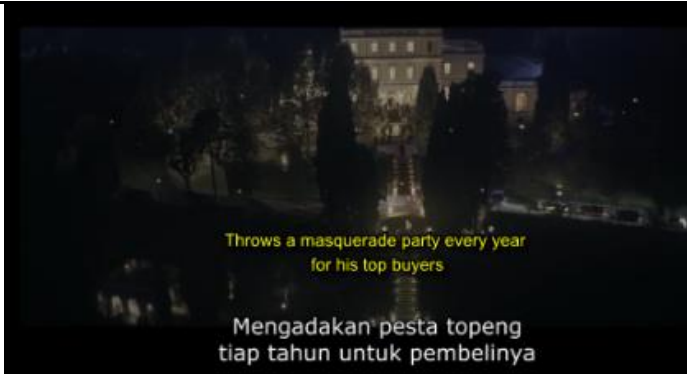
Transfer

- John and Nolan were put in jail by Interpol for allegedly hiding the whereabouts of the third egg, This line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

OK

OK

021/RS/TF



#	Start	End	CPS	Style	Text
292	0:25:19.25	0:25:21.80	18	Default	Mengadakan pesta topeng\Wtiap tahun untuk pembelinya

Duration: 0:25:19.25 – 0:25:21.80

Reading Speed: 18CPS

SL: Throws a masquerade party every year for his top buyers

TL: Mengadakan pesta topeng tiap tahun untuk pembelinya

Reading Speed

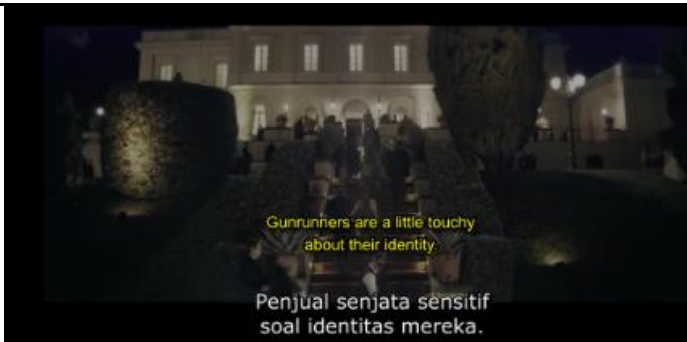
Transfer

- John and Nolan were put in jail by Interpol for allegedly hiding the whereabouts of the third egg. In this line they are talking about the Soto Voce masquerade party which is held every year. This line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992)

OK

OK

022/RS/TF



#	Start	End	CPS	Style	Text
294	0:25:25.29	0:25:27.60	18	Default	Penjual senjata sensitif soal identitas mereka.

Duration: 0:25:25.29 – 0:25:27.60

Reading Speed: 18 CPS

SL: Gunrunners are a little touchy about their identity.

TL: Penjual senjata sensitif soal identitas mereka

Reading Speed

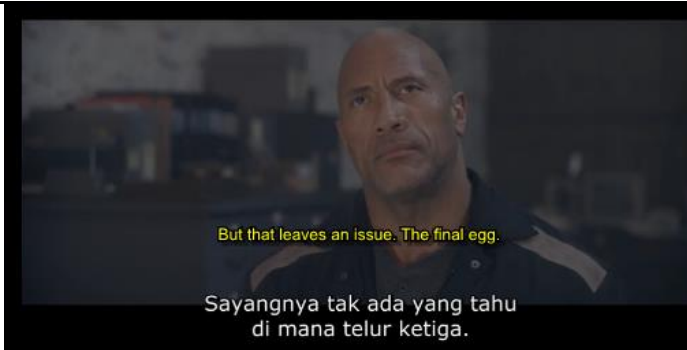
Transfer

- John and Nolan arrive at the Soto Voce Masquerade Ball then pan to steal Cleopatra's second egg. This line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

023/RS/TF



#	Start	End	CPS	Style	Text
393	0:30:49.50	0:30:51.71	18	Default	Sayangnya tak ada yang tahu\di mana telur ketiga.

Duration: 0:30:49.50 – 0:30:51.71

Reading Speed: 18 CPS

SL: But that leaves an issue. The final egg.

TL: Sayangnya taka da yang tahu dimana telur ketiga.

Reading Speed

Transfer

- John and Nolan were put in jail by Interpol for allegedly hiding the whereabouts of the third egg. This line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

024/RS/TF



#	Start	End	CPS	Style	Text
397	0:30:59.08	0:31:01.31	18	Default	Rekan selmu ini tahu persis di mana telur ketiga.

Duration: 0:28:19.04 – 0:28:20.65  
Reading Speed: 18 CPS  
SL: Your cellmate here knows exactly where the third egg is.  
TL: Rekan selmu ini tahu persis di mana telur ketiga.

Reading speed

Transfer

- In context Sarah catches John and Nolan and interrogates them about the location of the third egg. This line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

025/RS/TF



#	Start	End	CPS	Style	Text
410	0:31:38.83	0:31:40.63	18	Default	Aku akan mampir begitu dapat telur kedua.

Duration: 0:31:38.83 – 0:31:40.63

Reading Speed: 18CPS

SL: I'll stop by once I have the second egg.

TL: Aku akan mampir begitu dapat telur kedua.

Reading speed

Transfer

- In context Sarah catches John and Nolan and interrogates them about the location of the third egg. This line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK



026/RS/TF



#	Start	End	CPS	Style	Text
438	0:33:06.29	0:33:07.61	19	Default	Aku sudah tahu cara mencurinya.

Duration: 0:33:07.83 – 0:33:09.99

Reading Speed: 19CPS

SL: I already know how I'm gonna steal it.

TL: Aku sudah tahu cara mencurinya

Reading Speed

Transfer

- In context John and Nolan want to escape from prison. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **22 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

027/RS/TF



#	Start	End	CPS	Style	Text
450	0:33:52.04	0:33:53.81	18	Default	soal aku dan ayahku, bagaimana kau tahu?

Duration: 0:33:52.04 – 0:33:53.81

Reading Speed: 18 CPS

SL: about me and my father, how'd you know

TL: soal aku dan ayahku, bagaimana kau tahu?

Reading Speed

Transfer

- In context John tells about the history of his father holding the key to the cellar where Cleopatra's third egg is located. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

028/RS/TF



#	Start	End	CPS	Style	Text
485	0:35:52.62	0:35:53.80	19	Default	Tak penting kau lakukan apa,

Duration: 0:35:52.62 – 0:35:53.80

Reading Speed: 19 CPS

SL: It doesn't matter what you do,

TL: Tak penting kau lakukan apa,

Reading Speed:19 CPS

Reading Speed

Transfer

- In context John tells about the history of his father holding the key to the cellar where Cleopatra's third egg is located. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

029/RS/TF



#	Start	End	CPS	Style	Text
486	0:35:56.12	0:35:57.92	19	Default	yang penting orang anggap kau lakukan apa.

Duration: 0:35:56.12 – 0:35:57.92

Reading Speed: 19 CPS

SL: only matters they think you've done

TL: yang penting orang anggap kau lakukan apa.

Reading speed

Transfer

- In context John tells about the history of his father holding the key to the cellar where Cleopatra's third egg is located. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

030/RS.TF



#	Start	End	CPS	Style	Text
502	0:37:31.83	0:37:33.49	18	Default	Langkah kedua, rencanakan dari awal.

Duration: 0:37:31.83 – 0:37:32.99

Reading Speed: 18 CPS

SL: Step two, plan ahead.

TL: Langkah kedua, rencanakan dari awal

Reading speed

Transfer

- In context Nolan did a small talk to John before running away. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

031/RS/TF



#	Start	End	CPS	Style	Text
504	0:37:36.37	0:37:37.10	19	Default	Dia bukan polisi!

Duration: 0:37:36.37 – 0:37:37.00

Reading Speed: 19 CPS

SL: He's not a cop!

TL: Dia bukan polisi!

Reading speed

Transfer

- In context Nolan did a small talk to John before running away. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

032/RS/TF



#	Start	End	CPS	Style	Text
524	0:40:25.20	0:40:26.77	18	Default	Sulit dipercaya tak ada yang lihat!

Duration: 0:40:25.20 – 0:40:26.37

Reading Speed: 18 CPS

SL: I can't believe nobody saw that.

TL: Sulit dipercaya tak ada yang lihat!

Reading Speed

Transfer

- In context Nolan did a small talk to John before running away. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

033/RS/TF



#	Start	End	CPS	Style	Text
536	0:42:59.12	0:43:00.17	19	Default	Katamu, "Selamatkan diri."

Duration: 0:42:59.12 – 0:43:00.17

Reading Speed: 19 CPS

SL: You said, "Save yourself"

TL: Katamu, "Selamatkan diri."

Reading speed

Transfer

- In context Nolan and John managed to escape by plane. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK



034/RS/TF



#	Start	End	CPS	Style	Text
556	0:44:36.12	0:44:38.11	19	Default	untuk menemukan orang yang mau mendengarkan.

Duration: 044:36.12 – 0:44:38.11

Reading Speed: 19 CPS

SL: To find someone who's just there to listen.

TL: untuk menemukan orang yang mau mendengarkan

Reading Speed

Transfer

- Sarah holds an Interpol Agent for her laptop to borrow information about Nolan and John's escape to the DAS inspectors. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

035/RS/TF



berfokus pada gerakan pihak ketiga?

#	Start	End	CPS	Style	Text
565	0:44:59.95	0:45:01.56	18	Default	berfokus pada gerakan pihak ketiga?

Duration: 0:44:59.95 – 0:45:01.16

Reading Speed: 18 CPS

SL: focus on third-party movement?

TL: berfokus pada gerakan pihak ketiga?

Reading speed

Transfer

- Sarah holds an Interpol Agent for her laptop to borrow information about Nolan and John's escape to the DAS inspectors. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

036/RS/TF



#	Start	End	CPS	Style	Text
635	0:49:27.20	0:49:30.29	19	Default	Mereka selalu mengawasi dan mendengarkan. \nBagai Alexa dengan senjata.

Duration: 0:49:27.20 - 0:49:30.29

Reading Speed: 19 CPS

SL: They're always watching, always listening.

TL: Mereka selalu mengawasi dan mendengarkan.

Bagai Alexa dengan senjata.

Reading Speed

Transfer

- John and Noland managed to escape from prison by plane. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

037/RS/TF



#	Start	End	CPS	Style	Text
663	0:50:50.37	0:50:52.40	19	Default	Kuambilkan rompi yang cocok untuk celananya.

Duration: 0:50:50.37 - 0:50:52.00

Reading speed: 19CPS

SL: I'm gonna get you a matching vest  
to go with those parts.

TL: Kuambilkan rompi yang cocok  
untuk celananya.

Reading Speed

Transfer

- John and Noland managed to escape from prison by plane. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

038/RS/TF



#	Start	End	CPS	Style	Text
674	0:52:36.20	0:52:37.51	19	Default	Kita incar telurnya, bukan dia.

Duration: 0:52:36.20 - 0:52:37.51

Reading Speed: 19 CPS

SL: We're here for the egg, not her.

TL: Kita incar telurnya, bukan dia.

Reading speed

Transfer

- John arrives at the Soto Voce masquerade ball. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

039/RS/TF



#	Start	End	CPS	Style	Text
677	0:52:43.37	0:52:44.11	18	Default	Rencana berubah.

Duration: 0:52:43.37 - 0:52:44.11

Reading speed: 18 CPS

SL: Plans change

TL: Rencana berubah

Reading Speed

Transfer

- John arrives at the Soto Voce masquerade ball. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

040/RS/TF



#	Start	End	CPS	Style	Text
689	0:53:23.87	0:53:25.98	18	Default	Aku bukan incar telur. \NAku mau bersihkan namaku,

Duration: 0:53:23.87 - 0:53:25.98

Reading Speed: 18 CPS

SL: I'm not here for the egg.

I'm here to clear my name.

TL: Aku bukan incar telur.

Aku mau bersihkan namaku,

Reading Speed

Transfer

- John arrives at the Soto Voce masquerade ball. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

041/RS/TF



#	Start	End	CPS	Style	Text
702	0:54:26.50	0:54:27.41	18	Default	Kau percaya rekanmu?

Duration: 0:54:26.50 - 0:54:27.41

Reading speed: 18 CPS

SL: You trust your partner?

TL: Kau percaya rekanmu?

Reading Speed

Transfer

- John was dancing with Sarah and talking about where the second egg was. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **23cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK



042/RS/TF



Belajar dari mana? Sekolah pemrofilan?

#	Start	End	CPS	Style	Text
730	0:56:19.79	0:56:21.40	19	Default	Belajar dari mana? Sekolah pemrofilan?

Duration: 0:56:19.79 - 0:56:21.40

Reading sped: 19 CPS

SL: Where'd you learn that? Profiler school?

TL: Belajar dari mana? Sekolah pemrofilan?

Reading Speed

Transfer

- In context John and Nolan are devising a strategy to get the third egg in Soto Voce masquerade ball. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

043/RS/TF



#	Start	End	CPS	Style	Text
756	0:58:07.70	0:58:08.99	19	Default	Aku merindukan Ayah tiap hari.

Duration: 0:58:07.70 - 0:58:08.99

Reading speed : 19 CPS

SL: I miss you every day. Pop-Pop

TL: Aku merindukan Ayah tiap hari

Reading Speed

Transfer

- In context nolan wants to open the door where the second egg is, Nolan remembered his father then said "I miss you every day". According to the Netflix, inch (2022). This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

044/RS/TF



#	Start	End	CPS	Style	Text
779	1:01:08.75	1:01:09.98	19	Default	Kukira Tn. Voce masih di pesta?

Duration: 1:01:08.75 - 1:01:09.98  
Reading speed: 19 CPS  
SL: I thought  
Mr. Voce was still at the party  
TL: Kukira Tn. Voce masih di pesta?

Reading speed

Transfer

- In context John and Nolan are devising a strategy to get the third egg in Soto Voce masquerade ball. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **21cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

045/RS/TF



#	Start	End	CPS	Style	Text
827	1:03:43.08	1:03:44.00	18	Default	Kau mau menangkapku?

Duration: 1:03:43.08 - 1:03:44.00

Reading speed: 18 CPS

SL: You either arrest him  
or I arrest you both

TL: Tangkap dia atau kutangkap kalian berdua

Reading speed

Transfer

- In context John and Nolan are devising a strategy to get the third egg in Soto Voce masquerade ball. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **21cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

046/RS/TF



#	Start	End	CPS	Style	Text
827	1:03:43.08	1:03:44.00	18	Default	Kau mau menangkapku?

Duration: 1:03:43.08 - 1:03:44.00

Reading Speed: 18CPS

SL: You wanna arrest me?

TL: Kau mau menangkapku?

Reading Speed

Transfer

- In context John and Nolan are devising a strategy to get the third egg in Soto Voce masquerade ball then meet Sarah. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

047/RS/TF



#	Start	End	CPS	Style	Text
852	1:06:51.75	1:06:53.00	19	Default	Kubilang mereka akan datang.

Duration: 1:06:51.75 - 1:06:53.00

Reading Speed: 19 CPS

SL: I told you they'd come

TL: Kubilang mereka akan datang.

Reading Speed

Transfer

- In context Sotto Voce and Sarah are making out at the masquerade ball. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **21cps.**
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

048/RS/TF



Ada ruang tersembunyi di Piramida Besar.

#	Start	End	CPS	Style	Text
909	1:10:38.83	1:10:40.67	18	Default	Ada ruang tersembunyi di Piramida Besar.

Duration: 1:10:38.83 - 1:10:40.67

Reading speed: 18 CPS

SL: There's a hidden chamber  
in the great pyramid

TL: Ada ruangan tersembunyi di Piramida Besar

Reading Speed

Transfer

- John and Nolan are interrogated by Soto Voce and The Bishop to tell them where the third egg is. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

049/RS/TF



#	Start	End	CPS	Style	Text
918	1:11:04.66	1:11:06.16	18	Default	Telur ketiga belum keluar Mesir.

Duration: 1:11:04.66 - 1:11:06.16

Reading speed: 18 CPS

SL: The third egg never left Egypt.

TL: Telur ketiga belum keluar Mesir.

Reading Speed

Transfer

- John and Nolan are interrogated by Soto Voce and The Bishop to tell them where the third egg is. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK



050/RS/TF



#	Start	End	CPS	Style	Text
930	1:12:01.58	1:12:02.65	19	Default	Penipuan jangka panjang?

Duration: 1:12:01.58 - 1:12:02.65

Reading speed: 19 CPS

SL: Long con?

TL: Penipuan jangka Panjang?

Reading speed

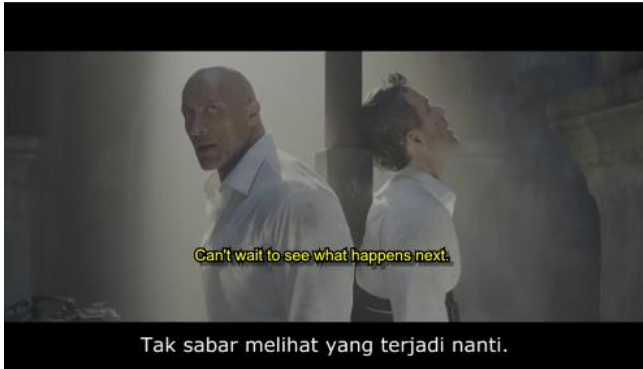
Transfer

- John and Nolan are interrogated by Soto Voce and The Bishop to tell them where the third egg is. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

051/RS/TF



#	Start	End	CPS	Style	Text
935	1:12:17.91	1:12:19.63	18	Default	Tak sabar melihat yang terjadi nanti.

Duration: 1:12:17.91- 1:12:19.63

Reading speed: 18 CPS

SL: Can't wait to see what happens next.

TL: Tak sabar melihat yang terjadi nanti.

Reading Speed

Transfer

- John and Nolan are interrogated by Soto Voce and The Bishop to tell them where the third egg is. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

052/RS/TF



#	Start	End	CPS	Style	Text
939	1:12:34.75	1:12:36.99	18	Default	Seharusnya kau tak buat kita ketahuan pacarnya.

Duration: 1:12:34.75 - 1:12:36.99  
Reading speed: 18 CPS  
SL: Well you shouldn't have got us caught by her boyfriend.  
TL: Seharusnya kau tak buat kita ketahuan pacarnya.

Reading Speed  
Transfer

- John and Nolan are interrogated by Soto Voce and The Bishop to tell them where the third egg is. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

053/RS/TF



#	Start	End	CPS	Style	Text
957	1:13:41.50	1:13:42.65	18	Default	Kita akan pergi dari sini.

Duration: 1:13:41.50 - 1:13:42.65

Reading speed: 18 CPS

SL: We're gonna get out of there.

TL: Kita akan pergi dari sini.

Reading Speed

Transfer

- John and Nolan are interrogated by Soto Voce and The Bishop to tell them where the third egg is. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

054/RS/TF



#	Start	End	CPS	Style	Text
987	1:15:37.75	1:15:40.50	18	Default	Penglihatan banteng buruk. Namun, mereka merasakan gerakan.

Duration: 1:15:37.75 - 1:15:40.50

Reading speed: 18 CPS

SL: Bulls have terrible eyesight.

But they can sense motion

TL: Penglihatan banteng buruk.

Namun, mereka merasakan gerakan.

Reading Speed

Transfer

- In context John and Nolan are on a In context runaway from the Soto Voce and The Bishop hostages. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **21cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).

OK

OK

055/RS/TF



#	Start	End	CPS	Style	Text
917	1:10:59.87	1:11:01.81	18	Default	Hasil pindai menunjukkannya dengan jelas.

Duration: 1:10:59.87 - 1:11:01.81

Reading Speed: 18 CPS

SL: The scans show it  
sitting there plain as day

TL: Hasil pindai menunjukkannya dengan jelas.


Reading Speed


Transfer

- John and Nolan are interrogated by Soto Voce and The Bishop to tell them where the third egg is. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gottlieb (1992).


OK


OK


<p style="writing-mode: vertical-rl; transform: rotate(180deg);">056/RS/TF</p>	 <p>2 0:00:48.29   0:00:52.54   14 Default   Meski banyak yang mengetahui kisah cinta tragis Antony dan Cleopatra,</p> <p>Duration: 0:00:48.29 - 0:00:52.54  Reading Speed: 14 CPS  SL: Even though many know the tragic love story of Antony and Cleopatra,  TL: Meski banyak yang mengetahui kisah cinta tragis Antoni dan Cleopatra,</p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Italic</p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Transfer</p>	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra’s loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line <b>not italicize</b></li> <li>- In the context of opening history of Cleopatra’s loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)</li> </ul>	<p>OK</p>	<p>OK</p>
--	--	---	---	--	-----------	-----------


057/RS/TF	 <p>Duration: 0:00:54.66 - 0:00:57.41  Reading Speed: 15 CPS  SL: who fell in love  with the enchanting queen of Egypt,  TL: yang jatuh cinta  dengan ratu Mesir yang memesona,</p>	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line <b>not italicize</b></li> <li>- In the context of opening history of Cleopatra's loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)</li> </ul>	OK	OK
-----------	--	--------	----------	--	----	----





058/RS/TF	 <p>both committed suicide</p> <p>keduanya bunuh diri</p> <table border="1" data-bbox="203 624 884 678"> <tr> <td>5</td> <td>0:00:57.91</td> <td>0:00:59.91</td> <td>8</td> <td>Default</td> <td>keduanya bunuh diri</td> </tr> </table> <p>Duration: 0:00:57.91 - 0:00:59.91  Reading Speed: 8CPS  SL: both committed suicide  TL: keduanya bunuh diri</p>	5	0:00:57.91	0:00:59.91	8	Default	keduanya bunuh diri	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line <b>not italicize</b></li> <li>- In the context of opening history of Cleopatra's loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)</li> </ul>	OK	OK
5	0:00:57.91	0:00:59.91	8	Default	keduanya bunuh diri							

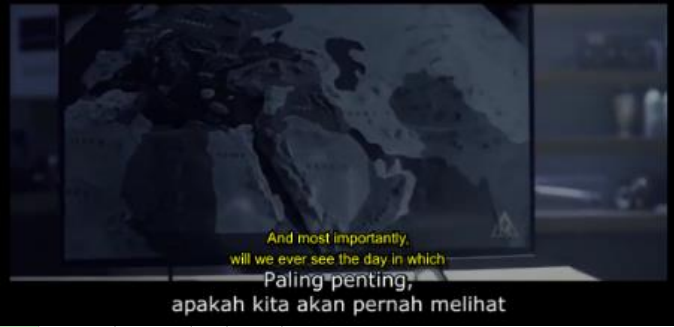
059/RS/TF	 <p>Duration: 0:01:00.00 - 0:01:02.66  Reading Speed: 15 CPS  SL: instead of facing the world without each other,  TL: daripada menghadapi dunia tanpa satu sama lain,</p>	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra’s loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line <b>not italicize</b></li> <li>- In the context of opening history of Cleopatra’s loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)</li> </ul>	OK	OK
-----------	---	--------	----------	--	----	----


060/RS/TF		Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line <b>not italicize</b></li> <li>- In the context of opening history of Cleopatra's loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)</li> </ul>	OK	OK			
	<table border="1" data-bbox="203 603 884 654"> <tr> <td>7</td> <td>0:01:03.16</td> <td>0:01:05.04</td> <td>14</td> <td>Default</td> <td>sedikit yang tahu kisah rahasia</td> </tr> </table> <p>Duration : 0:01:03.16 - 0:01:05.04  Reading Speed: 14 CPS  SL: few know the secret story  TL: sedikit yang tahu kisah rahasia</p>			7	0:01:03.16	0:01:05.04	14	Default	sedikit yang tahu kisah rahasia
7	0:01:03.16	0:01:05.04	14	Default	sedikit yang tahu kisah rahasia				

061/RS/TF	 <p>most wanted gifts and puzzles unsolved from their time. hadiah paling dicari dan teka-teki belum terpecahkan dari masa mereka.</p> <p>8 0:01:05.12 0:01:09.50 13 Default hadiah paling dicari dan teka-teki\belum terpecahkan dari masa mereka.</p> <p>Duration : 0:01:05.12 - 0:01:09.50 Reading speed : 13 CPS SL: most wanted gifts and puzzles unsolved from their time TL: hadiah paling dicari dan teka teki belum terpecahkan dari masa mereka.</p>	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra’s loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line <b>not italicize</b></li> <li>- In the context of opening history of Cleopatra’s loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)</li> </ul>	OK	OK
-----------	---	--------	----------	--	----	----


062/I/TF	 <p>The mystery of Cleopatra's third egg. Misteri telur ketiga Cleopatra.</p> <table border="1" data-bbox="203 624 884 683"> <tr> <td>9</td> <td>0:01:09.58</td> <td>0:01:12.62</td> <td>8</td> <td>Default</td> <td>Misteri telur ketiga Cleopatra.</td> </tr> </table> <p>Duration: 0:01:09.58 - 0:01:12.62  Reading Speed : 8 CPS  SL: The mystery of Cleopatra's third egg  TL: Misteri telur ketiga Cleopatra.</p>	9	0:01:09.58	0:01:12.62	8	Default	Misteri telur ketiga Cleopatra.	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line <b>not italicize</b></li> <li>- In the context of opening history of Cleopatra's loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)</li> </ul>	OK	OK
9	0:01:09.58	0:01:12.62	8	Default	Misteri telur ketiga Cleopatra.							


063/I/TF	 <p>Duration: 0:01:21.70 - 0:01:24.12  Reading speed: 10 CPS  SL: each one is beautiful  TL: masing – masingnya sangat indah.</p>	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra’s loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line <b>not italicize</b></li> <li>- In the context of opening history of Cleopatra’s loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)</li> </ul>	OK	OK
----------	--	--------	----------	--	----	----


064/I/TF	 <p>22 0:01:53.91 0:01:56.91 13 Default Paling penting, \Napakah kita akan pernah melihat</p> <p>Duration : 0:01:53.91 - 0:01:56.91  Reading speed: 13 CPS  SL: And most importantly will we ever see the day in which  TL: Paling penting, apakah kita akan pernah melihat.</p>	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra’s loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line <b>not italicize</b></li> <li>- In the context of opening history of Cleopatra’s loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)</li> </ul>	OK	OK
----------	---	--------	----------	--	----	----

065/I/TF	 <p>Duration: 0:01:57.00 - 0:02:02.20  Reading Sped: 11 CPS  SL: all three eggs are reunited  for the first time in over 2,000 years?  TL: ketiga telur itu bersatu Kembali  untuk pertama kalinya dalam 2.000 tahun?</p>	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra’s loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line <b>not italicize</b></li> <li>- In the context of opening history of Cleopatra’s loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)</li> </ul>	OK	OK
----------	--	--------	----------	--	----	----



066/I/TF	 <p>Duration: 0:02:02.75 - 0:02:06.37  Reading Speed: 14 CPS  SL: Cleopatra's first egg  is on display for all to see  TL: Tellur pertama Cleopatra  dipajang untunk dilihat semua orang.</p>	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line <b>not italicize</b></li> <li>- In the context of opening history of Cleopatra's loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)</li> </ul>	OK	OK
----------	--	--------	----------	--	----	----

067/I/TF	 <p>26 0:02:10.41 0:02:13.87 13 Default Telur kedua telah dijual di pelelangan beberapa kali</p> <p>Duration: 0:02:10.41 – 0:02:13.87  Reading speed : 13 CPS  SL: The second egg has been sold at auction numerous times  TL: Telur kedua telah dijual di pelelangan beberapa kali</p>	Italic	Transfer	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra’s loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line <b>not italicize</b></li> <li>- In the context of opening history of Cleopatra’s loss eggs. This subtitle line is using transfer strategy to translate the source language since this line translation the source text completely and accurately in target language as it stated by Gotlieb (1992)</li> </ul>	OK	OK
----------	--	--------	----------	--	----	----

068/I/IM	 <p>CASTING BY <b>RACHEL TENNER</b>  at the world-famous Museo Nazionale  di Castel Sant'Angelo in Rome.  di Museo Nazionale yang terkenal  di Castel Sant'Angelo, Roma.</p> <p>25 0:02:06.45 0:02:10.33 13 Default di Museo Nazionale yang terkenal\di Castel Sant'Angelo, Roma.</p> <p>Duration: 0:02:06.45 – 0:02:10.33  Reading Speed: 13 CPS  SL: at the world-famous Museo Nazionale  di Castel Sant'Angelo in Roma.  TL: di Museo Nazionale yang terkenal  di Castel Sant'Angelo, Roma.</p>	Italic	Imitation	<ul style="list-style-type: none"> <li>- In the context of opening of Cleopatra's loss eggs history. There is voice – over in frame. This subtitle line is not using subtitling standard by Netflix guideline in using italic. Netflix, Inc. (2022) stated that the subtitle of voice overs should be italic but this line <b>not italicize</b></li> <li>- The subtitle strategy in this line is Imitation since the translation strategy used to translate the names of places</li> </ul>	OK	OK
----------	---	--------	-----------	--	----	----

069/II/IM



#	Start	End	CPS	Style	Text
1279	1:40:12.45	1:40:14.19	17	Default	Dia ambil telur kedua dari Sotto Voce.

Duration: 1:40:12.45 - 1:40:13.88

Reading speed : 17 CPS

SL: She took the second egg from Sotto Voce

TL: Dia ambil telur kedua dari Soto Voce

Reading Speed

Imitation

- In context of the search for the second egg of Cleopatra's Jhon meet Nolan in the wilderness and digs up information on where the second egg is . Based on Netflix, inc (2022) standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **17 cps**.
- The subtitle strategy in this line is imitation. It is a translation strategy used to translate the names of individuals and places namely **Soto Voce**

OK

OK

070/RS/PR



#	Start	End	CPS	Style	Text
102	0:10:48.91	0:10:50.46	18	Default	tangan di belakang. Kau ditangkap.

Duration : 0:10:48.91 – 0:10:50.16

Reading Speed : 18 CPS

SL: put your hands behind your back.

You're under arrest.

TL:tangan di belakang. Kau ditangkap

Reading Speed

Paraphrasing

- In context of the search for the second egg in the museum John catch Nolan as a guy who imitating the second egg, this line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- The subtitle strategy of this line is paraphrasing, since phrase from the original not translated in the same syntactical way in the target language

OK

OK

071/RS/PR



#	Start	End	CPS	Style	Text
278	0:24:43.79	0:24:46.20	18	Default	Tak ada yang tahu. \N{Telur ketiga tak pernah ditemukan.

Duration: 0:24:43.79 – 0:24:45.85

Reading Speed: 18 CPS

SL: No one knows where the third egg is  
It's never been found.

TL: Tak ada yang tahu.

Telur ketiga tak pernah ditemukan.

Reading Speed

Paraphrasing

- John and Nolan were put in jail by Interpol for allegedly hiding the whereabouts of the third egg. This line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- The subtitle strategy of this line is paraphrasing, since phrase from the original not translated in the same syntactical way in the target language

OK

OK

072/RS/PR



#	Start	End	CPS	Style	Text
424	0:32:23.87	0:32:24.77	18	Default	Kau angkut bagianmu?

Duration: 0:32:23.87 - 0:32:24.77

Reading Speed : 18 CPS

SL: Are you carrying your side?

TL: Kau angkut bagianmu?

Reading Speed

Paraphrasing

- In context John and Nolan want to escape from prison. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18 cps**.
- The subtitle strategy of this line is paraphrasing, since phrase from the original not translated in the same syntactical way in the target language.

OK

OK

073/RS/PR



#	Start	End	CPS	Style	Text
439	0:33:07.93	0:33:10.63	18	Default	Butuh penyesuaian karena ada Gajah, tetapi aku akan menang.

Duration: 0:33:07.83 - 0:33:09.99

Reading Speed: 18CPS

SL: It'll take adjustment now The Bishop'll be there, but I'll beat her to the punch.

TL: Butuh penyesuaian karena ada gajah, tetapi aku akan menang.

Reading Speed

Paraphrasing

- In the context John and Nolan plan to steal eggs at the Soto Voce masquerade ball and convince themselves that he will win from The Bishop. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- The subtitle strategy of this line is paraphrasing, since phrase from the original not translated in the same syntactical way in the target language

OK

OK



074/RS/PR



#	Start	End	CPS	Style	Text
496	0:36:36.87	0:36:39.41	18	Default	Tahu yang terjadi\jika mencampur sabun gliserin murni

Duration : 0:36:36.87 - 0:36:39.01

Reading Speed : 18 CPS

SL: You know what happens

when you mix soap, which is pure glycerin

TL: Tahu yang terjadi

jika mencampur sabun gliserin murni

Reading speed

Paraphrasing

- In context Nolan did a small talk to John before running away. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- The subtitle strategy of this line is paraphrasing, since phrase from the original not translated in the same syntactical way in the target language

OK

OK

075/RS/PR



#	Start	End	CPS	Style	Text
596	0:47:12.70	0:47:13.70	19	Default	Kini aku yang berutang.

Duration: 0:47:12.70 - 0:47:13.70

Reading Speed: 19 CPS

SL: And now I'm in yours.

TL: Kini aku yang berutang

Reading speed

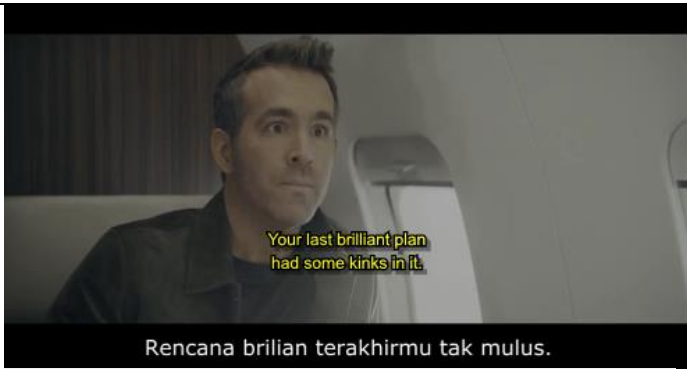
Paraphrasing

- John met Tambwe in Rome, his childhood friend. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19cps**.
- This subtitle line is using The subtitle strategy of this line is paraphrasing, since phrase from the original not translated in the same syntactical way in the target language

OK

OK

076/RS/PR



#	Start	End	CPS	Style	Text
625	0:48:56.29	0:48:57.90	19	Default	Rencana brilian terakhirmu tak mulus.

Duration : 0:48:56.29 - 0:48:57.70

Readding spees : 22 CPS

SL: Your last brilliant plan  
had some kinks in it.

TL: Rencana brilian terakhirmu tak mulus.

Reading Speed

Paraphrasing

- John and Nolan hatch a plan before arriving at the Soto Voce masquerade ball. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19cps.**
- The subtitle strategy of this line is paraphrasing, since phrase from the original not translated in the same syntactical way in the target language

OK

OK

077/RS/PR



#	Start	End	CPS	Style	Text
789	1:01:36.12	1:01:37.35	18	Default	- Diam. \N- Hei, ada si Rendah Hati.

Duration: 1:01:36.12 – 1:01:37.35

Rading Speed: 18 CPS

SL: -Don't say that.

-Don't sell yourself short

TL: - Diam

- Hei ada si Rendah Hati

Reading speed

Paraphrasing

- In context John and Nolan are devising a strategy to get the third egg in Soto Voce masquerade ball. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- The subtitle strategy of this line is paraphrasing, since phrase from the original not translated in the same syntactical way in the target language

OK

OK

078/RS/PR



#	Start	End	CPS	Style	Text
917	1:10:59.87	1:11:01.81	18	Default	Hasil pindai menunjukkannya dengan jelas.

Duration: 1:10:59.87 - 1:11:01.81

Reading Speed: 18 CPS

SL: The scans show it

Sitting there plain as day

TL: Hasil pindai menunjukkannya dengan jelas.

Reading Speed

Paraphrasing

- John and Nolan are interrogated by Soto Voce and The Bishop to tell them where the third egg is. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- The subtitle strategy of this line is paraphrasing, since phrase from the original not translated in the same syntactical way in the target language

OK

OK

079/RS/C



#	Start	End	CPS	Style	Text
418	0:32:01.04	0:32:03.18	18	Default	aku bisa lakukan hal yang tak bisa kau lakukan.

Duration: 0:32:01.04 – 0:32:03.33

Reading Speed: 18 CPS

SL: I can do things

to The Bishop you can't do

TL: aku bisa lakukan hal

yang tak bisa kau lakukan.

Reading speed

Condensation

- In context John and Nolan want to escape from prison. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **18cps**.
- The subtitle strategy is condensation since this line translate text from the source language to the target language become shorter and more effective sentences to read.

OK

OK

080/RS/C



#	Start	End	CPS	Style	Text
790	1:01:38.31	1:01:39.30	19	Default	Sulit menerima pujian.

Duration : 1:01:38.33 – 1:01:39.03

Reading speed: 19 CPS

SL: He's not good at taking a compliment.

TL: Sulit menerima pujian.

Reading Speed

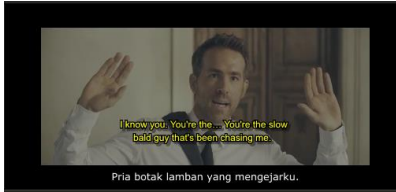
Condensation

- In context John and Nolan are devising a strategy to get the third egg in Soto Voce masquerade ball. This subtitle violated in reading speed. Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19cps**.
- The subtitle strategy is condensation since this line translate text from the source language to the target language become shorter and more effective sentences to read.

OK

OK

81/RS/D



#	Start	End	CPS	Style	Text
92	0:10:26.14	0:10:27.64	19	Default	Pria botak lamban yang mengejarku.

SL:

I know you. You're the... You are the slow bald guy that's been chasing me.

TL:

Pria botak lamban yang mengejarku

Reading Speed

Deletion


- In context of the search for the second egg in the museum, this line violated the standard rules on cps (characters per second) Netflix, inc (2022) stated that the standard rules of cps (character per second) maximum for adult program is 17 cps. This line violated that standard since this line have **19 cps**.
- The subtitle strategy is Deletion. It is refers to the total removal of a portion of the text that is not needed. It is used to handle non-verbal content, repetition, filler words and tag questions the removed text “**I know you. You’re the...**” since that sentence included repetition.


OK


OK





FUNCTIONAL EQUIVALNCE SCORING


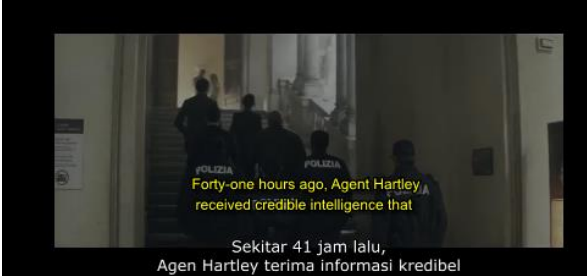
Number	DATA	Violation	Strategy	Functional Equivalence						Functional Equivalence Final Score													
				Sm.E			St.E			Sm.E	St.E												
				R1	R2	R3	R1	R2	R3														
01	 <table border="1" data-bbox="324 963 947 1050"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>17</td> <td>0:01:39.91</td> <td>0:01:41.70</td> <td>16</td> <td>Default</td> <td>Yang lain mengklaim itu ditemukan,</td> </tr> </tbody> </table> <p>Duration: 0:01:39.91- 0:01:41.30            Reading speed: 16 CPS            SL: Others claim it was discovered,            TL: Yang lain mengklaim itu ditemukan,</p>	#	Start	End	CPS	Style	Text	17	0:01:39.91	0:01:41.70	16	Default	Yang lain mengklaim itu ditemukan,	Italic	Transfer	0	0	0,5	0	0,5	0	0	0
#	Start	End	CPS	Style	Text																		
17	0:01:39.91	0:01:41.70	16	Default	Yang lain mengklaim itu ditemukan,																		

02	 <table border="1" data-bbox="324 638 920 726"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>19</td> <td>0:01:45.91</td> <td>0:01:48.99</td> <td>16</td> <td>Default</td> <td>Bergabunglah dengan kami untuk menjelajahi pertanyaan itu.</td> </tr> </tbody> </table> <p>Duration: 0:01:45.91 - 0:01:48.99  Reading speed: 16 CPS  SL: Join us as we explore that very question.  TL: Bergabunglah dengan kami untuk menjelajah pertanyaan itu.</p>	#	Start	End	CPS	Style	Text	19	0:01:45.91	0:01:48.99	16	Default	Bergabunglah dengan kami untuk menjelajahi pertanyaan itu.	Italic	Transfer	0.5	0	0.5	0	0	0	0.5 (the word 'as' used to indicate that something happens during the time when something is taking place.)	0
#	Start	End	CPS	Style	Text																		
19	0:01:45.91	0:01:48.99	16	Default	Bergabunglah dengan kami untuk menjelajahi pertanyaan itu.																		

03	 <table border="1" data-bbox="324 659 898 730"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>20</td> <td>0:01:49.25</td> <td>0:01:51.79</td> <td>17</td> <td>Default</td> <td>Apa yang terjadi dengan telur Cleopatra yang hilang?</td> </tr> </tbody> </table> <p>Duration: 0:01:49.25 - 0:01:51.39  Reading speed: 17 CPS  SL: What happened to Cleopatra's lost egg?  TL: Apa yang terjadi dengan telur Cleopatra yang hilang ?</p>	#	Start	End	CPS	Style	Text	20	0:01:49.25	0:01:51.79	17	Default	Apa yang terjadi dengan telur Cleopatra yang hilang?	Italic	Transfer	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																			
20	0:01:49.25	0:01:51.79	17	Default	Apa yang terjadi dengan telur Cleopatra yang hilang?																			

04	 <table border="1" data-bbox="324 619 913 694"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>699</td> <td>0:54:15.66</td> <td>0:54:17.48</td> <td>18</td> <td>Default</td> <td>Dia sudah beri tahu di mana telur ketiga?</td> </tr> </tbody> </table> <p>Duration: 0:54:15.66 - 0:55:09.48  Reading speed: 18 CPS  SL: Has he told you  where the third egg is yet?  TL: Dia sudah beri tahu di mana telur ketiga?</p>	#	Start	End	CPS	Style	Text	699	0:54:15.66	0:54:17.48	18	Default	Dia sudah beri tahu di mana telur ketiga?	Reading Speed	Transfer	0	0	0	0,5	0,5	0	0	0,5  (the source of language should be translated 'sudahkah ia memberitahu kamu dimana telur ketiga' to get natural sound)
#	Start	End	CPS	Style	Text																		
699	0:54:15.66	0:54:17.48	18	Default	Dia sudah beri tahu di mana telur ketiga?																		



05	 <table border="1" data-bbox="324 617 920 683"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>38</td> <td>0:04:19.12</td> <td>0:04:21.30</td> <td>19</td> <td>Default</td> <td>Kau paham maksudku. \nLencanamu tak berlaku di sini.</td> </tr> </tbody> </table> <p>Duration: 0:04:19.12 - 0:04:21.30  Reading Speed : 19 CPS  SL: You know what I mean, <b>Agent</b>.  Your badge is no good here.  TL: Kau paham maksudku.  Lencanamu tak berlaku di sini.</p>	#	Start	End	CPS	Style	Text	38	0:04:19.12	0:04:21.30	19	Default	Kau paham maksudku. \nLencanamu tak berlaku di sini.	Reading Speed	Transfer	0.5	0	0.5	0	0	0	0.5 (the word “ <b>the agent</b> “ is not translated	0
#	Start	End	CPS	Style	Text																		
38	0:04:19.12	0:04:21.30	19	Default	Kau paham maksudku. \nLencanamu tak berlaku di sini.																		

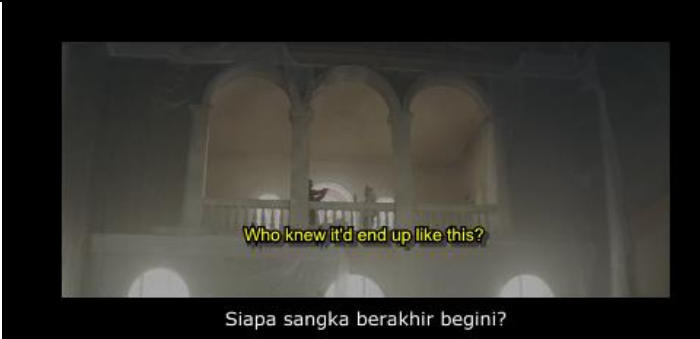
06	 <table border="1" data-bbox="324 691 909 770"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>48</td> <td>0:04:47.08</td> <td>0:04:48.29</td> <td>19</td> <td>Default</td> <td>Jangan mengujiku, Direktur.</td> </tr> </tbody> </table> <p>Duration: 04:47.08 - 0:04:48.29  Reading speed: 19 CPS  SL: Don't test me. Director.  TL: Jangan mengujiku. Direktur.</p>	#	Start	End	CPS	Style	Text	48	0:04:47.08	0:04:48.29	19	Default	Jangan mengujiku, Direktur.	Reading Speed	Transfer	0.5	0	0	0.5	0	0	0	0	0
#	Start	End	CPS	Style	Text																			
48	0:04:47.08	0:04:48.29	19	Default	Jangan mengujiku, Direktur.																			
07		Reading Speed	Transfer	0.5	0	0	0	0	0	0	0	0												

#	Start	End	CPS	Style	Text									
55	0:05:03.54	0:05:06.34	18	Default	Sekitar 41 jam lalu, \NAgen Hartley terima informasi kredibel									
<p>Duration: 0:05:03.54 - 0:05:06.34  Reading speed: 18 CPS  SL: Forty-one hours ago, Agent Hartley received credible intelligence that  TL: Sekitar 41 jam lalu, Agen Hartley terima informasi kredibel.</p>														

08	 <table border="1" data-bbox="324 635 922 703"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>63</td> <td>0:05:25.33</td> <td>0:05:26.90</td> <td>18</td> <td>Default</td> <td>saat kau dan rekan penegak hukummu</td> </tr> </tbody> </table> <p>Duration: 0:05:25.33 - 0:05:26.90  Reading speed: 18 cps  SL: when you and your friends  in law enforcement  TL: saat kau dan rekan penegak hukummu</p>	#	Start	End	CPS	Style	Text	63	0:05:25.33	0:05:26.90	18	Default	saat kau dan rekan penegak hukummu	Reading Speed	Transfer	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
63	0:05:25.33	0:05:26.90	18	Default	saat kau dan rekan penegak hukummu																		
09		Reading Speed	Transfer	0	0	0	0	0	0	0	0												





	 <table border="1" data-bbox="327 612 927 687"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>64</td> <td>0:05:27.12</td> <td>0:05:29.09</td> <td>19</td> <td>Default</td> <td>terlalu tak kompeten untuk memecahkan kasus.</td> </tr> </tbody> </table> <p>Duration: 0:05:27.12 - 0:05:29.09  Reading speed: 19 CPS  SL: are too incompetent to solve the case  TL:terlalu tak kompeten untuk memecahkan kasus</p>	#	Start	End	CPS	Style	Text	64	0:05:27.12	0:05:29.09	19	Default	terlalu tak kompeten untuk memecahkan kasus.													
#	Start	End	CPS	Style	Text																					
64	0:05:27.12	0:05:29.09	19	Default	terlalu tak kompeten untuk memecahkan kasus.																					
10	 <table border="1" data-bbox="327 1230 911 1337"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>83</td> <td>0:07:17.50</td> <td>0:07:18.56</td> <td>18</td> <td>Default</td> <td>Tutup ruangan. Sekarang!</td> </tr> </tbody> </table>	#	Start	End	CPS	Style	Text	83	0:07:17.50	0:07:18.56	18	Default	Tutup ruangan. Sekarang!	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																					
83	0:07:17.50	0:07:18.56	18	Default	Tutup ruangan. Sekarang!																					


	<p>Duration : 0:07:17.50 - 0:07:18.56          Reading speed: 18 CPS          SL: Seal the room. Now!          TL: Tutup ruangan. Sekarang</p>																						
11	 <table border="1" data-bbox="324 802 922 895"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>99</td> <td>0:10:42.54</td> <td>0:10:43.89</td> <td>18</td> <td>Default</td> <td>Siapa sangka berakhir begini?</td> </tr> </tbody> </table> <p>Duration: 0:10:42.54 - 0:10:43.89          Reading speed: 18 CPS          SL: Who knew it'd end up like this?          TL: Siapa sangka akan berakhir begini?</p>	#	Start	End	CPS	Style	Text	99	0:10:42.54	0:10:43.89	18	Default	Siapa sangka berakhir begini?	Reading Speed	Transfer	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
99	0:10:42.54	0:10:43.89	18	Default	Siapa sangka berakhir begini?																		



12	 <table border="1" data-bbox="324 598 940 694"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>102</td> <td>0:10:48.91</td> <td>0:10:50.46</td> <td>18</td> <td>Default</td> <td>tangan di belakang, Kau ditangkap.</td> </tr> </tbody> </table> <p>Duration: 0:11:41.83 - 0:11:50.46  Reading speed: 18 CPS  SL: Booth, don't move!  TL: Booth, jangan bergerak!</p>	#	Start	End	CPS	Style	Text	102	0:10:48.91	0:10:50.46	18	Default	tangan di belakang, Kau ditangkap.	Reading Speed	Transfer	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
102	0:10:48.91	0:10:50.46	18	Default	tangan di belakang, Kau ditangkap.																		
13	 <table border="1" data-bbox="324 1197 1025 1284"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>148</td> <td>0:15:43.16</td> <td>0:15:44.41</td> <td>18</td> <td>Default</td> <td>mengingat riwayat kaburmu.</td> </tr> </tbody> </table> <p>Duration: 0:15:43.16 - 0:15:44.41  Reading speed: 18 CPS</p>	#	Start	End	CPS	Style	Text	148	0:15:43.16	0:15:44.41	18	Default	mengingat riwayat kaburmu.	Reading Speed	Transfer	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
148	0:15:43.16	0:15:44.41	18	Default	mengingat riwayat kaburmu.																		

	SL: given your escape history TL: mengingat riwayat kaburmu.																						
14	 <table border="1" data-bbox="324 818 925 898"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>159</td> <td>0:16:05.70</td> <td>0:16:08.62</td> <td>18</td> <td>Default</td> <td>sejak kau curi Lady with a Red Hat karya William Strang dari Tate</td> </tr> </tbody> </table> <p>Duration: 0:16:05.70 - 0:16:08.62  Reading speed: 18 CPS  SL: ever since you stole William Strang's  Lady with a Red Hat from the Tate  TL: sejak kau curi Lady with Red Hat  karya William Strang dari Tate</p>	#	Start	End	CPS	Style	Text	159	0:16:05.70	0:16:08.62	18	Default	sejak kau curi Lady with a Red Hat karya William Strang dari Tate	Reading Speed	Transfer	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
159	0:16:05.70	0:16:08.62	18	Default	sejak kau curi Lady with a Red Hat karya William Strang dari Tate																		

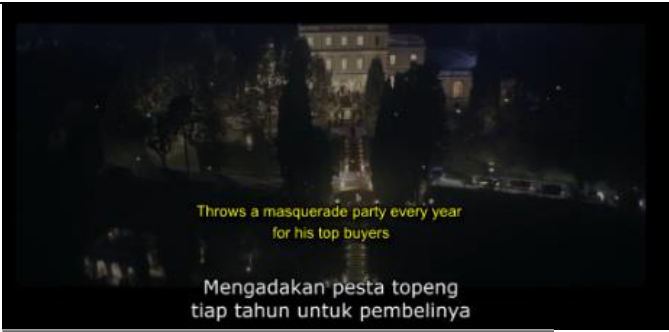
15	 <table border="1" data-bbox="324 678 900 726"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>223</td> <td>0:21:01.95</td> <td>0:21:03.99</td> <td>18</td> <td>Default</td> <td>Seperti John Hartley\ndengan akun bank Swiss</td> </tr> </tbody> </table> <p>Duration: 0:21:01.95 - 0:21:03.99  Reading speed: 18 CPS  SL: As impossible as a John Hartley  with a Swiss bank account  TL: Seperti John Hartley  dengan akun bank Swiss</p>	#	Start	End	CPS	Style	Text	223	0:21:01.95	0:21:03.99	18	Default	Seperti John Hartley\ndengan akun bank Swiss	Reading speed	Transfer	0.5	0	0.5	0	0	0	0,5 (the word “as impossible” is not translated”)	0
#	Start	End	CPS	Style	Text																		
223	0:21:01.95	0:21:03.99	18	Default	Seperti John Hartley\ndengan akun bank Swiss																		


16	 <table border="1" data-bbox="327 676 927 719"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>251</td> <td>0:23:31.20</td> <td>0:23:32.97</td> <td>18</td> <td>Default</td> <td>Raih kepercayaanmu setelah menjualku.</td> </tr> </tbody> </table> <p>Duration: 0:23:31.20 - 0:23:32.97  Reading speed: 18 CPS  SL: Got your trust after selling me out.  TL: Raih kepercayaanmu setelah menjualku</p>	#	Start	End	CPS	Style	Text	251	0:23:31.20	0:23:32.97	18	Default	Raih kepercayaanmu setelah menjualku.		Reading Speed	Transfer	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																			
251	0:23:31.20	0:23:32.97	18	Default	Raih kepercayaanmu setelah menjualku.																			
17	 <table border="1" data-bbox="327 1211 927 1254"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>258</td> <td>0:23:50.70</td> <td>0:23:53.96</td> <td>18</td> <td>Default</td> <td>Dalam satu gerakan, Gajah singkirkan pesaing dan penyelidik utamanya.</td> </tr> </tbody> </table> <p>Duration: 0:23:50.70 - 0:23:53.96  Reading speed: 18 CPS</p>	#	Start	End	CPS	Style	Text	258	0:23:50.70	0:23:53.96	18	Default	Dalam satu gerakan, Gajah singkirkan pesaing dan penyelidik utamanya.		Reading Speed	Transfer	1	0	1	0	0	0	1 (the word <b>'Bishop'</b> it should be remain as <b>'Bishop'</b> )	0
#	Start	End	CPS	Style	Text																			
258	0:23:50.70	0:23:53.96	18	Default	Dalam satu gerakan, Gajah singkirkan pesaing dan penyelidik utamanya.																			

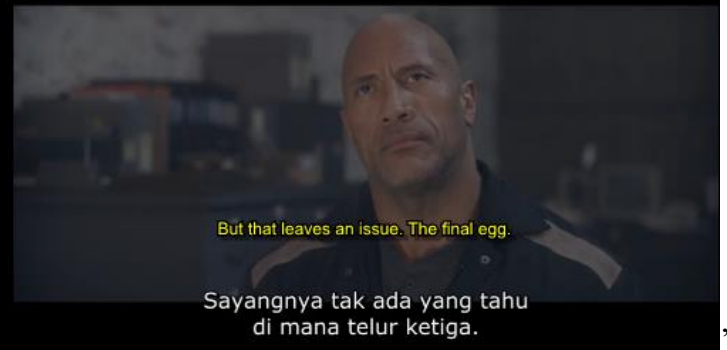

	<p>SL: In one move, The Bishop took out her lead competitor and lead investigator.          TL: Dalam satu gerakan, Gajah singkirkan pesaing dan penyelidik utamanya.</p>											
18	 <p># Start End CPS Style Text          259 0:23:54.87 0:23:56.34 18 Default - Dua burung, sekali tembak. \- Telur.</p> <p>Duration: 0:23:54.87 - 0:23:56.34          Reading speed: 18 CPS          SL: -Two bird, one stone.          -Egg.          TL: - Dua burung, sekali tembak.          - Telur</p>	Reading Speed	Transfer	2	0	2	0	0	0	2	0	<p>(‘Two bird, one stone’ should be translated as ‘sekali dayung dua tiga pulau terlampaui’)</p>


19	 <table border="1" data-bbox="327 675 994 735"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>268</td> <td>0:24:17.00</td> <td>0:24:17.84</td> <td>19</td> <td>Default</td> <td>Tak ada yang pernah.</td> </tr> </tbody> </table> <p>Duration: 0:24:17.00 - 0:24:17.84  Readings speed: 19 CPS  SL: No one has  TL: Tak ada yang pernah</p>	#	Start	End	CPS	Style	Text	268	0:24:17.00	0:24:17.84	19	Default	Tak ada yang pernah.	Reading Speed	Transfer	0.5	0	0.5	0	0	0	0,5 (has refers to possess, own, or hold.)	0
#	Start	End	CPS	Style	Text																		
268	0:24:17.00	0:24:17.84	19	Default	Tak ada yang pernah.																		
20	 <table border="1" data-bbox="327 1289 994 1343"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>277</td> <td>0:24:42.04</td> <td>0:24:43.20</td> <td>18</td> <td>Default</td> <td>Bagaimana cara kerjanya?</td> </tr> </tbody> </table>	#	Start	End	CPS	Style	Text	277	0:24:42.04	0:24:43.20	18	Default	Bagaimana cara kerjanya?	Reading Speed	Transfer	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
277	0:24:42.04	0:24:43.20	18	Default	Bagaimana cara kerjanya?																		






	<p>Duration: 0:24:42.04 - 0:24:43.20          Reading Speed: 18 CPS          SL: So how does that work?          TL: Bagaimana cara kerjanya?</p>																						
21	 <p>Throws a masquerade party every year for his top buyers</p> <p>Mengadakan pesta topeng tiap tahun untuk pembelinya</p> <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>292</td> <td>0:25:19.25</td> <td>0:25:21.80</td> <td>18</td> <td>Default</td> <td>Mengadakan pesta topeng\ tiap tahun untuk pembelinya</td> </tr> </tbody> </table> <p>Duration: 0:25:19.25 – 0:25:21.80          Reading Speed: 18CPS</p> <p>SL: Throws a masquerade party every year for his top buyers          TL: Mengadakan pesta topeng tiap tahun untuk pembelinya</p>	#	Start	End	CPS	Style	Text	292	0:25:19.25	0:25:21.80	18	Default	Mengadakan pesta topeng\ tiap tahun untuk pembelinya	Reading Speed	Transfer	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
292	0:25:19.25	0:25:21.80	18	Default	Mengadakan pesta topeng\ tiap tahun untuk pembelinya																		



22	 <table border="1" data-bbox="327 635 981 711"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>294</td> <td>0:25:25.29</td> <td>0:25:27.60</td> <td>18</td> <td>Default</td> <td>Penjual senjata sensitif soal identitas mereka.</td> </tr> </tbody> </table> <p data-bbox="327 715 763 746">Duration: 0:25:25.29 – 0:25:27.60</p> <p data-bbox="327 750 629 782">Reading Speed: 18 CPS</p> <p data-bbox="327 826 763 895">SL: Gunrunners are a little touchy about their identity.</p> <p data-bbox="327 898 678 967">TL: Penjual senjata sensitif soal identitas mereka</p>	#	Start	End	CPS	Style	Text	294	0:25:25.29	0:25:27.60	18	Default	Penjual senjata sensitif soal identitas mereka.	Reading Speed	Transfer	0	0.5	0,5	0,5	0	0	0,5 (the word 'little' is not translated)	0
#	Start	End	CPS	Style	Text																		
294	0:25:25.29	0:25:27.60	18	Default	Penjual senjata sensitif soal identitas mereka.																		


23	 <table border="1" data-bbox="331 675 891 754"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>393</td> <td>0:30:49.50</td> <td>0:30:51.71</td> <td>18</td> <td>Default</td> <td>Sayangnya tak ada yang tahu\Ndi mana telur ketiga.</td> </tr> </tbody> </table> <p>Duration: 0:30:49.50 – 0:30:51.71  Reading Speed: 18 CPS  SL: But that leaves an issue. The final egg.  TL: Sayangnya tak ada yang tahu dimana telur ketiga.</p>	#	Start	End	CPS	Style	Text	393	0:30:49.50	0:30:51.71	18	Default	Sayangnya tak ada yang tahu\Ndi mana telur ketiga.	Reading Speed	Transfer	1	1	1	0	0	0	1 (‘ But that leaves an issue’ should be translated ‘tapi itu meninggakan masalah’)	0
#	Start	End	CPS	Style	Text																		
393	0:30:49.50	0:30:51.71	18	Default	Sayangnya tak ada yang tahu\Ndi mana telur ketiga.																		
24		Reading Speed	Transfer	0	0	0	0	0	0	0	0												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>397</td> <td>0:30:59.08</td> <td>0:31:01.31</td> <td>18</td> <td>Default</td> <td>Rekan selmu ini tahu persis di mana telur ketiga.</td> </tr> </tbody> </table> <p>Duration: 0:28:19.04 – 0:28:20.65  Reading Speed: 18 CPS  SL: Your cellmate here knows exactly where the third egg is.  TL: Rekan selmu ini tahu persis di mana telur ketiga.</p>	#	Start	End	CPS	Style	Text	397	0:30:59.08	0:31:01.31	18	Default	Rekan selmu ini tahu persis di mana telur ketiga.												
#	Start	End	CPS	Style	Text																				
397	0:30:59.08	0:31:01.31	18	Default	Rekan selmu ini tahu persis di mana telur ketiga.																				
25	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>410</td> <td>0:31:38.83</td> <td>0:31:40.63</td> <td>18</td> <td>Default</td> <td>Aku akan mampir begitu dapat telur kedua.</td> </tr> </tbody> </table> <p>Duration: 0:31:38.83 – 0:31:40.63  Reading Speed: 18CPS  SL: I'll stop by once I have the second egg.  TL: Aku akan mampir begitu dapat telur kedua.</p>	#	Start	End	CPS	Style	Text	410	0:31:38.83	0:31:40.63	18	Default	Aku akan mampir begitu dapat telur kedua.	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																				
410	0:31:38.83	0:31:40.63	18	Default	Aku akan mampir begitu dapat telur kedua.																				



26	 <table border="1" data-bbox="331 651 1055 719"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>438</td> <td>0:33:06.29</td> <td>0:33:07.61</td> <td>19</td> <td>Default</td> <td>Aku sudah tahu cara mencurinya.</td> </tr> </tbody> </table> <p>Duration: 0:33:07.83 – 0:33:09.99  Reading Speed: 19CPS  SL: I already know how I'm gonna steal it.  TL: Aku sudah tahu cara mencurinya</p>	#	Start	End	CPS	Style	Text	438	0:33:06.29	0:33:07.61	19	Default	Aku sudah tahu cara mencurinya.	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																			
438	0:33:06.29	0:33:07.61	19	Default	Aku sudah tahu cara mencurinya.																			
27	 <table border="1" data-bbox="331 1220 1055 1289"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>450</td> <td>0:33:52.04</td> <td>0:33:53.81</td> <td>18</td> <td>Default</td> <td>soal aku dan ayahku, bagaimana kau tahu?</td> </tr> </tbody> </table> <p>Duration: 0:33:52.04 – 0:33:53.81  Reading Speed: 18 CPS</p>	#	Start	End	CPS	Style	Text	450	0:33:52.04	0:33:53.81	18	Default	soal aku dan ayahku, bagaimana kau tahu?	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																			
450	0:33:52.04	0:33:53.81	18	Default	soal aku dan ayahku, bagaimana kau tahu?																			


	SL: about me and my father, how'd you know TL: soal aku dan ayahku, bagaimana kau tahu?																						
28	 <table border="1" data-bbox="324 869 1070 938"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>485</td> <td>0:35:52.62</td> <td>0:35:53.80</td> <td>19</td> <td>Default</td> <td>Tak penting kau lakukan apa,</td> </tr> </tbody> </table> <p>Duration: 0:35:52.62 – 0:35:53.80  Reading Speed: 19 CPS  SL: It doesn't matter what you do,  TL: Tak penting kau lakukan apa,  Reading Speed:19 CPS</p>	#	Start	End	CPS	Style	Text	485	0:35:52.62	0:35:53.80	19	Default	Tak penting kau lakukan apa,	Reading Speed	Transfer	0	0	0	0,5	0,5	0	0	0,5 (sound unnatural)
#	Start	End	CPS	Style	Text																		
485	0:35:52.62	0:35:53.80	19	Default	Tak penting kau lakukan apa,																		



29	 <table border="1" data-bbox="327 692 1064 751"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>486</td> <td>0:35:56.12</td> <td>0:35:57.92</td> <td>19</td> <td>Default</td> <td>yang penting orang anggap kau lakukan apa.</td> </tr> </tbody> </table> <p>Duration: 0:35:56.12 – 0:35:57.92  Reading Speed: 19 CPS  SL: only matters they think you've done  TL: yang penting orang anggap kau lakukan apa.</p>	#	Start	End	CPS	Style	Text	486	0:35:56.12	0:35:57.92	19	Default	yang penting orang anggap kau lakukan apa.	Reading Speed	Transfer	0	0	0	0	0,5	0,5	0	0,5 (sound unnatural)
#	Start	End	CPS	Style	Text																		
486	0:35:56.12	0:35:57.92	19	Default	yang penting orang anggap kau lakukan apa.																		
30		Reading Speed	Transfer	1	0,5	0,5	0	0	0	0,5 (‘ahead’ refers to further forward in space)	0												


	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>502</td> <td>0:37:31.83</td> <td>0:37:33.49</td> <td>18</td> <td>Default</td> <td>Langkah kedua, rencanakan dari awal.</td> </tr> </tbody> </table> <p>Duration: 0:37:31.83 – 0:37:32.99  Reading Speed: 18 CPS  SL: Step two, plan ahead.  TL: Langkah kedua, rencanakan dari awal</p>	#	Start	End	CPS	Style	Text	502	0:37:31.83	0:37:33.49	18	Default	Langkah kedua, rencanakan dari awal.												
#	Start	End	CPS	Style	Text																				
502	0:37:31.83	0:37:33.49	18	Default	Langkah kedua, rencanakan dari awal.																				
31	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>504</td> <td>0:37:36.37</td> <td>0:37:37.10</td> <td>19</td> <td>Default</td> <td>Dia bukan polisi!</td> </tr> </tbody> </table> <p>Duration: 0:37:36.37 – 0:37:37.00  Reading Speed: 19 CPS  SL: He's not a cop!  TL: Dia bukan polisi!</p>	#	Start	End	CPS	Style	Text	504	0:37:36.37	0:37:37.10	19	Default	Dia bukan polisi!	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																				
504	0:37:36.37	0:37:37.10	19	Default	Dia bukan polisi!																				


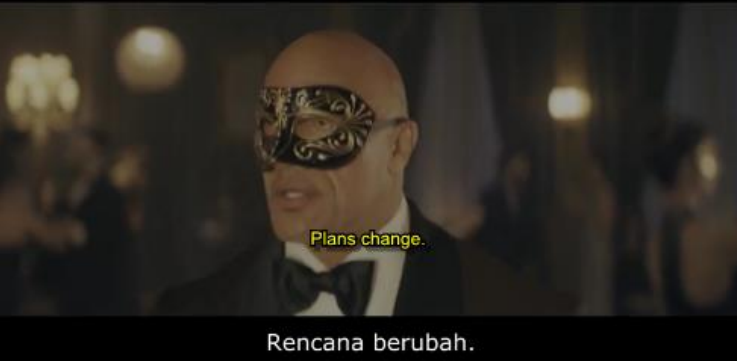



32	 <table border="1" data-bbox="324 705 996 758"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>524</td> <td>0:40:25.20</td> <td>0:40:26.77</td> <td>18</td> <td>Default</td> <td>Sulit dipercaya tak ada yang lihat!</td> </tr> </tbody> </table> <p>Duration: 0:40:25.20 – 0:40:26.37  Reading Speed: 18 CPS  SL: I can't believe nobody saw that.  TL: Sulit dipercaya tak ada yang lihat!</p>	#	Start	End	CPS	Style	Text	524	0:40:25.20	0:40:26.77	18	Default	Sulit dipercaya tak ada yang lihat!	Reading Speed	Transfer	0,5	0	0,5	0	0	0	0,5 (the word 'I can't believe' should be 'aku tidak percaya')	0
#	Start	End	CPS	Style	Text																		
524	0:40:25.20	0:40:26.77	18	Default	Sulit dipercaya tak ada yang lihat!																		
33		Reading Speed	Transfer	0	0	0	0	0	0	0	0												



	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>536</td> <td>0:42:59.12</td> <td>0:43:00.17</td> <td>19</td> <td>Default</td> <td>Katamu, "Selamatkan diri."</td> </tr> </tbody> </table> <p>Duration: 0:42:59.12 – 0:43:00.17  Reading Speed: 19 CPS  SL: You said, "Save yourself"  TL: Katamu, "Selamatkan diri."</p>	#	Start	End	CPS	Style	Text	536	0:42:59.12	0:43:00.17	19	Default	Katamu, "Selamatkan diri."												
#	Start	End	CPS	Style	Text																				
536	0:42:59.12	0:43:00.17	19	Default	Katamu, "Selamatkan diri."																				
34	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>556</td> <td>0:44:36.12</td> <td>0:44:38.11</td> <td>19</td> <td>Default</td> <td>untuk menemukan orang yang mau mendengarkan.</td> </tr> </tbody> </table> <p>Duration: 044:36.12 – 0:44:38.11  Reading Speed: 19 CPS  SL: To find someone who's just there to listen.  TL: untuk menemukan orang yang mau mendengarkan</p>	#	Start	End	CPS	Style	Text	556	0:44:36.12	0:44:38.11	19	Default	untuk menemukan orang yang mau mendengarkan.	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																				
556	0:44:36.12	0:44:38.11	19	Default	untuk menemukan orang yang mau mendengarkan.																				


35	 <table border="1" data-bbox="324 678 1061 742"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>565</td> <td>0:44:59.95</td> <td>0:45:01.56</td> <td>18</td> <td>Default</td> <td>berfokus pada gerakan pihak ketiga?</td> </tr> </tbody> </table> <p>Duration: 0:44:59.95 – 0:45:01.16  Reading Speed: 18 CPS  SL: focus on third-party movement?  TL: berfokus pada gerakan pihak ketiga?</p>	#	Start	End	CPS	Style	Text	565	0:44:59.95	0:45:01.56	18	Default	berfokus pada gerakan pihak ketiga?	Reading Speed	Transfer	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
565	0:44:59.95	0:45:01.56	18	Default	berfokus pada gerakan pihak ketiga?																		
36	 <p>Mereka selalu mengawasi dan mendengarkan.  Bagai Alexa dengan senjata.</p>	Reading Speed	Transfer	0	0	0	0	0	0	0	0												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>635</td> <td>0:49:27.20</td> <td>0:49:30.29</td> <td>19</td> <td>Default</td> <td>Mereka selalu mengawasi dan mendengarkan. \NBagai Alexa dengan senjata.</td> </tr> </tbody> </table> <p>Duration: 0:49:27.20 - 0:49:30.29  Reading Speed: 19 CPS  SL: They're always watching, always listening.  TL: Mereka selalu mengawasi dan mendengarkan.  Bagai Alexa dengan senjata.</p>	#	Start	End	CPS	Style	Text	635	0:49:27.20	0:49:30.29	19	Default	Mereka selalu mengawasi dan mendengarkan. \NBagai Alexa dengan senjata.												
#	Start	End	CPS	Style	Text																				
635	0:49:27.20	0:49:30.29	19	Default	Mereka selalu mengawasi dan mendengarkan. \NBagai Alexa dengan senjata.																				
37	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>663</td> <td>0:50:50.37</td> <td>0:50:52.40</td> <td>19</td> <td>Default</td> <td>Kuambilkan rompi yang cocok \Nuntuk celananya.</td> </tr> </tbody> </table> <p>Duration: 0:50:50.37 - 0:50:52.00  Reading speed: 19CPS  SL: I'm gonna get you a matching vest  to go with those parts.  TL: Kuambilkan rompi yang cocok  untuk celananya.</p>	#	Start	End	CPS	Style	Text	663	0:50:50.37	0:50:52.40	19	Default	Kuambilkan rompi yang cocok \Nuntuk celananya.	Reading Speed	Transfer	0	0	0.5	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																				
663	0:50:50.37	0:50:52.40	19	Default	Kuambilkan rompi yang cocok \Nuntuk celananya.																				

38	 <table border="1" data-bbox="327 655 1061 746"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>674</td> <td>0:52:36.20</td> <td>0:52:37.51</td> <td>19</td> <td>Default</td> <td>Kita incar telurnya, bukan dia.</td> </tr> </tbody> </table> <p>Duration: 0:52:36.20 - 0:52:37.51  Reading Speed: 19 CPS  SL: We're here for the egg, not her.  TL: Kita incar telurnya, bukan dia.</p>	#	Start	End	CPS	Style	Text	674	0:52:36.20	0:52:37.51	19	Default	Kita incar telurnya, bukan dia.	Reading Speed	Transfer	0,5	0	0,5	0	0	0	0,5 (phrase 'here for' should be translated 'di sini untuk')	0
#	Start	End	CPS	Style	Text																		
674	0:52:36.20	0:52:37.51	19	Default	Kita incar telurnya, bukan dia.																		
39		Reading Speed	Transfer	0.5	0	0	0	0	0	0	0												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>677</td> <td>0:52:43.37</td> <td>0:52:44.11</td> <td>18</td> <td>Default</td> <td>Rencana berubah.</td> </tr> </tbody> </table> <p>Duration: 0:52:43.37 - 0:52:44.11  Reading speed: 18 CPS  SL: Plans change  TL: Rencana berubah</p>	#	Start	End	CPS	Style	Text	677	0:52:43.37	0:52:44.11	18	Default	Rencana berubah.										
#	Start	End	CPS	Style	Text																		
677	0:52:43.37	0:52:44.11	18	Default	Rencana berubah.																		
40	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>689</td> <td>0:53:23.87</td> <td>0:53:25.98</td> <td>18</td> <td>Default</td> <td>Aku bukan incar telur. \NAku mau bersihkan namaku,</td> </tr> </tbody> </table> <p>Duration: 0:53:23.87 - 0:53:25.98  Reading Speed: 18 CPS  SL: I'm not here for the egg.  I'm here to clear my name.  TL: Aku bukan incar telur.  Aku mau bersihkan namaku,</p>	#	Start	End	CPS	Style	Text	689	0:53:23.87	0:53:25.98	18	Default	Aku bukan incar telur. \NAku mau bersihkan namaku,	Reading Speed	Transfer	0,5	0	0.5	0	0	0	0.5 (phrase 'here for' should be ' di sini untuk')	0
#	Start	End	CPS	Style	Text																		
689	0:53:23.87	0:53:25.98	18	Default	Aku bukan incar telur. \NAku mau bersihkan namaku,																		

41	 <table border="1" data-bbox="324 683 1034 774"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>702</td> <td>0:54:26.50</td> <td>0:54:27.41</td> <td>18</td> <td>Default</td> <td>Kau percaya rekanmu?</td> </tr> </tbody> </table> <p>Duration: 0:54:26.50 - 0:54:27.41  Reading speed: 18 CPS  SL: You trust your partner?  TL: Kau percaya rekanmu?</p>	#	Start	End	CPS	Style	Text	702	0:54:26.50	0:54:27.41	18	Default	Kau percaya rekanmu?	Reading Speed	Transfer	0	0	0.5	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
702	0:54:26.50	0:54:27.41	18	Default	Kau percaya rekanmu?																		
42	 <p>Belajar dari mana? Sekolah pemrofilan?</p>	Reading Speed	Transfer	1	0	0	0	0	0	0	0												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>730</td> <td>0:56:19.79</td> <td>0:56:21.40</td> <td>19</td> <td>Default</td> <td>Belajar dari mana? Sekolah pemrofilan?</td> </tr> </tbody> </table> <p>Duration: 0:56:19.79 - 0:56:21.40  Reading sped: 19 CPS  SL: Where'd <b>you</b> learn that? Profiler school?  TL: Belajar dari mana? Sekolah pemrofilan?</p>	#	Start	End	CPS	Style	Text	730	0:56:19.79	0:56:21.40	19	Default	Belajar dari mana? Sekolah pemrofilan?											
#	Start	End	CPS	Style	Text																			
730	0:56:19.79	0:56:21.40	19	Default	Belajar dari mana? Sekolah pemrofilan?																			
43	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>756</td> <td>0:58:07.70</td> <td>0:58:08.99</td> <td>19</td> <td>Default</td> <td>Aku merindukan Ayah tiap hari.</td> </tr> </tbody> </table> <p>Duration: 0:58:07.70 - 0:58:08.99  Reading speed : 19 CPS  SL: I miss you every day. Pop-Pop  TL: Aku merindukan Ayah tiap hari</p>	#	Start	End	CPS	Style	Text	756	0:58:07.70	0:58:08.99	19	Default	Aku merindukan Ayah tiap hari.	Reading Speed	Transfer	1	1	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																			
756	0:58:07.70	0:58:08.99	19	Default	Aku merindukan Ayah tiap hari.																			



44



#	Start	End	CPS	Style	Text
779	1:01:08.75	1:01:09.98	19	Default	Kukira Tn. Voce masih di pesta?

Duration: 1:01:08.75 - 1:01:09.98

Reading speed: 19 CPS

SL: I thought

Mr. Voce was still at the party

TL: Kukira Tn. Voce masih di pesta?

Reading Speed

Transfer

0

0

0

0

0

0

0

0

45




#	Start	End	CPS	Style	Text
827	1:03:43.08	1:03:44.00	18	Default	Kau mau menangkapku?

Duration: 1:03:43.08 - 1:03:44.00  
 Reading speed: 18 CPS  
 SL: You either arrest him  
       or I arrest you both  
 TL: Tangkap dia atau kutangkap kalian berdua

Reading Speed										
Transfer	0	0	0	0	0	0	0	0	0	0

46	 <table border="1" data-bbox="327 671 994 740"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>827</td> <td>1:03:43.08</td> <td>1:03:44.00</td> <td>18</td> <td>Default</td> <td>Kau mau menangkapku?</td> </tr> </tbody> </table> <p>Duration: 1:03:43.08 - 1:03:44.00  Reading Speed: 18CPS  SL: You wanna arrest me?  TL: Kau mau menangkapku?</p>	#	Start	End	CPS	Style	Text	827	1:03:43.08	1:03:44.00	18	Default	Kau mau menangkapku?	Reading Speed	Transfer	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
827	1:03:43.08	1:03:44.00	18	Default	Kau mau menangkapku?																		
47		Reading Speed	Transfer	0	0	0	0	0	0	0	0												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>852</td> <td>1:06:51.75</td> <td>1:06:53.00</td> <td>19</td> <td>Default</td> <td>Kubilang mereka akan datang.</td> </tr> </tbody> </table> <p>Duration: 1:06:51.75 - 1:06:53.00  Reading Speed: 19 CPS  SL: I told you they'd come  TL: Kubilang mereka akan datang.</p>	#	Start	End	CPS	Style	Text	852	1:06:51.75	1:06:53.00	19	Default	Kubilang mereka akan datang.										
#	Start	End	CPS	Style	Text																		
852	1:06:51.75	1:06:53.00	19	Default	Kubilang mereka akan datang.																		
48	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>909</td> <td>1:10:38.83</td> <td>1:10:40.67</td> <td>18</td> <td>Default</td> <td>Ada ruang tersembunyi di Piramida Besar.</td> </tr> </tbody> </table> <p>Duration: 1:10:38.83 - 1:10:40.67  Reading speed: 18 CPS  SL: There's a hidden chamber  in the great pyramid  TL: Ada ruangan tersembunyi di Piramida Besar</p>	#	Start	End	CPS	Style	Text	909	1:10:38.83	1:10:40.67	18	Default	Ada ruang tersembunyi di Piramida Besar.	Reading Speed	Transfer	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
909	1:10:38.83	1:10:40.67	18	Default	Ada ruang tersembunyi di Piramida Besar.																		

49



Telur ketiga belum keluar Mesir.

#	Start	End	CPS	Style	Text
918	1:11:04.66	1:11:06.16	18	Default	Telur ketiga belum keluar Mesir.

Duration: 1:11:04.66 - 1:11:06.16

Reading speed: 18 CPS


SL: The third egg never left Egypt.

TL: Telur ketiga belum keluar Mesir.

Reading Speed

Transfer

0.5	0	0	0	0	0	0	0	0
-----	---	---	---	---	---	---	---	---

50	 <table border="1" data-bbox="324 783 1064 858"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>930</td> <td>1:12:01.58</td> <td>1:12:02.65</td> <td>19</td> <td>Default</td> <td>Penipuan jangka panjang?</td> </tr> </tbody> </table> <p>Duration: 1:12:01.58 - 1:12:02.65  Reading speed: 19 CPS  SL: Long con?  TL: Penipuan jangka Panjang?</p>	#	Start	End	CPS	Style	Text	930	1:12:01.58	1:12:02.65	19	Default	Penipuan jangka panjang?	Reading Speed	Transfer	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
930	1:12:01.58	1:12:02.65	19	Default	Penipuan jangka panjang?																		

51



#	Start	End	CPS	Style	Text
935	1:12:17.91	1:12:19.63	18	Default	Tak sabar melihat yang terjadi nanti.

Duration: 1:12:17.91- 1:12:19.63

Reading speed: 18 CPS

SL: Can't wait to see what happens next.

TL: Tak sabar melihat yang terjadi nanti.

Reading Speed											
Transfer	0	0	0	0	0	0	0	0	0	0	0

52



#	Start	End	CPS	Style	Text
939	1:12:34.75	1:12:36.99	18	Default	Seharusnya kau tak buat kita ketahuan pacarnya.

Duration: 1:12:34.75 - 1:12:36.99

Reading speed: 18 CPS

SL: Well you shouldn't have got us caught by her boyfriend.

TL: Seharusnya kau tak buat kita ketahuan pacarnya.

Reading Speed										
Transfer	0	0	0	0	0	0	0	0	0	0



53



#	Start	End	CPS	Style	Text
957	1:13:41.50	1:13:42.65	18	Default	Kita akan pergi dari sini.

Duration: 1:13:41.50 - 1:13:42.65

Reading speed: 18 CPS

SL: We're gonna get out of there.

TL: Kita akan pergi dari sini.

Reading Speed

Transfer

0

0

0

0

0

0

0

0

54



#	Start	End	CPS	Style	Text
987	1:15:37.75	1:15:40.50	18	Default	Penglihatan banteng buruk. Namun, mereka merasakan gerakan.

Duration: 1:15:37.75 - 1:15:40.50

Reading speed: 18 CPS

SL: Bulls have terrible eyesight.

But they can sense motion

TL: Penglihatan banteng buruk.

Namun, mereka merasakan gerakan.

Reading Speed

Transfer

0

0

0

0

0

0

0

0

55



Hasil pindai menunjukkannya dengan jelas.

#	Start	End	CPS	Style	Text
917	1:10:59.87	1:11:01.81	18	Default	Hasil pindai menunjukkannya dengan jelas.

Duration: 1:10:59.87 - 1:11:01.81

Reading Speed: 18 CPS

SL: The scans show it sitting there plain as day

TL: Hasil pindai menunjukkannya dengan jelas.

Reading Speed

Transfer

0

0

0

0

0

0

0

0

56



2 0:00:48.29 0:00:52.54 14 Default Meski banyak yang mengetahui kisah cinta tragis Antony dan Cleopatra,

Duration: 0:00:48.29 - 0:00:52.54

Reading Speed: 14 CPS

SL: Even though many know

the tragic love story of Antony and Cleopatra,

TL: Meski banyak yang mengetahui kisah cinta tragis  
Antoni dan Cleopatra,

Italic										
Transfer	0	0	0	0	0	0	0	0	0	0

57



4	0:00:54.66	0:00:57.41	15	Default	yang jatuh cinta\ndengan ratu Mesir yang memesona,
---	------------	------------	----	---------	--


Duration: 0:00:54.66 - 0:00:57.41


Reading Speed: 15 CPS

SL: who fell in love  
with the enchanting queen of Egypt,

TL: yang jatuh cinta  
dengan ratu Mesir yang memesona,

Italic										
Transfer	0	0	0	0	0	0	0	0	0	0

58	 <table border="1" data-bbox="324 718 1070 778"> <tr> <td>5</td> <td>0:00:57.91</td> <td>0:00:59.91</td> <td>8</td> <td>Default</td> <td>keduanya bunuh diri</td> </tr> </table> <p>Duration: 0:00:57.91 - 0:00:59.91  Reading Speed: 8CPS  SL: both committed suicide  TL: keduanya bunuh diri</p>	5	0:00:57.91	0:00:59.91	8	Default	keduanya bunuh diri	Italic	Transfer	0	0	0	0	0	0	0	0
5	0:00:57.91	0:00:59.91	8	Default	keduanya bunuh diri												

59	 <p>6 0:01:00.00 0:01:02.66 15 Default daripada menghadapi dunia\ntanpa satu sama lain,</p> <p>Duration: 0:01:00.00 - 0:01:02.66  Reading Speed: 15 CPS  SL: instead of facing the world  without each other,  TL: daripada menghadapi dunia  tanpa satu sama lain,</p>	Italic	Transfer	0	0	0	0	0	0	0	0	0
----	---	--------	----------	---	---	---	---	---	---	---	---	---

60	 <p>few know the secret story</p> <p>sedikit yang tahu kisah rahasia</p> <table border="1" data-bbox="327 692 1070 746"> <tr> <td>7</td> <td>0:01:03.16</td> <td>0:01:05.04</td> <td>14</td> <td>Default</td> <td>sedikit yang tahu kisah rahasia</td> </tr> </table> <p>Duration : 0:01:03.16 - 0:01:05.04  Reading Speed: 14 CPS  SL: few know the secret story  TL: sedikit yang tahu kisah rahasia</p>	7	0:01:03.16	0:01:05.04	14	Default	sedikit yang tahu kisah rahasia	Italic	Transfer	0	0	0	0.5	0	0	0	0
7	0:01:03.16	0:01:05.04	14	Default	sedikit yang tahu kisah rahasia												



61	 <p>8 0:01:05.12 0:01:09.50 13 Default hadiah paling dicari dan teka-teki\belum terpecahkan dari masa mereka.</p> <p>Duration : 0:01:05.12 - 0:01:09.50  Reading speed : 13 CPS  SL: most wanted gifts and puzzles  unsolved from their time  TL: hadiah paling dicari dan teka teki  belum terpecahkan dari masa mereka.</p>	Italic	Transfer	0	0	0	0	0	0	0	0
----	---	--------	----------	---	---	---	---	---	---	---	---

62



9	0:01:09.58	0:01:12.62	8	Default	Misteri telur ketiga Cleopatra.
---	------------	------------	---	---------	---------------------------------

Duration: 0:01:09.58 - 0:01:12.62

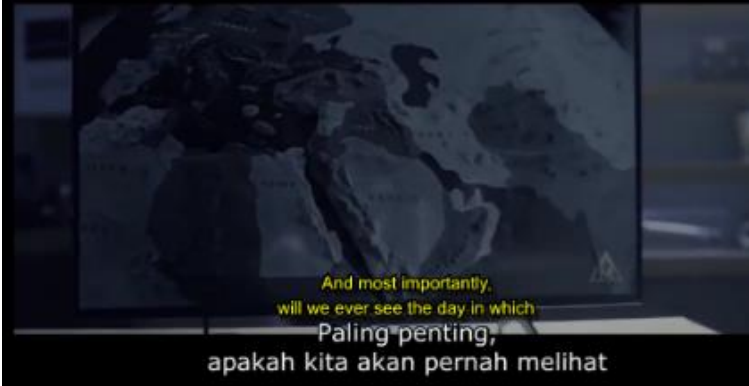
Reading Speed : 8 CPS

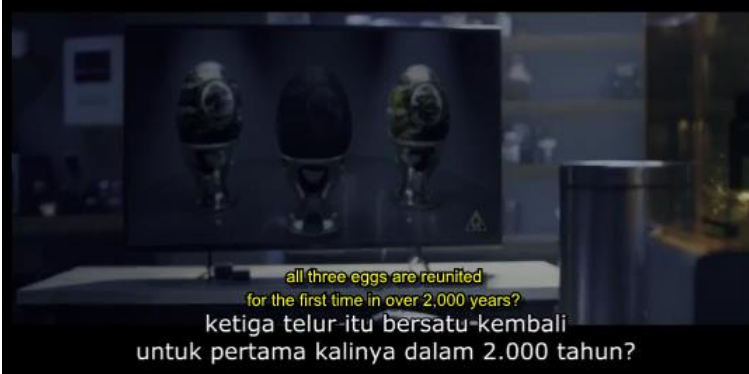
SL: The mystery of Cleopatra's third egg


TL: Misteri telur ketiga Cleopatra.


Italic										
Transfer	0	0	0	0	0	0	0	0	0	0



63	 <p>each one is very beautiful.</p> <p>masing-masingnya sangat indah.</p> <p>12 0:01:21.70 0:01:24.12 10 Default masing-masingnya sangat indah.</p> <p>Duration: 0:01:21.70 - 0:01:24.12</p> <p>Reading speed: 10 CPS</p> <p>SL: each one is beautiful</p> <p>TL: masing – masingnya sangat indah.</p>	Italic	Transfer	0	0	0	0	0	0	0	0	0
----	--	--------	----------	---	---	---	---	---	---	---	---	---

64	 <p>22 0:01:53.91 0:01:56.91 13 Default Paling penting, \Napakah kita akan pernah melihat</p> <p>Duration : 0:01:53.91 - 0:01:56.91  Reading speed: 13 CPS  SL: And most importantly  will we ever see the day in which  TL: Paling penting,  apakah kita akan pernah melihat</p>	Italic	Transfer	0	0	0	0,5	0,5	0	0	0,5 (sound unnatural)
----	---	--------	----------	---	---	---	-----	-----	---	---	--------------------------

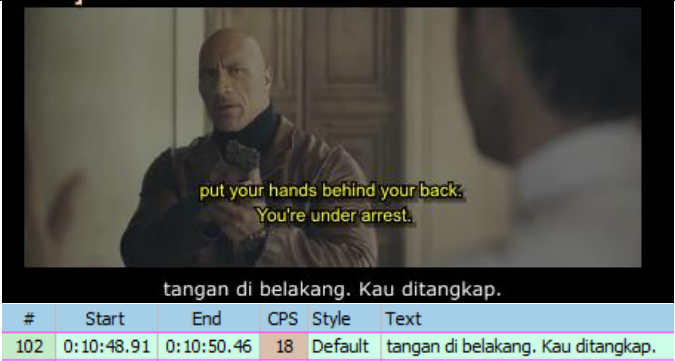
65	 <p>all three eggs are reunited for the first time in over 2,000 years? ketiga telur itu bersatu-kembali untuk pertama kalinya dalam 2.000 tahun?</p> <p>23 0:01:57.00 0:02:02.20 11 Default ketiga telur itu bersatu kembali untuk pertama kalinya dalam 2.000 tahun?</p> <p>Duration: 0:01:57.00 - 0:02:02.20 Reading Sped: 11 CPS SL: all three eggs are reunited for the first time in over 2,000 years? TL: ketiga telur itu bersatu kembali untuk pertama kalinya dalam 2.000 tahun?</p>	Italic	Transfer	0	0	0	0	0	0	0	0	0
----	--	--------	----------	---	---	---	---	---	---	---	---	---


66	 <p>Duration: 0:02:02.75 - 0:02:06.37  Reading Speed: 14 CPS  SL: Cleopatra's first egg  is on display for all to see  TL: Telur pertama Cleopatra  dipajang untunk dilihat semua orang.</p>	Italic	Transfer	0	0	0	0	0	0	0	0
----	--	--------	----------	---	---	---	---	---	---	---	---



67	 <p>CO-PRODUCERS BLONDEL AIDOO MIKA SAITO</p> <p>The second egg has been sold at auction numerous times Telur kedua telah dijual di pelelangan beberapa kali</p> <p>26 0:02:10.41 0:02:13.87 13 Default Telur kedua telah dijual\ndi pelelangan beberapa kali</p> <p>Duration: 0:02:10.41 – 0:02:13.87 Reading speed : 13 CPS SL: The second egg has been sold at auction numerous times TL: Telur kedua telah dijual di pelelangan beberapa kali</p>	Italic	Transfer	0	0	0	0	0	0	0	0
68		Italic	Imitation	0	0	0	0	0	0	0	0


	 <p>CASTING BY RACHEL TENNER at the world-famous Museo Nazionale di Castel Sant'Angelo in Rome. di Museo Nazionale yang terkenal di Castel Sant'Angelo, Roma.</p> <table border="1" data-bbox="324 678 1072 710"> <tr> <td>25</td> <td>0:02:06.45</td> <td>0:02:10.33</td> <td>13</td> <td>Default</td> <td>di Museo Nazionale yang terkenal\Ndi Castel Sant'Angelo, Roma.</td> </tr> </table> <p>Duration: 0:02:06.45 – 0:02:10.33 Reading Speed: 13 CPS SL: at the world-famous Museo Nazionale di Castel Sant’Angelo in Roma. TL: di Museo Nazionale yang terkenal di Castel Sant’Angelo, Roma.</p>	25	0:02:06.45	0:02:10.33	13	Default	di Museo Nazionale yang terkenal\Ndi Castel Sant'Angelo, Roma.																
25	0:02:06.45	0:02:10.33	13	Default	di Museo Nazionale yang terkenal\Ndi Castel Sant'Angelo, Roma.																		
69	 <p>She took the second egg from Sotto Voce. Dia ambil telur kedua dari Sotto Voce.</p> <table border="1" data-bbox="324 1300 1072 1353"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>1279</td> <td>1:40:12.45</td> <td>1:40:14.19</td> <td>17</td> <td>Default</td> <td>Dia ambil telur kedua dari Sotto Voce.</td> </tr> </tbody> </table>	#	Start	End	CPS	Style	Text	1279	1:40:12.45	1:40:14.19	17	Default	Dia ambil telur kedua dari Sotto Voce.	Reading speed	Imitation	0	0	0	0,5	0	0,5	0	0,5 ( There is a change in stylistic from formal to informal
#	Start	End	CPS	Style	Text																		
1279	1:40:12.45	1:40:14.19	17	Default	Dia ambil telur kedua dari Sotto Voce.																		






	Duration: 1:40:12.45 - 1:40:13.88 Reading speed : 17 CPS SL: She took the second egg from Sotto Voce TL: Dia ambil telur kedua dari Soto Voce										
70	 <p>Duration : 0:10:48.91 – 0:10:50.16 Reading Speed : 18 CPS SL: put your hands behind your back. You're under arrest. TL:tangan di belakang. Kau ditangkap</p>	Reading speed	Paraphrasing	0,5	0	0,5	0	0	0	0,5 (the word “ <b>put</b> ” is not translated)	0

71	 <table border="1" data-bbox="327 667 1070 742"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>278</td> <td>0:24:43.79</td> <td>0:24:46.20</td> <td>18</td> <td>Default</td> <td>Tak ada yang tahu. \nTelur ketiga tak pernah ditemukan.</td> </tr> </tbody> </table> <p>Duration: 0:24:43.79 – 0:24:45.85  Reading Speed: 18 CPS  SL: No one knows where the third egg is  It's never been found.  TL: Tak ada yang tahu.  Telur ketiga tak pernah ditemukan.</p>	#	Start	End	CPS	Style	Text	278	0:24:43.79	0:24:46.20	18	Default	Tak ada yang tahu. \nTelur ketiga tak pernah ditemukan.	Reading speed	Paraphrasing	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
278	0:24:43.79	0:24:46.20	18	Default	Tak ada yang tahu. \nTelur ketiga tak pernah ditemukan.																		

72	 <table border="1" data-bbox="327 655 994 719"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>424</td> <td>0:32:23.87</td> <td>0:32:24.77</td> <td>18</td> <td>Default</td> <td>Kau angkut bagianmu?</td> </tr> </tbody> </table> <p>Duration: 0:32:23.87 - 0:32:24.77  Reading Speed : 18 CPS  SL: Are you carrying your side?  TL: Kau angkut bagianmu?</p>	#	Start	End	CPS	Style	Text	424	0:32:23.87	0:32:24.77	18	Default	Kau angkut bagianmu?	Reading speed	Paraphrasing	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
424	0:32:23.87	0:32:24.77	18	Default	Kau angkut bagianmu?																		
73	 <table border="1" data-bbox="327 1270 1070 1347"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>439</td> <td>0:33:07.93</td> <td>0:33:10.63</td> <td>18</td> <td>Default</td> <td>Butuh penyesuaian karena ada Gajah, tetapi aku akan menang.</td> </tr> </tbody> </table>	#	Start	End	CPS	Style	Text	439	0:33:07.93	0:33:10.63	18	Default	Butuh penyesuaian karena ada Gajah, tetapi aku akan menang.	Reading speed	Paraphrasing	2	0,5	0,5	0	0	0,5	0,5 (some word is not translated)	0
#	Start	End	CPS	Style	Text																		
439	0:33:07.93	0:33:10.63	18	Default	Butuh penyesuaian karena ada Gajah, tetapi aku akan menang.																		

	<p>Duration: 0:33:07.83 - 0:33:09.99          Reading Speed: 18CPS          SL: It'll take adjustment now The Bishop'll be there, but I'll beat her to the punch.          TL: Butuh penyesuaian karena ada gajah, tetapi aku akan menang.</p>																						
74	 <table border="1" data-bbox="324 917 1072 997"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>496</td> <td>0:36:36.87</td> <td>0:36:39.41</td> <td>18</td> <td>Default</td> <td>Tahu yang terjadi jika mencampur sabun gliserin murni</td> </tr> </tbody> </table> <p>Duration : 0:36:36.87 - 0:36:39.01          Reading Speed : 18 CPS          SL: You know what happens when you mix soap, which is pure glycerin          TL: Tahu yang terjadi jika mencampur sabun gliserin murni</p>	#	Start	End	CPS	Style	Text	496	0:36:36.87	0:36:39.41	18	Default	Tahu yang terjadi jika mencampur sabun gliserin murni	Reading speed	Paraphrasing	0,5	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																		
496	0:36:36.87	0:36:39.41	18	Default	Tahu yang terjadi jika mencampur sabun gliserin murni																		

75	 <table border="1" data-bbox="327 691 994 756"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>596</td> <td>0:47:12.70</td> <td>0:47:13.70</td> <td>19</td> <td>Default</td> <td>Kini aku yang berutang.</td> </tr> </tbody> </table> <p>Duration: 0:47:12.70 - 0:47:13.70  Reading Speed: 19 CPS  SL: And now I'm in yours.  TL: Kini aku yang berutang</p>	#	Start	End	CPS	Style	Text	596	0:47:12.70	0:47:13.70	19	Default	Kini aku yang berutang.	Reading speed	Paraphrasing	0	0,5	0,5	0	0,5	0	0,5 (‘yours’ used to refer to a thing belonging to or associated with the person or people that the speaker is addressing)	0
#	Start	End	CPS	Style	Text																		
596	0:47:12.70	0:47:13.70	19	Default	Kini aku yang berutang.																		
76	 <p>Rencana brilian terakhirmu tak mulus.</p>	Reading speed	Paraphrasing	0	0	0	0,5	0	0,5	0	0,5 (sound unnatural)												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>625</td> <td>0:48:56.29</td> <td>0:48:57.90</td> <td>19</td> <td>Default</td> <td>Rencana brilian terakhirmu tak mulus.</td> </tr> </tbody> </table> <p>Duration : 0:48:56.29 - 0:48:57.70  Reading spees : 19 CPS  SL: Your last brilliant plan had some kinks in it.  TL: Rencana brilian terakhirmu tak mulus.</p>	#	Start	End	CPS	Style	Text	625	0:48:56.29	0:48:57.90	19	Default	Rencana brilian terakhirmu tak mulus.										
#	Start	End	CPS	Style	Text																		
625	0:48:56.29	0:48:57.90	19	Default	Rencana brilian terakhirmu tak mulus.																		
77	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>789</td> <td>1:01:36.12</td> <td>1:01:37.35</td> <td>18</td> <td>Default</td> <td>- Diam. \N- Hei, ada si Rendah Hati.</td> </tr> </tbody> </table> <p>Duration: 1:01:36.12 – 1:01:37.35  Rading Speed: 18 CPS  SL: -Don't say that.  -Don't sell yourself short  TL: - Diam  - Hei ada si Rendah Hati</p>	#	Start	End	CPS	Style	Text	789	1:01:36.12	1:01:37.35	18	Default	- Diam. \N- Hei, ada si Rendah Hati.	Reading speed	Paraphrasing	1	1	1	0	0	0	1 (‘don’t sell yourself short’ should be translated ‘jangan merendah’)	0
#	Start	End	CPS	Style	Text																		
789	1:01:36.12	1:01:37.35	18	Default	- Diam. \N- Hei, ada si Rendah Hati.																		

78



#	Start	End	CPS	Style	Text
917	1:10:59.87	1:11:01.81	18	Default	Hasil pindai menunjukkannya dengan jelas.

Duration: 1:10:59.87 - 1:11:01.81

Reading Speed: 18 CPS

SL: The scans show it

Sitting there plain as day

TL: Hasil pindai menunjukkannya dengan jelas.

Reading speed

Paraphrasing

0

0

0

0

0

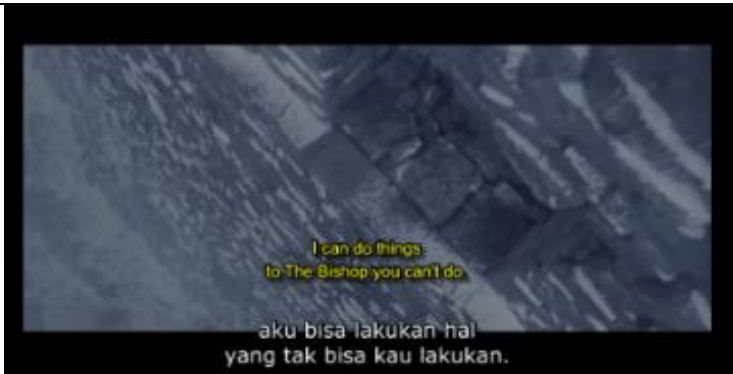
0

0

0

0

79



#	Start	End	CPS	Style	Text
418	0:32:01.04	0:32:03.18	18	Default	aku bisa lakukan hal yang tak bisa kau lakukan.

Duration: 0:32:01.04 – 0:32:03.33

Reading Speed: 18 CPS

SL: I can do things  
to The Bishop you can't do

TL: aku bisa lakukan hal  
yang tak bisa kau lakukan.

Reading speed											
Condensation	1	0	1	0	0	0	0	1	0		
								( <b>to the Bishop</b> ' is not translated)			



80



#	Start	End	CPS	Style	Text
790	1:01:38.31	1:01:39.30	19	Default	Sulit menerima pujian.

Duration : 1:01:38.33 – 1:01:39.03

Reading speed: 19 CPS

SL: He's not good at taking a compliment.

TL: Sulit menerima pujian.

Reading Speed

Condensation

0

0,5

0,5

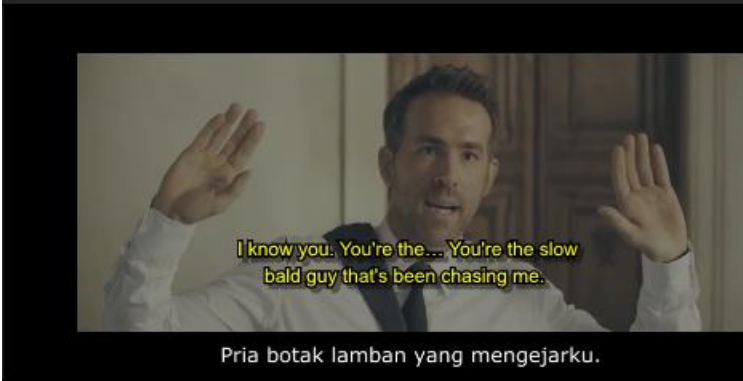
0

0

0

0,5

0

81	 <p>Pria botak lamban yang menjejarku.</p> <table border="1" data-bbox="324 730 996 790"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>92</td> <td>0:10:26.14</td> <td>0:10:27.64</td> <td>19</td> <td>Default</td> <td>Pria botak lamban yang menjejarku.</td> </tr> </tbody> </table> <p>SL: I know you. You're the... You are the slow bald guy that's been chasing me.</p> <p>TL: Pria botak lamban yang menjejarku</p>	#	Start	End	CPS	Style	Text	92	0:10:26.14	0:10:27.64	19	Default	Pria botak lamban yang menjejarku.	Reading Speed	Deletion	1	0	1	0	0	0	1 Clause " <b>I know you</b> " is deleted	0
#	Start	End	CPS	Style	Text																		
92	0:10:26.14	0:10:27.64	19	Default	Pria botak lamban yang menjejarku.																		
TOTAL SCORE										0,16	0,04												

## Total Quality


### Semantic Error

1. Minor Error :  $0.5 \times 12 = 6$
  2. Standard Error :  $1 \times 5 = 5$
  3. Serious Error :  $2 \times 1 = 2$
- Total Score :  $13 : 81 = 0,16$  (minor)

### Stylistic Error

1. Minor Error :  $0,5 \times 6 = 3$
  2. Standard Error :  $1 \times 1 = 1$
  3. Serious Error : 0
- Total Score :  $4 : 81 = 0,04$  (minor)

ACCEPTABILITY SCORING

Number	DATA	Violation	Strategy	Acceptability									Acceptability Final Scoring														
				G.E			Sp.E			Id.E			G.E	Sp.E	Id.E												
				R1	R2	R3	R1	R2	R3	R1	R2	R3															
01	 <table border="1" data-bbox="300 1010 938 1074"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>17</td> <td>0:01:39.91</td> <td>0:01:41.70</td> <td>16</td> <td>Default</td> <td>Yang lain mengklaim itu ditemukan,</td> </tr> </tbody> </table> <p>Duration: 0:01:39.91- 0:01:41.30            Reading speed: 16 CPS            SL: Others claim it was discovered,            TL:            Yang lain mengklaim itu ditemukan,</p>	#	Start	End	CPS	Style	Text	17	0:01:39.91	0:01:41.70	16	Default	Yang lain mengklaim itu ditemukan,	Italic	Transfer	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																						
17	0:01:39.91	0:01:41.70	16	Default	Yang lain mengklaim itu ditemukan,																						

02



#	Start	End	CPS	Style	Text
19	0:01:45.91	0:01:48.99	16	Default	Bergabunglah dengan kami untuk menjelajahi pertanyaan itu.

Duration: 0:01:45.91 - 0:01:48.99

Reading speed: 16 CPS

SL: Join us as we explore that very question.

TL: Bergabunglah dengan kami untuk menjelajah pertanyaan itu.

Italic

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

03



#	Start	End	CPS	Style	Text
20	0:01:49.25	0:01:51.79	17	Default	Apa yang terjadi\ndengan telur Cleopatra yang hilang?

Duration: 0:01:49.25 - 0:01:51.39

Reading speed: 17 CPS

SL: What happened to Cleopatra's lost egg?

TL: Apa yang terjadi dengan telur Cleopatra yang hilang ?

Italic

Transfer

0.  
25

0

0

0

0

0

0

0

0

0

0

0

0

0

04



#	Start	End	CPS	Style	Text
699	0:54:15.66	0:54:17.48	18	Default	Dia sudah beri tahu di mana telur ketiga?

Duration: 0:54:15.66 - 0:55:09.48

Reading speed: 18 CPS

SL: Has he told you  
where the third egg is yet?

TL: Dia sudah beri tahu di mana telur ketiga?

Reading Speed

Transfer

0,  
25

0

0

0

0

0

0

0

0

0

0

0

0

0

05



#	Start	End	CPS	Style	Text
38	0:04:19.12	0:04:21.30	19	Default	Kau paham maksudku. \nLencanamu tak berlaku di sini.

Duration: 0:04:19.12 - 0:04:21.30

Reading Speed : 19 CPS

SL: You know what I mean, **Agent**.

Your badge is no good here.

TL: Kau paham maksudku.

Lencanamu tak berlaku di sini.

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0



0

0

0

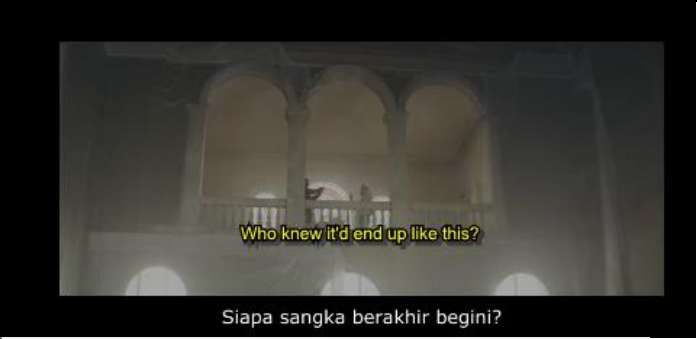

0



06	 <table border="1" data-bbox="300 727 913 788"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>48</td> <td>0:04:47.08</td> <td>0:04:48.29</td> <td>19</td> <td>Default</td> <td>Jangan mengujiku, Direktur.</td> </tr> </tbody> </table> <p>Duration: 04:47.08 - 0:04:48.29  Reading speed: 19 CPS  SL: Don't test me. Director.  TL: Jangan mengujiku. Direktur.</p>	#	Start	End	CPS	Style	Text	48	0:04:47.08	0:04:48.29	19	Default	Jangan mengujiku, Direktur.	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																							
48	0:04:47.08	0:04:48.29	19	Default	Jangan mengujiku, Direktur.																							
07		Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>55</td> <td>0:05:03.54</td> <td>0:05:06.34</td> <td>18</td> <td>Default</td> <td>Sekitar 41 jam lalu, \NAgen Hartley terima informasi kredibel</td> </tr> </tbody> </table> <p>Duration: 0:05:03.54 - 0:05:06.34  Reading speed: 18 CPS  SL: Forty-one hours ago, Agent Hartley received credible intelligence that  TL: Sekitar 41 jam lalu, Agen Hartley terima informasi kredibel.</p>	#	Start	End	CPS	Style	Text	55	0:05:03.54	0:05:06.34	18	Default	Sekitar 41 jam lalu, \NAgen Hartley terima informasi kredibel														
#	Start	End	CPS	Style	Text																						
55	0:05:03.54	0:05:06.34	18	Default	Sekitar 41 jam lalu, \NAgen Hartley terima informasi kredibel																						
08	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>63</td> <td>0:05:25.33</td> <td>0:05:26.90</td> <td>18</td> <td>Default</td> <td>saat kau dan rekan penegak hukummu</td> </tr> </tbody> </table> <p>Duration: 0:05:25.33 - 0:05:26.90  Reading speed: 18 cps  SL: when you and your friends in law enforcement  TL: saat kau dan rekan penegak hukummu</p>	#	Start	End	CPS	Style	Text	63	0:05:25.33	0:05:26.90	18	Default	saat kau dan rekan penegak hukummu	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																						
63	0:05:25.33	0:05:26.90	18	Default	saat kau dan rekan penegak hukummu																						

09	 <table border="1" data-bbox="300 655 965 724"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>64</td> <td>0:05:27.12</td> <td>0:05:29.09</td> <td>19</td> <td>Default</td> <td>terlalu tak kompeten\Nuntuk memecahkan kasus.</td> </tr> </tbody> </table> <p>Duration: 0:05:27.12 - 0:05:29.09  Reading speed: 19 CPS  SL: are too incompetent to solve the case  TL:terlalu tak kompeten  untuk memecahkan kasus</p>	#	Start	End	CPS	Style	Text	64	0:05:27.12	0:05:29.09	19	Default	terlalu tak kompeten\Nuntuk memecahkan kasus.	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																							
64	0:05:27.12	0:05:29.09	19	Default	terlalu tak kompeten\Nuntuk memecahkan kasus.																							
10	 <table border="1" data-bbox="300 1272 965 1334"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>83</td> <td>0:07:17.50</td> <td>0:07:18.56</td> <td>18</td> <td>Default</td> <td>Tutup ruangan. Sekarang!</td> </tr> </tbody> </table>	#	Start	End	CPS	Style	Text	83	0:07:17.50	0:07:18.56	18	Default	Tutup ruangan. Sekarang!	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																							
83	0:07:17.50	0:07:18.56	18	Default	Tutup ruangan. Sekarang!																							

	Duration : 0:07:17.50 - 0:07:18.56 Reading speed: 18 CPS SL: Seal the room. Now! TL: Tutup ruangan. Sekarang																										
11	 <table border="1" data-bbox="302 798 952 861"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>99</td> <td>0:10:42.54</td> <td>0:10:43.89</td> <td>18</td> <td>Default</td> <td>Siapa sangka berakhir begini?</td> </tr> </tbody> </table> <p>Duration: 0:10:42.54 - 0:10:43.89 Reading speed: 18 CPS SL: Who knew it'd end up like this? TL: Siapa sangka berakhir begini?</p>	#	Start	End	CPS	Style	Text	99	0:10:42.54	0:10:43.89	18	Default	Siapa sangka berakhir begini?	Reading Speed	Transfer	0,25	0,25	0	0	0	0	0	0	0,25	0,25 (the word 'would' should be translated 'akan berakhir')	0	0
#	Start	End	CPS	Style	Text																						
99	0:10:42.54	0:10:43.89	18	Default	Siapa sangka berakhir begini?																						
12		Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0											

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>102</td> <td>0:10:48.91</td> <td>0:10:50.46</td> <td>18</td> <td>Default</td> <td>tangan di belakang, Kau ditangkap.</td> </tr> </tbody> </table> <p>Duration: 0:11:41.83 - 0:11:50.46  Reading speed: 18 CPS  SL: Booth, don't move!  TL: Booth, jangan bergerak!</p>	#	Start	End	CPS	Style	Text	102	0:10:48.91	0:10:50.46	18	Default	tangan di belakang, Kau ditangkap.																
#	Start	End	CPS	Style	Text																								
102	0:10:48.91	0:10:50.46	18	Default	tangan di belakang, Kau ditangkap.																								
13	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>148</td> <td>0:15:43.16</td> <td>0:15:44.41</td> <td>18</td> <td>Default</td> <td>mengingat riwayat kaburmu.</td> </tr> </tbody> </table> <p>Duration: 0:15:43.16 - 0:15:44.41  Reading speed: 18 CPS  SL: given your escape history  TL: mengingat riwayat kaburmu.</p>	#	Start	End	CPS	Style	Text	148	0:15:43.16	0:15:44.41	18	Default	mengingat riwayat kaburmu.	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																								
148	0:15:43.16	0:15:44.41	18	Default	mengingat riwayat kaburmu.																								

14



#	Start	End	CPS	Style	Text
159	0:16:05.70	0:16:08.62	18	Default	sejak kau curi Lady with a Red Hat\karya William Strang dari Tate

Duration: 0:16:05.70 - 0:16:08.62

Reading speed: 18 CPS

SL: ever since you stole William Strang's  
Lady with a Red Hat from the Tate

TL: sejak kau curi Lady with Red Hat  
karya William Strang dari Tate

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

15



#	Start	End	CPS	Style	Text
223	0:21:01.95	0:21:03.99	18	Default	Seperti John Hartley dengan akun bank Swiss

Duration: 0:21:01.95 - 0:21:03.99

Reading speed: 18 CPS

SL: As impossible as a John Hartley with a Swiss bank account

TL: Seperti John Hartley dengan akun bank Swiss

Reading Speed

Transfer

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

16



#	Start	End	CPS	Style	Text
251	0:23:31.20	0:23:32.97	18	Default	Raih kepercayaanmu setelah menjualku.

Duration: 0:23:31.20 - 0:23:32.97

Reading speed: 18 CPS

SL: Got your trust after selling me out.

TL: Raih kepercayaanmu setelah menjualku

Reading Speed	0	0	0	0	0	0	0	1	0	0	0	0	0	0
Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0	0



17



#	Start	End	CPS	Style	Text
258	0:23:50.70	0:23:53.96	18	Default	Dalam satu gerakan, Gajah singkirkan pesaing dan penyelidik utamanya.

Duration: 0:23:50.70 - 0:23:53.96

Reading speed: 18 CPS

SL: In one move, The Bishop took out her lead competitor and lead investigator.

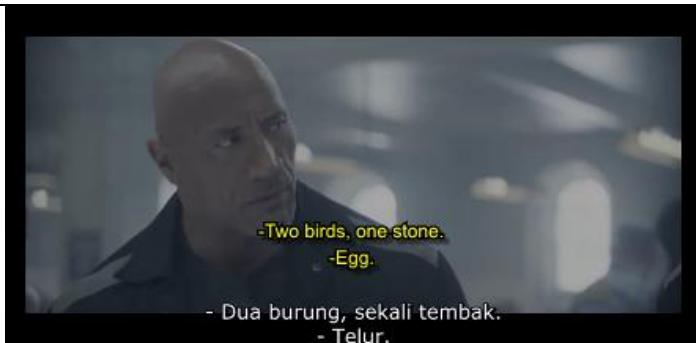
TL: Dalam satu gerakan, Gajah singkirkan pesaing dan penyelidik utamanya.

Reading Speed

Transfer

0 0 0 0 0 0 0 1 0 0 0 0 0 0

18



#	Start	End	CPS	Style	Text
259	0:23:54.87	0:23:56.34	18	Default	- Dua burung, sekali tembak. \n- Telur.

Duration: 0:23:54.87 - 0:23:56.34

Reading speed: 18 CPS

SL: -Two bird, one stone.

-Egg.

TL: - Dua burung, sekali tembak.

- Telur

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0,  
5

19



#	Start	End	CPS	Style	Text
268	0:24:17.00	0:24:17.84	19	Default	Tak ada yang pernah.

Duration: 0:24:17.00 - 0:24:17.84

Readings speed: 19 CPS

SL: No one has

TL: Tak ada yang pernah

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

20

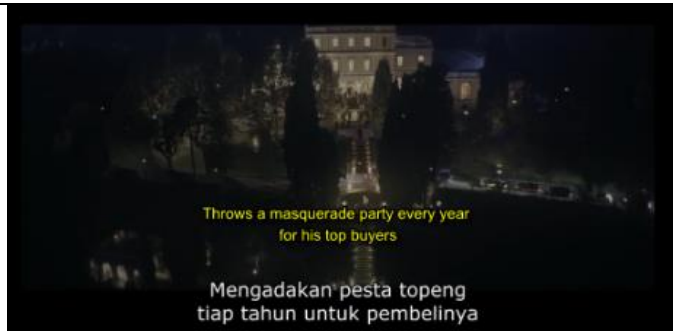


#	Start	End	CPS	Style	Text
277	0:24:42.04	0:24:43.20	18	Default	Bagaimana cara kerjanya?

Duration: 0:24:42.04 - 0:24:43.20  
Reading Speed: 18 CPS  
SL: So how does that work?  
TL: Bagaimana cara kerjanya?

Reading Speed	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

21



#	Start	End	CPS	Style	Text
292	0:25:19.25	0:25:21.80	18	Default	Mengadakan pesta topeng tiap tahun untuk pembelinya

Duration: 0:25:19.25 – 0:25:21.80

Reading Speed: 18CPS

SL: Throws a masquerade party every year for his top buyers

TL: Mengadakan pesta topeng tiap tahun untuk pembelinya

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

22



#	Start	End	CPS	Style	Text
294	0:25:25.29	0:25:27.60	18	Default	Penjual senjata sensitif\soal identitas mereka.

Duration: 0:25:25.29 – 0:25:27.60

Reading Speed: 18 CPS

SL: Gunrunners are a little touchy about their identity.

TL: Penjual senjata sensitif soal identitas mereka

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0

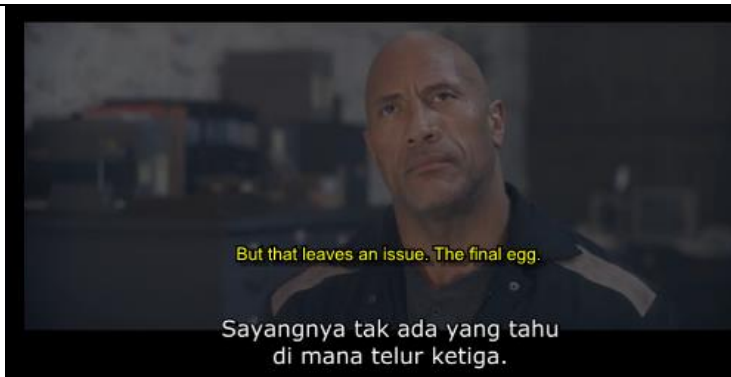
0

0

0

0

23



#	Start	End	CPS	Style	Text
393	0:30:49.50	0:30:51.71	18	Default	Sayangnya tak ada yang tahu\ndi mana telur ketiga.

Duration: 0:30:49.50 – 0:30:51.71

Reading Speed: 18 CPS

SL: But that leaves an issue. The final egg.

TL: Sayangnya tak ada yang tahu dimana telur ketiga.

Reading Speed	Transfer	0,25	0	0,25	0	0	0	0	0	0	0	0,25	0	0
												(phrase 'the third egg' should be translated in the first line. Then the second is just pronoun')		

24



#	Start	End	CPS	Style	Text
397	0:30:59.08	0:31:01.31	18	Default	Rekan selmu ini tahu persis di mana telur ketiga.

Duration: 0:28:19.04 – 0:28:20.65

Reading Speed: 18 CPS

SL: Your cellmate here  
knows exactly where the third egg is.



TL: Rekan selmu ini  
tahu persis di mana telur ketiga.

Reading Speed

Transfer


0 0 0 0 0 0 0 1 0 0 0 0 0 0



25	 <table border="1" data-bbox="302 683 1023 742"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>410</td> <td>0:31:38.83</td> <td>0:31:40.63</td> <td>18</td> <td>Default</td> <td>Aku akan mampir begitu dapat telur kedua.</td> </tr> </tbody> </table> <p>Duration: 0:31:38.83 – 0:31:40.63  Reading Speed: 18CPS  SL: I'll stop by once I have the second egg.  TL: Aku akan mampir begitu dapat telur kedua.</p>	#	Start	End	CPS	Style	Text	410	0:31:38.83	0:31:40.63	18	Default	Aku akan mampir begitu dapat telur kedua.	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																							
410	0:31:38.83	0:31:40.63	18	Default	Aku akan mampir begitu dapat telur kedua.																							
26	 <p>I already know how I'm gonna steal it.  Aku sudah tahu cara mencurinya.</p>	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>438</td> <td>0:33:06.29</td> <td>0:33:07.61</td> <td>19</td> <td>Default</td> <td>Aku sudah tahu cara mencurinya.</td> </tr> </tbody> </table> <p>Duration: 0:33:07.83 – 0:33:09.99  Reading Speed: 19CPS  SL: I already know how I'm gonna steal it.  TL: Aku sudah tahu cara mencurinya</p>	#	Start	End	CPS	Style	Text	438	0:33:06.29	0:33:07.61	19	Default	Aku sudah tahu cara mencurinya.																	
#	Start	End	CPS	Style	Text																									
438	0:33:06.29	0:33:07.61	19	Default	Aku sudah tahu cara mencurinya.																									
27	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>450</td> <td>0:33:52.04</td> <td>0:33:53.81</td> <td>18</td> <td>Default</td> <td>soal aku dan ayahku, bagaimana kau tahu?</td> </tr> </tbody> </table> <p>Duration: 0:33:52.04 – 0:33:53.81  Reading Speed: 18 CPS  SL: about me and my father, how'd you know  TL: soal aku dan ayahku, bagaimana kau tahu?</p>	#	Start	End	CPS	Style	Text	450	0:33:52.04	0:33:53.81	18	Default	soal aku dan ayahku, bagaimana kau tahu?	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																									
450	0:33:52.04	0:33:53.81	18	Default	soal aku dan ayahku, bagaimana kau tahu?																									

28	 <table border="1" data-bbox="302 667 1021 742"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>485</td> <td>0:35:52.62</td> <td>0:35:53.80</td> <td>19</td> <td>Default</td> <td>Tak penting kau lakukan apa,</td> </tr> </tbody> </table> <p>Duration: 0:35:52.62 – 0:35:53.80  Reading Speed: 19 CPS  SL: It doesn't matter what you do,  TL: Tak penting kau lakukan apa,  Reading Speed: 19 CPS</p>	#	Start	End	CPS	Style	Text	485	0:35:52.62	0:35:53.80	19	Default	Tak penting kau lakukan apa,	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																								
485	0:35:52.62	0:35:53.80	19	Default	Tak penting kau lakukan apa,																								
29		Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0	0												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>486</td> <td>0:35:56.12</td> <td>0:35:57.92</td> <td>19</td> <td>Default</td> <td>yang penting orang anggap kau lakukan apa.</td> </tr> </tbody> </table> <p>Duration: 0:35:56.12 – 0:35:57.92  Reading Speed: 19 CPS  SL: only matters they think you've done  TL: yang penting orang anggap kau lakukan apa.</p>	#	Start	End	CPS	Style	Text	486	0:35:56.12	0:35:57.92	19	Default	yang penting orang anggap kau lakukan apa.														
#	Start	End	CPS	Style	Text																						
486	0:35:56.12	0:35:57.92	19	Default	yang penting orang anggap kau lakukan apa.																						
30	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>502</td> <td>0:37:31.83</td> <td>0:37:33.49</td> <td>18</td> <td>Default</td> <td>Langkah kedua, rencanakan dari awal.</td> </tr> </tbody> </table> <p>Duration: 0:37:31.83 – 0:37:32.99  Reading Speed: 18 CPS  SL: Step two, plan ahead.  TL: Langkah kedua, rencanakan dari awal</p>	#	Start	End	CPS	Style	Text	502	0:37:31.83	0:37:33.49	18	Default	Langkah kedua, rencanakan dari awal.	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																						
502	0:37:31.83	0:37:33.49	18	Default	Langkah kedua, rencanakan dari awal.																						

31



#	Start	End	CPS	Style	Text
504	0:37:36.37	0:37:37.10	19	Default	Dia bukan polisi!

Duration: 0:37:36.37 – 0:37:37.00

Reading Speed: 19 CPS

SL: He's not a cop!

TL: Dia bukan polisi!

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

32



#	Start	End	CPS	Style	Text
524	0:40:25.20	0:40:26.77	18	Default	Sulit dipercaya tak ada yang lihat!

Duration: 0:40:25.20 – 0:40:26.37

Reading Speed: 18 CPS

SL: I can't believe nobody saw that.

TL: Sulit dipercaya tak ada yang lihat!

Reading Speed

Transfer

0,  
25

0

0,  
25

0

0

0

0



0


0

0,25  
(from  
active  
voice  
to be  
passive  
voice)

0

0

33	 <table border="1" data-bbox="300 691 969 754"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>536</td> <td>0:42:59.12</td> <td>0:43:00.17</td> <td>19</td> <td>Default</td> <td>Katamu, "Selamatkan diri."</td> </tr> </tbody> </table> <p>Duration: 0:42:59.12 – 0:43:00.17  Reading Speed: 19 CPS  SL: You said, "Save yourself"  TL: Katamu, "Selamatkan diri."</p>	#	Start	End	CPS	Style	Text	536	0:42:59.12	0:43:00.17	19	Default	Katamu, "Selamatkan diri."	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																								
536	0:42:59.12	0:43:00.17	19	Default	Katamu, "Selamatkan diri."																								
34		Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0	0												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>556</td> <td>0:44:36.12</td> <td>0:44:38.11</td> <td>19</td> <td>Default</td> <td>untuk menemukan orang\yang mau mendengarkan.</td> </tr> </tbody> </table> <p>Duration: 044:36.12 – 0:44:38.11  Reading Speed: 19 CPS  SL: To find someone who's just there to listen.  TL: untuk menemukan orang yang mau mendengarkan</p>	#	Start	End	CPS	Style	Text	556	0:44:36.12	0:44:38.11	19	Default	untuk menemukan orang\yang mau mendengarkan.															
#	Start	End	CPS	Style	Text																							
556	0:44:36.12	0:44:38.11	19	Default	untuk menemukan orang\yang mau mendengarkan.																							
35	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>565</td> <td>0:44:59.95</td> <td>0:45:01.56</td> <td>18</td> <td>Default</td> <td>berfokus pada gerakan pihak ketiga?</td> </tr> </tbody> </table> <p>Duration: 0:44:59.95 – 0:45:01.16  Reading Speed: 18 CPS  SL: focus on third-party movement?  TL: berfokus pada gerakan pihak ketiga?</p>	#	Start	End	CPS	Style	Text	565	0:44:59.95	0:45:01.56	18	Default	berfokus pada gerakan pihak ketiga?	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																							
565	0:44:59.95	0:45:01.56	18	Default	berfokus pada gerakan pihak ketiga?																							



36



#	Start	End	CPS	Style	Text
635	0:49:27.20	0:49:30.29	19	Default	Mereka selalu mengawasi dan mendengarkan. \nBagai Alexa dengan senjata.

Duration: 0:49:27.20 - 0:49:30.29

Reading Speed: 19 CPS

SL: They're always watching, always listening.

TL: Mereka selalu mengawasi dan mendengarkan.  
Bagai Alexa dengan senjata.

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

37



#	Start	End	CPS	Style	Text
663	0:50:50.37	0:50:52.40	19	Default	Kuambilkan rompi yang cocok untuk celananya.

Duration: 0:50:50.37 - 0:50:52.00

Reading speed: 19CPS

SL: I'm gonna get you a matching vest to go with those parts.

TL: Kuambilkan rompi yang cocok untuk celananya.

Reading Speed

Transfer

0 0 0 0 0 0 0 0 0 0 0 0 0 0

38



#	Start	End	CPS	Style	Text
674	0:52:36.20	0:52:37.51	19	Default	Kita incar telurnya, bukan dia.

Duration: 0:52:36.20 - 0:52:37.51  
Reading Speed: 19 CPS  
SL: We're here for the egg, not her.  
TL: Kita incar telurnya, bukan dia.

Reading Speed

Transfer

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

39



#	Start	End	CPS	Style	Text
677	0:52:43.37	0:52:44.11	18	Default	Rencana berubah.

Duration: 0:52:43.37 - 0:52:44.11

Reading speed: 18 CPS

SL: Plans change

TL: Rencana berubah

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

40



#	Start	End	CPS	Style	Text
689	0:53:23.87	0:53:25.98	18	Default	Aku bukan incar telur. \NAku mau bersihkan namaku,

Duration: 0:53:23.87 - 0:53:25.98

Reading Speed: 18 CPS

SL: I'm not here for the egg.

I'm here to clear my name.

TL: Aku bukan incar telur.

Aku mau bersihkan namaku,

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

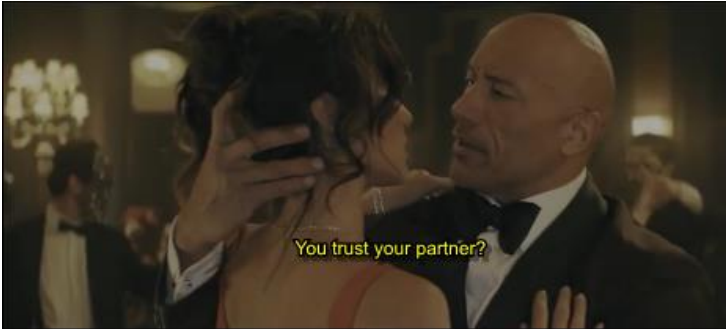

0


0

0

0

0

41	 <p>You trust your partner? Kau percaya rekanmu?</p> <table border="1" data-bbox="300 724 1023 788"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>702</td> <td>0:54:26.50</td> <td>0:54:27.41</td> <td>18</td> <td>Default</td> <td>Kau percaya rekanmu?</td> </tr> </tbody> </table> <p>Duration: 0:54:26.50 - 0:54:27.41  Reading speed: 18 CPS  SL: You trust your partner?  TL: Kau percaya rekanmu?</p>	#	Start	End	CPS	Style	Text	702	0:54:26.50	0:54:27.41	18	Default	Kau percaya rekanmu?	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																						
702	0:54:26.50	0:54:27.41	18	Default	Kau percaya rekanmu?																						
42	 <p>Where'd you learn that? Profiler school? Belajar dari mana? Sekolah pemprofilan?</p>	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>730</td> <td>0:56:19.79</td> <td>0:56:21.40</td> <td>19</td> <td>Default</td> <td>Belajar dari mana? Sekolah pemrofilan?</td> </tr> </tbody> </table> <p>Duration: 0:56:19.79 - 0:56:21.40  Reading sped: 19 CPS  SL: Where'd <b>you</b> learn that? Profiler school?  TL: Belajar dari mana? Sekolah pemrofilan?</p>	#	Start	End	CPS	Style	Text	730	0:56:19.79	0:56:21.40	19	Default	Belajar dari mana? Sekolah pemrofilan?														
#	Start	End	CPS	Style	Text																						
730	0:56:19.79	0:56:21.40	19	Default	Belajar dari mana? Sekolah pemrofilan?																						
43	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>756</td> <td>0:58:07.70</td> <td>0:58:08.99</td> <td>19</td> <td>Default</td> <td>Aku merindukan Ayah tiap hari.</td> </tr> </tbody> </table> <p>Duration: 0:58:07.70 - 0:58:08.99  Reading speed : 19 CPS  SL: I miss you every day. Pop-Pop  TL: Aku merindukan Ayah tiap hari</p>	#	Start	End	CPS	Style	Text	756	0:58:07.70	0:58:08.99	19	Default	Aku merindukan Ayah tiap hari.	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																						
756	0:58:07.70	0:58:08.99	19	Default	Aku merindukan Ayah tiap hari.																						

44



#	Start	End	CPS	Style	Text
779	1:01:08.75	1:01:09.98	19	Default	Kukira Tn. Voce masih di pesta?

Duration: 1:01:08.75 - 1:01:09.98  
 Reading speed: 19 CPS  
 SL: I thought  
 Mr. Voce was still at the party  
 TL: Kukira Tn. Voce masih di pesta?

Reading Speed

Transfer

0 0 0 0 0 0 0 0 0 0 0 0 0 0



45



#	Start	End	CPS	Style	Text
827	1:03:43.08	1:03:44.00	18	Default	Kau mau menangkapku?

Duration: 1:03:43.08 - 1:03:44.00  
 Reading speed: 18 CPS  
 SL: You either arrest him  
       or I arrest you both  
 TL: Tangkap dia atau kutangkap kalian berdua

Reading Speed

Transfer

0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---

46



#	Start	End	CPS	Style	Text
827	1:03:43.08	1:03:44.00	18	Default	Kau mau menangkapku?

Duration: 1:03:43.08 - 1:03:44.00

Reading Speed: 18CPS

SL: You wanna arrest me?

TL: Kau mau menangkapku?

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

47



#	Start	End	CPS	Style	Text
852	1:06:51.75	1:06:53.00	19	Default	Kubilang mereka akan datang.

Duration: 1:06:51.75 - 1:06:53.00

Reading Speed: 19 CPS

SL: I told you they'd come

TL: Kubilang mereka akan datang.

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

48



Ada ruang tersembunyi di Piramida Besar.

#	Start	End	CPS	Style	Text
909	1:10:38.83	1:10:40.67	18	Default	Ada ruang tersembunyi di Piramida Besar.

Duration: 1:10:38.83 - 1:10:40.67

Reading speed: 18 CPS

SL: There's a hidden chamber  
in the great pyramid

TL: Ada ruangan tersembunyi di Piramida Besar

Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0	0
---------------	----------	---	---	---	---	---	---	---	---	---	---	---	---	---	---

49	 <table border="1" data-bbox="300 740 1003 820"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>918</td> <td>1:11:04.66</td> <td>1:11:06.16</td> <td>18</td> <td>Default</td> <td>Telur ketiga belum keluar Mesir.</td> </tr> </tbody> </table> <p>Duration: 1:11:04.66 - 1:11:06.16  Reading speed: 18 CPS  SL: The third egg never left Egypt.  TL: Telur ketiga belum keluar Mesir.</p>	#	Start	End	CPS	Style	Text	918	1:11:04.66	1:11:06.16	18	Default	Telur ketiga belum keluar Mesir.	Reading Speed	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																								
918	1:11:04.66	1:11:06.16	18	Default	Telur ketiga belum keluar Mesir.																								
50		Reading Speed	Transfer	0	0	0	0	0	0	0,25	0	0	0	0	0	0	0												



#	Start	End	CPS	Style	Text
930	1:12:01.58	1:12:02.65	19	Default	Penipuan jangka panjang?

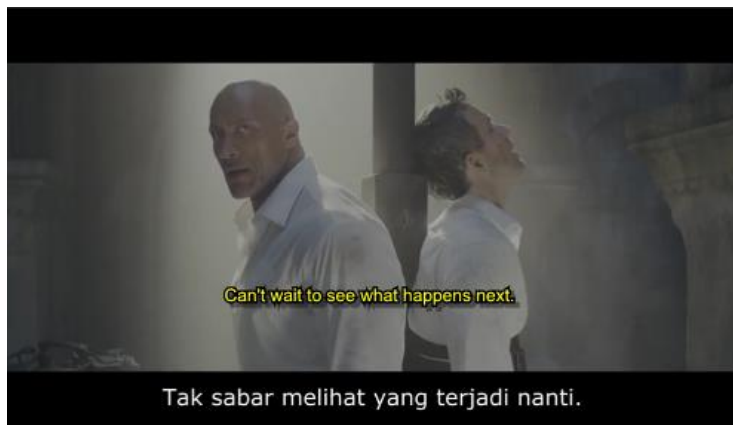
Duration: 1:12:01.58 - 1:12:02.65

Reading speed: 19 CPS

SL: Long con?

TL: Penipuan jangka Panjang?

51



#	Start	End	CPS	Style	Text
935	1:12:17.91	1:12:19.63	18	Default	Tak sabar melihat yang terjadi nanti.

Duration: 1:12:17.91- 1:12:19.63

Reading speed: 18 CPS

SL: Can't wait to see what happens next.

TL: Tak sabar melihat yang terjadi nanti.

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

52



#	Start	End	CPS	Style	Text
939	1:12:34.75	1:12:36.99	18	Default	Seharusnya kau tak buat kita ketahuan pacarnya.

Duration: 1:12:34.75 - 1:12:36.99

Reading speed: 18 CPS

SL: Well you shouldn't have got us caught by her boyfriend.

TL: Seharusnya kau tak buat kita ketahuan pacarnya.

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0



53



#	Start	End	CPS	Style	Text
957	1:13:41.50	1:13:42.65	18	Default	Kita akan pergi dari sini.

Duration: 1:13:41.50 - 1:13:42.65

Reading speed: 18 CPS

SL: We're gonna get out of there.

TL: Kita akan pergi dari sini.

Reading Speed

Transfer

0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---

54



#	Start	End	CPS	Style	Text
987	1:15:37.75	1:15:40.50	18	Default	Penglihatan banteng buruk. Namun, mereka merasakan gerakan.

Duration: 1:15:37.75 - 1:15:40.50

Reading speed: 18 CPS

SL: Bulls have terrible eyesight.

But they can sense motion

TL: Penglihatan banteng buruk.

Namun, mereka merasakan gerakan.

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

55



#	Start	End	CPS	Style	Text
917	1:10:59.87	1:11:01.81	18	Default	Hasil pindai menunjukkannya dengan jelas.

Duration: 1:10:59.87 - 1:11:01.81

Reading Speed: 18 CPS

SL: The scans show it sitting there plain as day

TL: Hasil pindai menunjukkannya dengan jelas.

Reading Speed

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

56



2 0:00:48.29 0:00:52.54 14 Default Meski banyak yang mengetahui kisah cinta tragis Antony dan Cleopatra,

Duration: 0:00:48.29 - 0:00:52.54

Reading Speed: 14 CPS

SL: Even though many know the tragic love story of Antony and Cleopatra,

TL: Meski banyak yang mengetahui kisah cinta tragis Antoni dan Cleopatra,

Italic																		
Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

57



4 0:00:54.66 0:00:57.41 15 Default yang jatuh cinta dengan ratu Mesir yang memesona,

Duration: 0:00:54.66 - 0:00:57.41  
Reading Speed: 15 CPS  
SL: who fell in love  
with the enchanting queen of Egypt,  
TL: yang jatuh cinta  
dengan ratu Mesir yang memesona,

Italic

Transfer

0

0

0

0

0

0

0

0

0

0

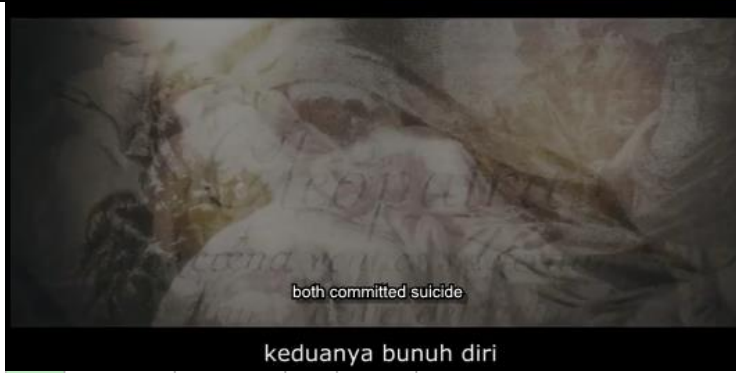
0

0

0

0

58



5 0:00:57.91 0:00:59.91 8 Default keduanya bunuh diri

Duration: 0:00:57.91 - 0:00:59.91

Reading Speed: 8CPS

SL: both committed suicide

TL: keduanya bunuh diri

Italic

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

59



6 0:01:00.00 0:01:02.66 15 Default daripada menghadapi dunia\ntanpa satu sama lain,

Duration: 0:01:00.00 - 0:01:02.66

Reading Speed: 15 CPS

SL: instead of facing the world  
without each other,

TL: daripada menghadapi dunia  
tanpa satu sama lain,

Italic

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

60



7	0:01:03.16	0:01:05.04	14	Default	sedikit yang tahu kisah rahasia
---	------------	------------	----	---------	---------------------------------

Duration : 0:01:03.16 - 0:01:05.04

Reading Speed: 14 CPS

SL: few know the secret story

TL: sedikit yang tahu kisah rahasia

Italic

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0



61	 <p>8 0:01:05.12 0:01:09.50 13 Default hadiah paling dicari dan teka-teki\belum terpecahkan dari masa mereka.</p> <p>Duration : 0:01:05.12 - 0:01:09.50  Reading speed : 13 CPS  SL: most wanted gifts and puzzles  unsolved from their time  TL: hadiah paling dicari dan teka teki  belum terpecahkan dari masa mereka.</p>	Italic	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0
62		Italic	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0



9	0:01:09.58	0:01:12.62	8	Default	Misteri telur ketiga Cleopatra.
---	------------	------------	---	---------	---------------------------------

Duration: 0:01:09.58 - 0:01:12.62

Reading Speed : 8 CPS

SL: The mystery of Cleopatra's third egg

TL: Misteri telur ketiga Cleopatra.

63



12 0:01:21.70 0:01:24.12 10 Default masing-masingnya sangat indah.

Duration: 0:01:21.70 - 0:01:24.12

Reading speed: 10 CPS

SL: each one is beautiful

TL: masing – masingnya sangat indah.

Italic

Transfer

0

0

0

0

0

0

0

0

0

0

0

0

0

0

64



22 0:01:53.91 0:01:56.91 13 Default Paling penting, apakah kita akan pernah melihat

Duration : 0:01:53.91 - 0:01:56.91  
Reading speed: 13 CPS  
SL: And most importantly  
will we ever see the day in which  
TL: Paling penting,  
apakah kita akan pernah melihat

Italic

Transfer

0

0

0

0

0

0

0

0

0

0

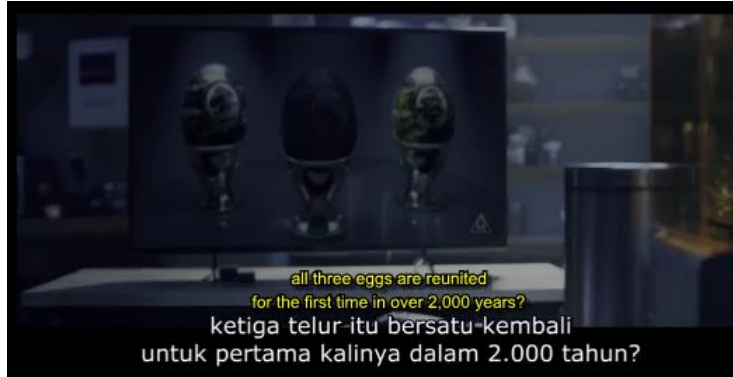
0

0

0

0

65



23 0:01:57.00 0:02:02.20 11 Default ketiga telur itu bersatu kembali untuk pertama kalinya dalam 2.000 tahun?

Duration: 0:01:57.00 - 0:02:02.20

Reading Sped: 11 CPS

SL: all three eggs are reunited  
for the first time in over 2,000 years?

TL: ketiga telur itu bersatu kembali  
untuk pertama kalinya dalam 2.000 tahun?

*Italic*

*Transfer*

0

0

0

0

0

0

0

0

0


0

0

0

0

0

66		Italic	Transfer	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
<p>24 0:02:02.75 0:02:06.37 14 Default Telur pertama Cleopatra dipajang untuk dilihat semua orang</p>	<p>Duration: 0:02:02.75 - 0:02:06.37          Reading Speed: 14 CPS          SL: Cleopatra's first egg          is on display for all to see          TL: Tellur pertama Cleopatra          dipajang untunk dilihat semua orang.</p>																	

67



26 0:02:10.41 0:02:13.87 13 Default Telur kedua telah dijual\Ndi pelelangan beberapa kali

Duration: 0:02:10.41 – 0:02:13.87

Reading speed : 13 CPS

SL: The second egg has been sold at auction numerous times

TL: Telur kedua telah dijual di pelelangan beberapa kali

*Italic*

*Transfer*

0

0

0

0

0

0

0

0

0

0


0

0

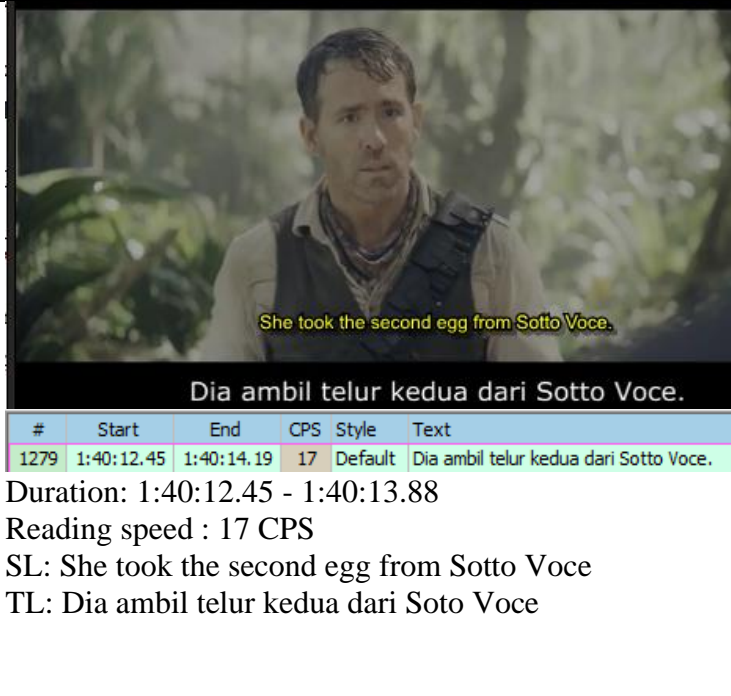

0

0

0

68	 <p>25 0:02:06.45 0:02:10.33 13 Default di Museo Nazionale yang terkenal\di Castel Sant'Angelo, Roma.</p> <p>Duration: 0:02:06.45 – 0:02:10.33  Reading Speed: 13 CPS  SL: at the world-famous Museo Nazionale di Castel Sant'Angelo in Rome.  TL: di Museo Nazionale yang terkenal di Castel Sant'Angelo, Roma.</p>	Italic	Imitation	0	0	0	0	0	0	0	0	0	0	0	0	0
----	--	--------	-----------	---	---	---	---	---	---	---	---	---	---	---	---	---



69		Reading speed	Imitation	0	0	0	0	0	0	0	0	0	0	0	0	0
70		Reading speed	Paraphrasing	0	0	0	0	0	0	0,25	0	0	0	0	0	0

#	Start	End	CPS	Style	Text													
102	0:10:48.91	0:10:50.46	18	Default	tangan di belakang. Kau ditangkap.													
Duration : 0:10:48.91 – 0:10:50.16 Reading Speed : 18 CPS SL: put your hands behind your back. You're under arrest. TL:tangan di belakang. Kau ditangkap																		

71



#	Start	End	CPS	Style	Text
278	0:24:43.79	0:24:46.20	18	Default	Tak ada yang tahu. \nTelur ketiga tak pernah ditemukan.

Duration: 0:24:43.79 – 0:24:45.85  
 Reading Speed: 18 CPS  
 SL: No one knows where the third egg is  
 It's never been found.  
 TL: Tak ada yang tahu.  
 Telur ketiga tak pernah ditemukan.

Reading speed																			
Paraphrasing	0,25	0	0,25	0	0	0	0	0	0	0	0	0	0	0,25	0	0			
														( phrase 'the third egg' should be translated in first line. Then the second is just pronoun. )					

72



#	Start	End	CPS	Style	Text
424	0:32:23.87	0:32:24.77	18	Default	Kau angkut bagianmu?

Duration: 0:32:23.87 - 0:32:24.77  
Reading Speed : 18 CPS  
SL: Are you carrying your side?  
TL: Kau angkut bagianmu?

Reading speed

Paraphrasing

0 0 0 0 0 0 0 0 0 0 0 0 0 0

73



#	Start	End	CPS	Style	Text
439	0:33:07.93	0:33:10.63	18	Default	Butuh penyesuaian karena ada Gajah, tetapi aku akan menang.

Duration: 0:33:07.83 - 0:33:09.99

Reading Speed: 18CPS

SL: It'll take adjustment now The Bishop'll be there, but I'll beat her to the punch.

TL: Butuh penyesuaian karena ada gajah, tetapi aku akan menang.

Reading speed

Paraphrasing

0

0

0

0

0

0

0

0

0

0



0

0

0

0

0

74	 <table border="1" data-bbox="304 667 1014 738"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>496</td> <td>0:36:36.87</td> <td>0:36:39.41</td> <td>18</td> <td>Default</td> <td>Tahu yang terjadi jika mencampur sabun gliserin murni</td> </tr> </tbody> </table> <p>Duration : 0:36:36.87 - 0:36:39.01  Reading Speed : 18 CPS  SL: You know what happens when you mix soap, which is pure glycerin  TL: Tahu yang terjadi jika mencampur sabun gliserin murni</p>	#	Start	End	CPS	Style	Text	496	0:36:36.87	0:36:39.41	18	Default	Tahu yang terjadi jika mencampur sabun gliserin murni	Reading speed	Paraphrasing	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																						
496	0:36:36.87	0:36:39.41	18	Default	Tahu yang terjadi jika mencampur sabun gliserin murni																						
75		Reading speed	Paraphrasing	0	0	0	0	1	1	0	0	0	0	1 (the target language should be 'hidupku')	0												



77



#	Start	End	CPS	Style	Text
789	1:01:36.12	1:01:37.35	18	Default	- Diam. \N- Hei, ada si Rendah Hati.

Duration: 1:01:36.12 – 1:01:37.35

Rading Speed: 18 CPS

SL: -Don't say that.

-Don't sell yourself short

TL: - Diam

- Hei ada si Rendah Hati

Reading speed

Paraphrasing

0	0	0	0,5	0	0	0	0	0	0	0	0	0	0
---	---	---	-----	---	---	---	---	---	---	---	---	---	---



78



#	Start	End	CPS	Style	Text
917	1:10:59.87	1:11:01.81	18	Default	Hasil pindai menunjukkannya dengan jelas.

Duration: 1:10:59.87 - 1:11:01.81

Reading Speed: 18 CPS

SL: The scans show it

Sitting there plain as day

TL: Hasil pindai menunjukkannya dengan jelas.

Reading speed

Paraphrasing

0 0 0 0 0 0 0 0 0 0 0 0 0 0

79



#	Start	End	CPS	Style	Text
418	0:32:01.04	0:32:03.18	18	Default	aku bisa lakukan hal yang tak bisa kau lakukan.

Duration: 0:32:01.04 – 0:32:03.33

Reading Speed: 18 CPS

SL: I can do things  
to The Bishop you can't do

TL: aku bisa lakukan hal  
yang tak bisa kau lakukan.

Reading speed

Condensation

0

0

0

0

0

0

0

0

0

0

0

0

0

0

80



#	Start	End	CPS	Style	Text
790	1:01:38.31	1:01:39.30	19	Default	Sulit menerima pujian.

Duration : 1:01:38.33 – 1:01:39.03

Reading speed: 19 CPS

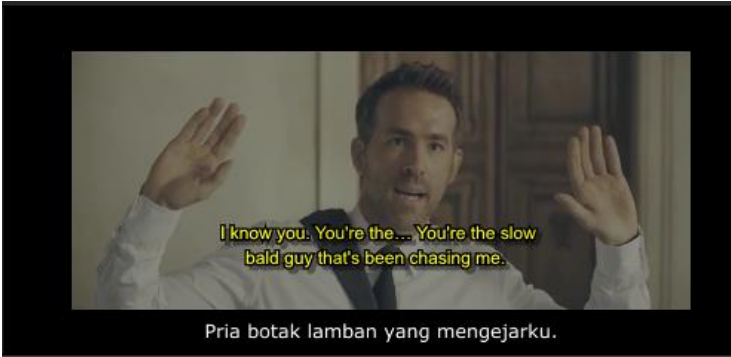
SL: He's not good at taking a compliment.

TL: Sulit menerima pujian.

Reading Speed

Condensation

0 0 0 0 0 0 0 0 0 0 0 0 0 0

81	 <p>Pria botak lamban yang mengejarku.</p> <table border="1" data-bbox="300 740 1028 815"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>92</td> <td>0:10:26.14</td> <td>0:10:27.64</td> <td>19</td> <td>Default</td> <td>Pria botak lamban yang mengejarku.</td> </tr> </tbody> </table> <p>SL: I know you. You're the... You are the slow bald guy that's been chasing me.</p> <p>TL: Pria botak lamban yang mengejarku</p>	#	Start	End	CPS	Style	Text	92	0:10:26.14	0:10:27.64	19	Default	Pria botak lamban yang mengejarku.	Reading Speed	Deletion	0	0	0	0	0	0	0	0	0	0	0	0	0	0
#	Start	End	CPS	Style	Text																								
92	0:10:26.14	0:10:27.64	19	Default	Pria botak lamban yang mengejarku.																								
TOTAL SCORE													0,009	0	0														

### Grammar Error

1. Minor Error :  $0.25 \times 4 = 0,75$
  2. Standard Error:  $0,5 \times 0 = 0$
  3. Serious Error :  $1 \times 0 = 0$
- Total  $= 0,75 : 81 = 0,009$  (minor)


### Spelling Error


1. Minor Error :  $0.25 \times 0 = 0 : 81 = 0$
  2. Standard Error:  $0,5 \times 0 = 0 : 81 = 0$
  3. Serious Error :  $1 \times 0 = 0 : 81 = 0$
- Total  $= 0 : 81 = 0$  (no error)

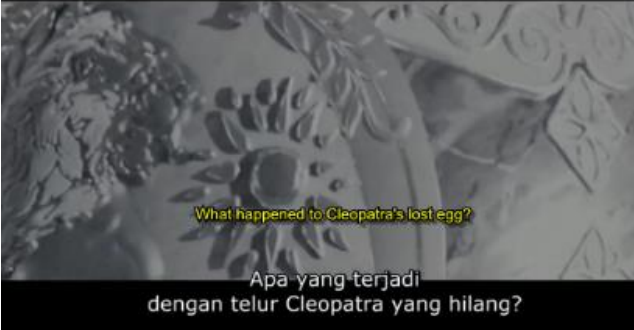
### Idiomatycity Error

1. Minor Error :  $0.25 \times 0 = 0 : 81 = 0$
  2. Standard Error:  $0,5 \times 0 = 0 : 81 = 0$
  3. Serious Error :  $1 \times 0 = 0 : 81 = 0$
- Total  $= 0 : 81 = 0$  (no error)

READABILITY SCORING

Number	DATA	Violation	Strategy	Readability									Readability Final Scoring		
				Sg.E			PG.E			RSL.E			Sg. E	PG.E	RSL.E
				R1	R2	R3	R1	R2	R3	R1	R2	R3			
01	 <p>Duration: 0:01:39.91- 0:01:41.30                      Reading speed: 16 CPS                      SL: Others claim it was discovered,                      TL: Yang lain mengeklaim itu ditemukan,</p>	Italic	Transfer	0	0,5	0	0	0,5	0	0,25	0,25	0,25	0	0,5 (italic)	0,25 (16 cps)

02	 <table border="1" data-bbox="300 683 943 762"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>19</td> <td>0:01:45.91</td> <td>0:01:48.99</td> <td>16</td> <td>Default</td> <td>Bergabunglah dengan kami untuk menjelajahi pertanyaan itu.</td> </tr> </tbody> </table> <p data-bbox="300 772 943 804">Duration: 0:01:45.91 - 0:01:48.99</p> <p data-bbox="300 810 943 842">Reading speed: 16 CPS</p> <p data-bbox="300 849 943 880">SL: Join us as we explore that very question.</p> <p data-bbox="300 887 943 951">TL: Bergabunglah dengan kami untuk menjelajahi pertanyaan itu.</p>	#	Start	End	CPS	Style	Text	19	0:01:45.91	0:01:48.99	16	Default	Bergabunglah dengan kami untuk menjelajahi pertanyaan itu.	Italic	Transfer	0	0,5	0	0,5	0	0	0,25	0,25	0,25	0	0,5 (italic)	0,25 (16 CPS)
#	Start	End	CPS	Style	Text																						
19	0:01:45.91	0:01:48.99	16	Default	Bergabunglah dengan kami untuk menjelajahi pertanyaan itu.																						

03	 <p>What happened to Cleopatra's lost egg?</p> <p>Apa yang terjadi dengan telur Cleopatra yang hilang?</p> <table border="1" data-bbox="302 699 934 742"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>20</td> <td>0:01:49.25</td> <td>0:01:51.79</td> <td>17</td> <td>Default</td> <td>Apa yang terjadi dengan telur Cleopatra yang hilang?</td> </tr> </tbody> </table> <p>Duration: 0:01:49.25 - 0:01:51.39  Reading speed: 17 CPS  SL: What happened to Cleopatra's lost egg?  TL: Apa yang terjadi dengan telur Cleopatra yang hilang ?</p>	#	Start	End	CPS	Style	Text	20	0:01:49.25	0:01:51.79	17	Default	Apa yang terjadi dengan telur Cleopatra yang hilang?	Italic	Transfer	0,5	0	0	0,5	0	0	0,25	0,25	0,25	0	0,5 (italic)	0,25 (17CPS)
#	Start	End	CPS	Style	Text																						
20	0:01:49.25	0:01:51.79	17	Default	Apa yang terjadi dengan telur Cleopatra yang hilang?																						



04



#	Start	End	CPS	Style	Text
699	0:54:15.66	0:54:17.48	18	Default	Dia sudah beri tahu di mana telur ketiga?

Duration: 0:54:15.66 - 0:55:09.48

Reading speed: 18 CPS

SL: Has he told you  
where the third egg is yet?

TL: Dia sudah beri tahu di mana telur ketiga?

Reading Speed

Transfer

0

0

0

0

0

0

0,25


0,25


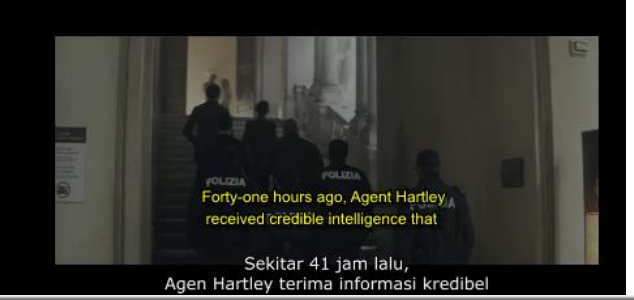
0,25


0

0



0,25  
(18CPS)

05	 <table border="1" data-bbox="302 651 934 718"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>38</td> <td>0:04:19.12</td> <td>0:04:21.30</td> <td>19</td> <td>Default</td> <td>Kau paham maksudku. \nLencanamu tak berlaku di sini.</td> </tr> </tbody> </table> <p data-bbox="302 726 934 949">           Duration: 0:04:19.12 - 0:04:21.30            Reading Speed : 19 CPS            SL: You know what I mean, <b>Agent</b>.            Your badge is no good here.            TL: Kau paham maksudku.            Lencanamu tak berlaku di sini.         </p>	#	Start	End	CPS	Style	Text	38	0:04:19.12	0:04:21.30	19	Default	Kau paham maksudku. \nLencanamu tak berlaku di sini.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (19CPS)
#	Start	End	CPS	Style	Text																						
38	0:04:19.12	0:04:21.30	19	Default	Kau paham maksudku. \nLencanamu tak berlaku di sini.																						

06	 <table border="1" data-bbox="304 699 936 762"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>48</td> <td>0:04:47.08</td> <td>0:04:48.29</td> <td>19</td> <td>Default</td> <td>Jangan mengujiku, Direktur.</td> </tr> </tbody> </table> <p>Duration: 04:47.08 - 0:04:48.29  Reading speed: 19 CPS  SL: Don't test me. Director.  TL: Jangan mengujiku. Direktur.</p>	#	Start	End	CPS	Style	Text	48	0:04:47.08	0:04:48.29	19	Default	Jangan mengujiku, Direktur.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (19CPS)
#	Start	End	CPS	Style	Text																						
48	0:04:47.08	0:04:48.29	19	Default	Jangan mengujiku, Direktur.																						
07	 <table border="1" data-bbox="304 1257 936 1326"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>55</td> <td>0:05:03.54</td> <td>0:05:06.34</td> <td>18</td> <td>Default</td> <td>Sekitar 41 jam lalu, Agen Hartley terima informasi kredibel</td> </tr> </tbody> </table>	#	Start	End	CPS	Style	Text	55	0:05:03.54	0:05:06.34	18	Default	Sekitar 41 jam lalu, Agen Hartley terima informasi kredibel	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
55	0:05:03.54	0:05:06.34	18	Default	Sekitar 41 jam lalu, Agen Hartley terima informasi kredibel																						

	<p>Duration: 0:05:03.54 - 0:05:06.34          Reading speed: 18 CPS          SL: Forty-one hours ago, Agent Hartley received credible intelligence that          TL: Sekitar 41 jam lalu, Agen Hartley terima informasi kredibel.</p>																												
08	 <p>Duration: 0:05:25.33 - 0:05:26.90          Reading speed: 18 cps          SL: when you and your friends in law enforcement          TL: saat kau dan rekan penegak hukummu</p> <table border="1" data-bbox="300 927 943 981"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>63</td> <td>0:05:25.33</td> <td>0:05:26.90</td> <td>18</td> <td>Default</td> <td>saat kau dan rekan penegak hukummu</td> </tr> </tbody> </table>	#	Start	End	CPS	Style	Text	63	0:05:25.33	0:05:26.90	18	Default	saat kau dan rekan penegak hukummu	Reading Speed	Transfer	0,5	0	0	0,5	0	0	0,25	0,25	0,25	0	0			0,25 (18CPS)
#	Start	End	CPS	Style	Text																								
63	0:05:25.33	0:05:26.90	18	Default	saat kau dan rekan penegak hukummu																								


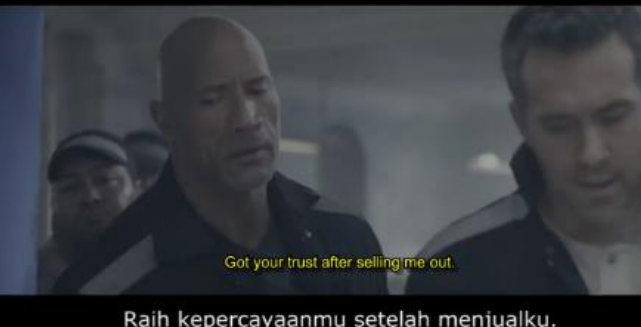
09	 <table border="1" data-bbox="300 663 936 724"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>64</td> <td>0:05:27.12</td> <td>0:05:29.09</td> <td>19</td> <td>Default</td> <td>terlalu tak kompeten untuk memecahkan kasus.</td> </tr> </tbody> </table> <p>Duration: 0:05:27.12 - 0:05:29.09  Reading speed: 19 CPS  SL: are too incompetent to solve the case.  TL:terlalu tak kompeten untuk memecahkan kasus.</p>	#	Start	End	CPS	Style	Text	64	0:05:27.12	0:05:29.09	19	Default	terlalu tak kompeten untuk memecahkan kasus.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (19CPS)
#	Start	End	CPS	Style	Text																						
64	0:05:27.12	0:05:29.09	19	Default	terlalu tak kompeten untuk memecahkan kasus.																						
10	 <table border="1" data-bbox="300 1254 936 1315"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>83</td> <td>0:07:17.50</td> <td>0:07:18.56</td> <td>18</td> <td>Default</td> <td>Tutup ruangan. Sekarang!</td> </tr> </tbody> </table>	#	Start	End	CPS	Style	Text	83	0:07:17.50	0:07:18.56	18	Default	Tutup ruangan. Sekarang!	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
83	0:07:17.50	0:07:18.56	18	Default	Tutup ruangan. Sekarang!																						


	<p>Duration : 0:07:17.50 - 0:07:18.56          Reading speed: 18 CPS          SL: Seal the room. Now!          TL: Tutup ruangan. Sekarang</p>																										
11	 <table border="1" data-bbox="302 783 943 842"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>99</td> <td>0:10:42.54</td> <td>0:10:43.89</td> <td>18</td> <td>Default</td> <td>Siapa sangka berakhir begini?</td> </tr> </tbody> </table> <p>Duration: 0:10:42.54 - 0:10:43.89          Reading speed: 18 CPS          SL: Who knew it'd end up like this?          TL: Siapa sangka akan berakhir begini?</p>	#	Start	End	CPS	Style	Text	99	0:10:42.54	0:10:43.89	18	Default	Siapa sangka berakhir begini?	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
99	0:10:42.54	0:10:43.89	18	Default	Siapa sangka berakhir begini?																						
12	 <p>Booth, jangan bergerak!</p>	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)												

<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>102</td> <td>0:10:48.91</td> <td>0:10:50.46</td> <td>18</td> <td>Default</td> <td>tangan di belakang, Kau ditangkap.</td> </tr> </tbody> </table> <p>Duration: 0:11:41.83 - 0:11:50.46  Reading speed: 18 CPS  SL: Booth, don't move!  TL: Booth, jangan bergerak!</p>	#	Start	End	CPS	Style	Text	102	0:10:48.91	0:10:50.46	18	Default	tangan di belakang, Kau ditangkap.																	
#	Start	End	CPS	Style	Text																								
102	0:10:48.91	0:10:50.46	18	Default	tangan di belakang, Kau ditangkap.																								
13	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>148</td> <td>0:15:43.16</td> <td>0:15:44.41</td> <td>18</td> <td>Default</td> <td>mengingat riwayat kaburmu.</td> </tr> </tbody> </table> <p>Duration: 0:15:43.16 - 0:15:44.41  Reading speed: 18 CPS  SL: given your escape history  TL: mengingat riwayat kaburmu.</p>	#	Start	End	CPS	Style	Text	148	0:15:43.16	0:15:44.41	18	Default	mengingat riwayat kaburmu.	Reading Speed	Transfer	0,5	0	0	0,5	0	0	0,25	0,25	0,25	0	0			0,25 (18CPS)
#	Start	End	CPS	Style	Text																								
148	0:15:43.16	0:15:44.41	18	Default	mengingat riwayat kaburmu.																								





15	 <table border="1" data-bbox="304 703 943 751"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>223</td> <td>0:21:01.95</td> <td>0:21:03.99</td> <td>18</td> <td>Default</td> <td>Seperti John Hartley\ndengan akun bank Swiss</td> </tr> </tbody> </table> <p>Duration: 0:21:01.95 - 0:21:03.99  Reading speed: 18 CPS  SL: As impossible as a John Hartley with a Swiss bank account  TL: Seperti John Hartley dengan akun bank Swiss</p>	#	Start	End	CPS	Style	Text	223	0:21:01.95	0:21:03.99	18	Default	Seperti John Hartley\ndengan akun bank Swiss	Reading Speed	Transfer	0,25	0	0	0,25	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
223	0:21:01.95	0:21:03.99	18	Default	Seperti John Hartley\ndengan akun bank Swiss																						
16		Reading Speed	Transfer	0,25	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>251</td> <td>0:23:31.20</td> <td>0:23:32.97</td> <td>18</td> <td>Default</td> <td>Raih kepercayaanmu setelah menjualku.</td> </tr> </tbody> </table> <p>Duration: 0:23:31.20 - 0:23:32.97  Reading speed: 18 CPS  SL: Got your trust after selling me out.  TL: Raih kepercayaanmu setelah menjualku</p>	#	Start	End	CPS	Style	Text	251	0:23:31.20	0:23:32.97	18	Default	Raih kepercayaanmu setelah menjualku.														
#	Start	End	CPS	Style	Text																						
251	0:23:31.20	0:23:32.97	18	Default	Raih kepercayaanmu setelah menjualku.																						
17	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>258</td> <td>0:23:50.70</td> <td>0:23:53.96</td> <td>18</td> <td>Default</td> <td>Dalam satu gerakan, Gajah singkirkan pesaing dan penyelidik utamanya.</td> </tr> </tbody> </table> <p>Duration: 0:23:50.70 - 0:23:53.96  Reading speed: 18 CPS  SL: In one move, The Bishop took out her lead competitor and lead investigator.  TL: Dalam satu gerakan, Gajah singkirkan pesaing dan penyelidik utamanya.</p>	#	Start	End	CPS	Style	Text	258	0:23:50.70	0:23:53.96	18	Default	Dalam satu gerakan, Gajah singkirkan pesaing dan penyelidik utamanya.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
258	0:23:50.70	0:23:53.96	18	Default	Dalam satu gerakan, Gajah singkirkan pesaing dan penyelidik utamanya.																						

18



#	Start	End	CPS	Style	Text
259	0:23:54.87	0:23:56.34	18	Default	- Dua burung, sekali tembak. W- Telur.

Duration: 0:23:54.87 - 0:23:56.34

Reading speed: 18 CPS

SL: -Two bird, one stone.

-Egg.

TL: - Dua burung, sekali tembak.

- Telur

Reading Speed

Transfer

0

0

0

0

0

0

0,25

0,25

0,25

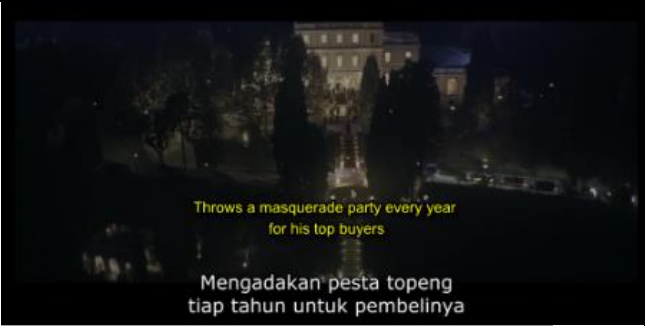
0

0

0

0,25  
(18CPS)

19	 <table border="1" data-bbox="304 639 936 699"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>268</td> <td>0:24:17.00</td> <td>0:24:17.84</td> <td>19</td> <td>Default</td> <td>Tak ada yang pernah.</td> </tr> </tbody> </table> <p>Duration: 0:24:17.00 - 0:24:17.84  Readings speed: 19 CPS  SL: No one has  TL: Tak ada yang pernah</p>	#	Start	End	CPS	Style	Text	268	0:24:17.00	0:24:17.84	19	Default	Tak ada yang pernah.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25
#	Start	End	CPS	Style	Text																						
268	0:24:17.00	0:24:17.84	19	Default	Tak ada yang pernah.																						
20	 <table border="1" data-bbox="304 1254 936 1313"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>277</td> <td>0:24:42.04</td> <td>0:24:43.20</td> <td>18</td> <td>Default</td> <td>Bagaimana cara kerjanya?</td> </tr> </tbody> </table> <p>Duration: 0:24:42.04 - 0:24:43.20</p>	#	Start	End	CPS	Style	Text	277	0:24:42.04	0:24:43.20	18	Default	Bagaimana cara kerjanya?	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
277	0:24:42.04	0:24:43.20	18	Default	Bagaimana cara kerjanya?																						

	<p>Reading Speed: 18 CPS  SL: So how does that work?  TL: Bagaimana cara kerjanya?</p>																										
21	 <p>Throws a masquerade party every year for his top buyers</p> <p>Mengadakan pesta topeng tiap tahun untuk pembelinya</p> <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>292</td> <td>0:25:19.25</td> <td>0:25:21.80</td> <td>18</td> <td>Default</td> <td>Mengadakan pesta topeng\ tiap tahun untuk pembelinya</td> </tr> </tbody> </table> <p>Duration: 0:25:19.25 – 0:25:21.80  Reading Speed: 18CPS</p> <p>SL: Throws a masquerade party every year for his top buyers  TL: Mengadakan pesta topeng tiap tahun untuk pembelinya</p>	#	Start	End	CPS	Style	Text	292	0:25:19.25	0:25:21.80	18	Default	Mengadakan pesta topeng\ tiap tahun untuk pembelinya	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
292	0:25:19.25	0:25:21.80	18	Default	Mengadakan pesta topeng\ tiap tahun untuk pembelinya																						

22



#	Start	End	CPS	Style	Text
294	0:25:25.29	0:25:27.60	18	Default	Penjual senjata sensitif\soal identitas mereka.

Duration: 0:25:25.29 – 0:25:27.60

Reading Speed: 18 CPS

SL: Gunrunners are a little touchy about their identity.

TL: Penjual senjata sensitif soal identitas mereka

Reading Speed

Transfer

0

0

0

0,5

0

0

0,25

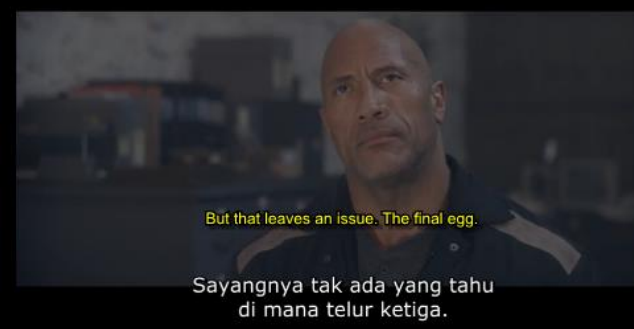

0,25


0,25

0

0

0,25  
(18CPS)

23	 <p>But that leaves an issue. The final egg. Sayangnya tak ada yang tahu di mana telur ketiga.</p> <table border="1" data-bbox="304 678 936 762"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>393</td> <td>0:30:49.50</td> <td>0:30:51.71</td> <td>18</td> <td>Default</td> <td>Sayangnya tak ada yang tahu\di mana telur ketiga.</td> </tr> </tbody> </table> <p>Duration: 0:30:49.50 – 0:30:51.71 Reading Speed: 18 CPS SL: But that leaves an issue. The final egg. TL: Sayangnya tak ada yang tahu dimana telur ketiga.</p>	#	Start	End	CPS	Style	Text	393	0:30:49.50	0:30:51.71	18	Default	Sayangnya tak ada yang tahu\di mana telur ketiga.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
393	0:30:49.50	0:30:51.71	18	Default	Sayangnya tak ada yang tahu\di mana telur ketiga.																						
24	 <p>Your cellmate here knows exactly where the third egg is. Rekan selmu ini tahu persis di mana telur ketiga.</p>	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>397</td> <td>0:30:59.08</td> <td>0:31:01.31</td> <td>18</td> <td>Default</td> <td>Rekan selmu ini\ntahu persis di mana telur ketiga.</td> </tr> </tbody> </table> <p>Duration: 0:28:19.04 – 0:28:20.65  Reading Speed: 18 CPS  SL: Your cellmate here knows exactly where the third egg is.  TL: Rekan selmu ini tahu persis di mana telur ketiga.</p>	#	Start	End	CPS	Style	Text	397	0:30:59.08	0:31:01.31	18	Default	Rekan selmu ini\ntahu persis di mana telur ketiga.																
#	Start	End	CPS	Style	Text																								
397	0:30:59.08	0:31:01.31	18	Default	Rekan selmu ini\ntahu persis di mana telur ketiga.																								
25	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>410</td> <td>0:31:38.83</td> <td>0:31:40.63</td> <td>18</td> <td>Default</td> <td>Aku akan mampir begitu dapat telur kedua.</td> </tr> </tbody> </table> <p>Duration: 0:31:38.83 – 0:31:40.63  Reading Speed: 18CPS  SL: I'll stop by once I have the second egg.  TL: Aku akan mampir begitu dapat telur kedua.</p>	#	Start	End	CPS	Style	Text	410	0:31:38.83	0:31:40.63	18	Default	Aku akan mampir begitu dapat telur kedua.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0			0,25 (18CPS)
#	Start	End	CPS	Style	Text																								
410	0:31:38.83	0:31:40.63	18	Default	Aku akan mampir begitu dapat telur kedua.																								



26	 <p>aku sudah tahu cara mencurinya.</p> <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>438</td> <td>0:33:06.29</td> <td>0:33:07.61</td> <td>19</td> <td>Default</td> <td>Aku sudah tahu cara mencurinya.</td> </tr> </tbody> </table> <p>Duration: 0:33:07.83 – 0:33:09.99  Reading Speed: 19CPS  SL: I already know how I'm gonna steal it.  TL: Aku sudah tahu cara mencurinya</p>	#	Start	End	CPS	Style	Text	438	0:33:06.29	0:33:07.61	19	Default	Aku sudah tahu cara mencurinya.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
438	0:33:06.29	0:33:07.61	19	Default	Aku sudah tahu cara mencurinya.																						
27	 <p>soal aku dan ayahku, bagaimana kau tahu?</p> <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>450</td> <td>0:33:52.04</td> <td>0:33:53.81</td> <td>18</td> <td>Default</td> <td>soal aku dan ayahku, bagaimana kau tahu?</td> </tr> </tbody> </table> <p>Duration: 0:33:52.04 – 0:33:53.81  Reading Speed: 18 CPS  SL: about me and my father, how'd you know  TL: soal aku dan ayahku, bagaimana kau tahu?</p>	#	Start	End	CPS	Style	Text	450	0:33:52.04	0:33:53.81	18	Default	soal aku dan ayahku, bagaimana kau tahu?	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
450	0:33:52.04	0:33:53.81	18	Default	soal aku dan ayahku, bagaimana kau tahu?																						

28	 <table border="1" data-bbox="302 799 927 858"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>485</td> <td>0:35:52.62</td> <td>0:35:53.80</td> <td>19</td> <td>Default</td> <td>Tak penting kau lakukan apa,</td> </tr> </tbody> </table> <p>Duration: 0:35:52.62 – 0:35:53.80  Reading Speed: 19 CPS  SL: It doesn't matter what you do,  TL: Tak penting kau lakukan apa,  Reading Speed: 19 CPS</p>	#	Start	End	CPS	Style	Text	485	0:35:52.62	0:35:53.80	19	Default	Tak penting kau lakukan apa,	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0				0,25 (18CPS)
#	Start	End	CPS	Style	Text																									
485	0:35:52.62	0:35:53.80	19	Default	Tak penting kau lakukan apa,																									

29



#	Start	End	CPS	Style	Text
486	0:35:56.12	0:35:57.92	19	Default	yang penting orang anggap kau lakukan apa.

Duration: 0:35:56.12 – 0:35:57.92

Reading Speed: 19 CPS

SL: only matters they think you've done

TL: yang penting orang anggap kau lakukan apa.

Reading Speed

Transfer

0

0

0

0

0

0

0,25

0,25


0,25

0

0

0,25  
(19CPS)

30	 <table border="1" data-bbox="304 635 936 715"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>502</td> <td>0:37:31.83</td> <td>0:37:33.49</td> <td>18</td> <td>Default</td> <td>Langkah kedua, rencanakan dari awal.</td> </tr> </tbody> </table> <p>Duration: 0:37:31.83 – 0:37:32.99  Reading Speed: 18 CPS  SL: Step two, plan ahead.  TL: Langkah kedua, rencanakan dari awal</p>	#	Start	End	CPS	Style	Text	502	0:37:31.83	0:37:33.49	18	Default	Langkah kedua, rencanakan dari awal.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
502	0:37:31.83	0:37:33.49	18	Default	Langkah kedua, rencanakan dari awal.																						
31		Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (19CPS)												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>504</td> <td>0:37:36.37</td> <td>0:37:37.10</td> <td>19</td> <td>Default</td> <td>Dia bukan polisi!</td> </tr> </tbody> </table> <p>Duration: 0:37:36.37 – 0:37:37.00  Reading Speed: 19 CPS  SL: He's not a cop!  TL: Dia bukan polisi!</p>	#	Start	End	CPS	Style	Text	504	0:37:36.37	0:37:37.10	19	Default	Dia bukan polisi!																
#	Start	End	CPS	Style	Text																								
504	0:37:36.37	0:37:37.10	19	Default	Dia bukan polisi!																								
32	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>524</td> <td>0:40:25.20</td> <td>0:40:26.77</td> <td>18</td> <td>Default</td> <td>Sulit dipercaya tak ada yang lihat!</td> </tr> </tbody> </table> <p>Duration: 0:40:25.20 – 0:40:26.37  Reading Speed: 18 CPS  SL: I can't believe nobody saw that.  TL: Sulit dipercaya tak ada yang lihat!</p>	#	Start	End	CPS	Style	Text	524	0:40:25.20	0:40:26.77	18	Default	Sulit dipercaya tak ada yang lihat!	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0			0,25 (18CPS)
#	Start	End	CPS	Style	Text																								
524	0:40:25.20	0:40:26.77	18	Default	Sulit dipercaya tak ada yang lihat!																								

33



#	Start	End	CPS	Style	Text
536	0:42:59.12	0:43:00.17	19	Default	Katamu, "Selamatkan diri."

Duration: 0:42:59.12 – 0:43:00.17

Reading Speed: 19 CPS

SL: You said, "Save yourself"

TL: Katamu, "Selamatkan diri."

Reading Speed

Transfer

0

0

0

0

0

0

0,25

0,25

0,25

0

0

0,25  
(19CPS)

34

#	Start	End	CPS	Style	Text
556	0:44:36.12	0:44:38.11	19	Default	untuk menemukan orang yang mau mendengarkan

Duration: 044:36.12 – 0:44:38.11

Reading Speed: 19 CPS

SL: To find someone who's just there to listen.

TL: untuk menemukan orang yang mau mendengarkan

Reading Speed

Transfer

0

0

0

0

0

0

0,25

0,25

0,25

0


0

0

0,25  
(19CPS)

35	 <p>berfokus pada gerakan pihak ketiga?</p> <table border="1" data-bbox="302 622 934 678"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>565</td> <td>0:44:59.95</td> <td>0:45:01.56</td> <td>18</td> <td>Default</td> <td>berfokus pada gerakan pihak ketiga?</td> </tr> </tbody> </table> <p>Duration: 0:44:59.95 – 0:45:01.16  Reading Speed: 18 CPS  SL: focus on third-party movement?  TL: berfokus pada gerakan pihak ketiga?</p>	#	Start	End	CPS	Style	Text	565	0:44:59.95	0:45:01.56	18	Default	berfokus pada gerakan pihak ketiga?	Reading Speed	Transfer	0,25	5	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																							
565	0:44:59.95	0:45:01.56	18	Default	berfokus pada gerakan pihak ketiga?																							
36	 <p>Mereka selalu mengawasi dan mendengarkan.  Bagai Alexa dengan senjata.</p> <table border="1" data-bbox="302 1189 934 1252"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>635</td> <td>0:49:27.20</td> <td>0:49:30.29</td> <td>19</td> <td>Default</td> <td>Mereka selalu mengawasi dan mendengarkan. \nBagai Alexa dengan senjata.</td> </tr> </tbody> </table> <p>Duration: 0:49:27.20 - 0:49:30.29  Reading Speed: 19 CPS</p>	#	Start	End	CPS	Style	Text	635	0:49:27.20	0:49:30.29	19	Default	Mereka selalu mengawasi dan mendengarkan. \nBagai Alexa dengan senjata.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (19CPS)	
#	Start	End	CPS	Style	Text																							
635	0:49:27.20	0:49:30.29	19	Default	Mereka selalu mengawasi dan mendengarkan. \nBagai Alexa dengan senjata.																							



	SL: They're always watching, always listening. TL: Mereka selalu mengawasi dan mendengarkan. Bagai Alexa dengan senjata.																										
37	 <p>I'm gonna get you a matching vest to go with those pants.</p> <p>Kuambilkan rompi yang cocok untuk celananya.</p> <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>663</td> <td>0:50:50.37</td> <td>0:50:52.40</td> <td>19</td> <td>Default</td> <td>Kuambilkan rompi yang cocok untuk celananya</td> </tr> </tbody> </table> <p>Duration: 0:50:50.37 - 0:50:52.00 Reading speed: 19CPS SL: I'm gonna get you a matching vest to go with those parts. TL: Kuambilkan rompi yang cocok untuk celananya.</p>	#	Start	End	CPS	Style	Text	663	0:50:50.37	0:50:52.40	19	Default	Kuambilkan rompi yang cocok untuk celananya	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (19CPS)
#	Start	End	CPS	Style	Text																						
663	0:50:50.37	0:50:52.40	19	Default	Kuambilkan rompi yang cocok untuk celananya																						

38



#	Start	End	CPS	Style	Text
674	0:52:36.20	0:52:37.51	19	Default	Kita incar telurnya, bukan dia.

Duration: 0:52:36.20 - 0:52:37.51

Reading Speed: 19 CPS

SL: We're here for the egg, not her.

TL: Kita incar telurnya, bukan dia.

Reading Speed

Transfer

0

0

0

0

0

0

0,25



0,25


0,25

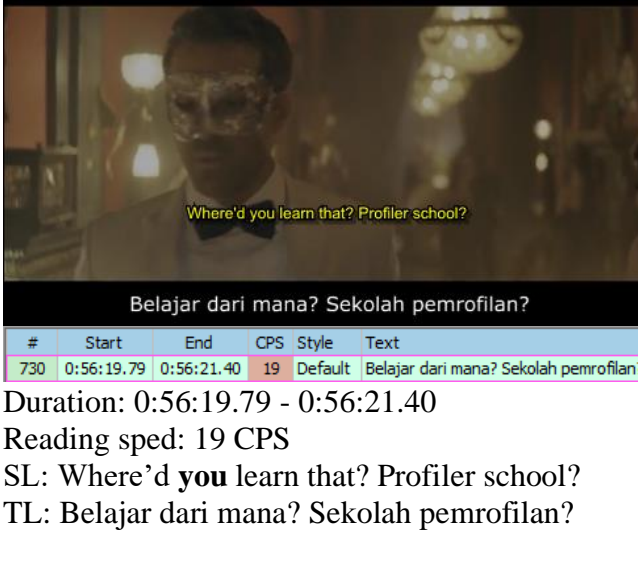
0

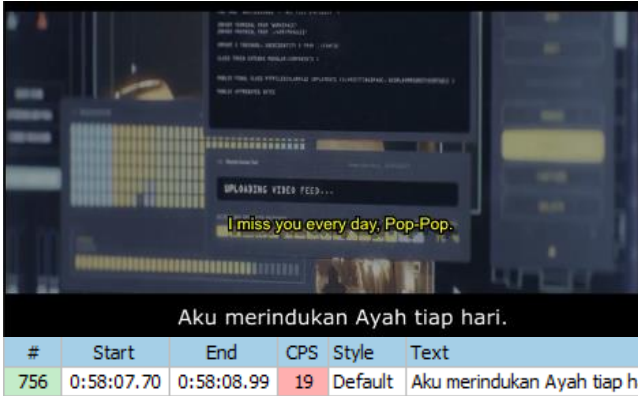

0

0,25  
(19CPS)

39	 <table border="1" data-bbox="304 651 936 719"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>677</td> <td>0:52:43.37</td> <td>0:52:44.11</td> <td>18</td> <td>Default</td> <td>Rencana berubah.</td> </tr> </tbody> </table> <p>Duration: 0:52:43.37 - 0:52:44.11  Reading speed: 18 CPS  SL: Plans change  TL: Rencana berubah</p>	#	Start	End	CPS	Style	Text	677	0:52:43.37	0:52:44.11	18	Default	Rencana berubah.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
677	0:52:43.37	0:52:44.11	18	Default	Rencana berubah.																						
40		Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>689</td> <td>0:53:23.87</td> <td>0:53:25.98</td> <td>18</td> <td>Default</td> <td>Aku bukan incar telur. \Naku mau bersihkan namaku.</td> </tr> </tbody> </table> <p>Duration: 0:53:23.87 - 0:53:25.98  Reading Speed: 18 CPS  SL: I'm not here for the egg.  I'm here to clear my name.  TL: Aku bukan incar telur.  Aku mau bersihkan namaku,</p>	#	Start	End	CPS	Style	Text	689	0:53:23.87	0:53:25.98	18	Default	Aku bukan incar telur. \Naku mau bersihkan namaku.																	
#	Start	End	CPS	Style	Text																									
689	0:53:23.87	0:53:25.98	18	Default	Aku bukan incar telur. \Naku mau bersihkan namaku.																									
41	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>702</td> <td>0:54:26.50</td> <td>0:54:27.41</td> <td>18</td> <td>Default</td> <td>Kau percaya rekanmu?</td> </tr> </tbody> </table> <p>Duration: 0:54:26.50 - 0:54:27.41  Reading speed: 18 CPS  SL: You trust your partner?  TL: Kau percaya rekanmu?</p>	#	Start	End	CPS	Style	Text	702	0:54:26.50	0:54:27.41	18	Default	Kau percaya rekanmu?	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0				0,25 (18CPS)
#	Start	End	CPS	Style	Text																									
702	0:54:26.50	0:54:27.41	18	Default	Kau percaya rekanmu?																									


42	 <p>Where'd you learn that? Profiler school?</p> <p>Belajar dari mana? Sekolah pemrofilan?</p> <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>730</td> <td>0:56:19.79</td> <td>0:56:21.40</td> <td>19</td> <td>Default</td> <td>Belajar dari mana? Sekolah pemrofilan?</td> </tr> </tbody> </table> <p>Duration: 0:56:19.79 - 0:56:21.40  Reading sped: 19 CPS  SL: Where'd <b>you</b> learn that? Profiler school?  TL: Belajar dari mana? Sekolah pemrofilan?</p>	#	Start	End	CPS	Style	Text	730	0:56:19.79	0:56:21.40	19	Default	Belajar dari mana? Sekolah pemrofilan?	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (19CPS)
#	Start	End	CPS	Style	Text																						
730	0:56:19.79	0:56:21.40	19	Default	Belajar dari mana? Sekolah pemrofilan?																						


43	 <p>Aku merindukan Ayah tiap hari.</p> <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>756</td> <td>0:58:07.70</td> <td>0:58:08.99</td> <td>19</td> <td>Default</td> <td>Aku merindukan Ayah tiap ha</td> </tr> </tbody> </table> <p>Duration: 0:58:07.70 - 0:58:08.99  Reading speed : 19 CPS  SL: I miss you every day. Pop-Pop  TL: Aku merindukan Ayah tiap hari</p>	#	Start	End	CPS	Style	Text	756	0:58:07.70	0:58:08.99	19	Default	Aku merindukan Ayah tiap ha	Reading Speed	Transfer	0	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (19CPS)
#	Start	End	CPS	Style	Text																							
756	0:58:07.70	0:58:08.99	19	Default	Aku merindukan Ayah tiap ha																							
44	 <p>I thought Mr. Voce was still at the party?</p> <p>Kukira Tn. Voce masih di pesta?</p>	Reading Speed	Transfer	0	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (19CPS)												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>779</td> <td>1:01:08.75</td> <td>1:01:09.98</td> <td>19</td> <td>Default</td> <td>Kukira Tn. Voce masih di pesta?</td> </tr> </tbody> </table> <p>Duration: 1:01:08.75 - 1:01:09.98  Reading speed: 19 CPS  SL: I thought  Mr. Voce was still at the party  TL: Kukira Tn. Voce masih di pesta?</p>	#	Start	End	CPS	Style	Text	779	1:01:08.75	1:01:09.98	19	Default	Kukira Tn. Voce masih di pesta?																	
#	Start	End	CPS	Style	Text																									
779	1:01:08.75	1:01:09.98	19	Default	Kukira Tn. Voce masih di pesta?																									
45	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>827</td> <td>1:03:43.08</td> <td>1:03:44.00</td> <td>18</td> <td>Default</td> <td>Kau mau menangkapku</td> </tr> </tbody> </table> <p>Duration: 1:03:43.08 - 1:03:44.00  Reading speed: 18 CPS  SL: You either arrest him  or I arrest you both  TL: Tangkap dia atau kutangkap kalian berdua</p>	#	Start	End	CPS	Style	Text	827	1:03:43.08	1:03:44.00	18	Default	Kau mau menangkapku	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0				0,25 (18CPS)
#	Start	End	CPS	Style	Text																									
827	1:03:43.08	1:03:44.00	18	Default	Kau mau menangkapku																									

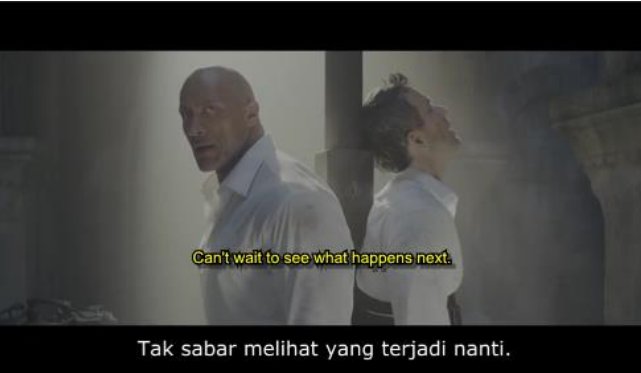

46	 <table border="1" data-bbox="304 635 943 699"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>827</td> <td>1:03:43.08</td> <td>1:03:44.00</td> <td>18</td> <td>Default</td> <td>Kau mau menangkapku</td> </tr> </tbody> </table> <p>Duration: 1:03:43.08 - 1:03:44.00  Reading Speed: 18CPS  SL: You wanna arrest me?  TL: Kau mau menangkapku?</p>	#	Start	End	CPS	Style	Text	827	1:03:43.08	1:03:44.00	18	Default	Kau mau menangkapku	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
827	1:03:43.08	1:03:44.00	18	Default	Kau mau menangkapku																						
47	 <table border="1" data-bbox="304 1257 943 1321"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>852</td> <td>1:06:51.75</td> <td>1:06:53.00</td> <td>19</td> <td>Default</td> <td>Kubilang mereka akan datar</td> </tr> </tbody> </table>	#	Start	End	CPS	Style	Text	852	1:06:51.75	1:06:53.00	19	Default	Kubilang mereka akan datar	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (19CPS)
#	Start	End	CPS	Style	Text																						
852	1:06:51.75	1:06:53.00	19	Default	Kubilang mereka akan datar																						



	<p>Duration: 1:06:51.75 - 1:06:53.00          Reading Speed: 19 CPS          SL: I told you they'd come          TL: Kubilang mereka akan dating.</p>																													
48	 <p>Ada ruang tersembunyi di Piramida Besar.</p> <table border="1" data-bbox="302 1109 943 1157"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>909</td> <td>1:10:38.83</td> <td>1:10:40.67</td> <td>18</td> <td>Default</td> <td>Ada ruang tersembunyi di Piramida Bes</td> </tr> </tbody> </table> <p>Duration: 1:10:38.83 - 1:10:40.67          Reading speed: 18 CPS          SL: There's a hidden chamber          in the great pyramid          TL: Ada ruangan tersembunyi di Piramida Besar</p>	#	Start	End	CPS	Style	Text	909	1:10:38.83	1:10:40.67	18	Default	Ada ruang tersembunyi di Piramida Bes	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0				0,25 (18CPS)
#	Start	End	CPS	Style	Text																									
909	1:10:38.83	1:10:40.67	18	Default	Ada ruang tersembunyi di Piramida Bes																									

49	 <table border="1" data-bbox="300 756 922 820"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>918</td> <td>1:11:04.66</td> <td>1:11:06.16</td> <td>18</td> <td>Default</td> <td>Telur ketiga belum keluar Mesir.</td> </tr> </tbody> </table> <p data-bbox="300 820 739 858">Duration: 1:11:04.66 - 1:11:06.16</p> <p data-bbox="300 858 604 896">Reading speed: 18 CPS</p> <p data-bbox="300 896 752 935">SL: The third egg never left Egypt.</p> <p data-bbox="300 935 779 973">TL: Telur ketiga belum keluar Mesir.</p>	#	Start	End	CPS	Style	Text	918	1:11:04.66	1:11:06.16	18	Default	Telur ketiga belum keluar Mesir.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0			0,25 (18CPS)
#	Start	End	CPS	Style	Text																								
918	1:11:04.66	1:11:06.16	18	Default	Telur ketiga belum keluar Mesir.																								
50		Rea	Tra	0	0	0	0	0	0	0,25	0,25	0,25	0	0			0,25 (19CPS)												



51	 <p>Can't wait to see what happens next.</p> <p>Tak sabar melihat yang terjadi nanti.</p> <table border="1" data-bbox="304 719 943 772"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>935</td> <td>1:12:17.91</td> <td>1:12:19.63</td> <td>18</td> <td>Default</td> <td>Tak sabar melihat yang terjadi nanti.</td> </tr> </tbody> </table> <p>Duration: 1:12:17.91- 1:12:19.63  Reading speed: 18 CPS  SL: Can't wait to see what happens next.  TL: Tak sabar melihat yang terjadi nanti.</p>	#	Start	End	CPS	Style	Text	935	1:12:17.91	1:12:19.63	18	Default	Tak sabar melihat yang terjadi nanti.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
935	1:12:17.91	1:12:19.63	18	Default	Tak sabar melihat yang terjadi nanti.																						
52	 <p>Well, you shouldn't have got us caught by her boyfriend.</p> <p>Seharusnya kau tak buat kita ketahuan pacarnya.</p>	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>939</td> <td>1:12:34.75</td> <td>1:12:36.99</td> <td>18</td> <td>Default</td> <td>Seharusnya kau tak buat kita ketahuan pacarnya.</td> </tr> </tbody> </table> <p>Duration: 1:12:34.75 - 1:12:36.99  Reading speed: 18 CPS  SL: Well you shouldn't have got us caught by her boyfriend.  TL: Seharusnya kau tak buat kita ketahuan pacarnya.</p>	#	Start	End	CPS	Style	Text	939	1:12:34.75	1:12:36.99	18	Default	Seharusnya kau tak buat kita ketahuan pacarnya.																	
#	Start	End	CPS	Style	Text																									
939	1:12:34.75	1:12:36.99	18	Default	Seharusnya kau tak buat kita ketahuan pacarnya.																									
53	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>957</td> <td>1:13:41.50</td> <td>1:13:42.65</td> <td>18</td> <td>Default</td> <td>Kita akan pergi dari sini.</td> </tr> </tbody> </table> <p>Duration: 1:13:41.50 - 1:13:42.65  Reading speed: 18 CPS  SL: We're gonna get out of there.  TL: Kita akan pergi dari sini.</p>	#	Start	End	CPS	Style	Text	957	1:13:41.50	1:13:42.65	18	Default	Kita akan pergi dari sini.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0				0,25 (18CPS)
#	Start	End	CPS	Style	Text																									
957	1:13:41.50	1:13:42.65	18	Default	Kita akan pergi dari sini.																									

54	 <p>Bulls have terrible eyesight. But they can sense motion.</p> <p>Penglihatan banteng buruk. Namun, mereka merasakan gerakan.</p> <table border="1" data-bbox="300 719 943 810"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>987</td> <td>1:15:37.75</td> <td>1:15:40.50</td> <td>18</td> <td>Default</td> <td>Penglihatan banteng buruk. Namun, mereka merasakan gerakan.</td> </tr> </tbody> </table> <p>Duration: 1:15:37.75 - 1:15:40.50  Reading speed: 18 CPS  SL: Bulls have terrible eyesight.  But they can sense motion  TL: Penglihatan banteng buruk.  Namun, mereka merasakan gerakan.</p>	#	Start	End	CPS	Style	Text	987	1:15:37.75	1:15:40.50	18	Default	Penglihatan banteng buruk. Namun, mereka merasakan gerakan.	Reading Speed	Transfer	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
987	1:15:37.75	1:15:40.50	18	Default	Penglihatan banteng buruk. Namun, mereka merasakan gerakan.																						

55



Hasil pindai menunjukkannya dengan jelas.

#	Start	End	CPS	Style	Text
917	1:10:59.87	1:11:01.81	18	Default	Hasil pindai menunjukkannya dengan jelas.

Duration: 1:10:59.87 - 1:11:01.81

Reading Speed: 18 CPS

SL: The scans show it sitting there plain as day

TL: Hasil pindai menunjukkannya dengan jelas.

Reading Speed

Transfer

0	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
---	---	---	---	---	---	---	------	------	------	---	---	-----------------

56



2 0:00:48.29 0:00:52.54 14 Default Meski banyak yang mengetahui kisah cinta tragis Antony dan Cleopatra,

Duration: 0:00:48.29 - 0:00:52.54

Reading Speed: 14 CPS

SL: Even though many know

the tragic love story of Antony and Cleopatra,

TL: Meski banyak yang mengetahui kisah cinta tragis Antoni dan Cleopatra,

Italic

Transfer

0

0

0

0

0,5

0,  
5

0

0



0


0

0,5  
(italic)

0



57	 <p>who fell in love with the enchanting queen of Egypt. yang jatuh cinta dengan ratu Mesir yang memeson,</p> <p>4 0:00:54.66 0:00:57.41 15 Default yang jatuh cinta\ndengan ratu Mesir yang memeson,</p> <p>Duration: 0:00:54.66 - 0:00:57.41 Reading Speed: 15 CPS SL: who fell in love with the enchanting queen of Egypt, TL: yang jatuh cinta dengan ratu Mesir yang memeson,</p>	Italic	Transfer	0,2 5	0	0	0,5	0,5	0	0	0	0	0	0,5 (italic)	0
58	 <p>both committed suicide keduanya bunuh diri</p>	Italic	Transfer	0	0	0	0,5	0,5	0	0	0	0	0	0,5 (italic)	0

	<p>5 0:00:57.91 0:00:59.91 8 Default keduanya bunuh diri</p> <p>Duration: 0:00:57.91 - 0:00:59.91  Reading Speed: 8CPS  SL: both committed suicide  TL: keduanya bunuh diri</p>														
59	 <p>6 0:01:00.00 0:01:02.66 15 Default daripada menghadapi dunia \tanpa satu sama lain,</p> <p>Duration: 0:01:00.00 - 0:01:02.66  Reading Speed: 15 CPS  SL: instead of facing the world without each other,  TL: daripada menghadapi dunia tanpa satu sama lain,</p>	Italic	Transfer	0,5	0	0	0,5	0,5	0	0	0	0	0	0,5 (italic)	0



61



8 | 0:01:05.12 | 0:01:09.50 | 13 | Default | hadiah paling dicari dan teka-teki\belum terpecahkan dari masa mereka.

Duration : 0:01:05.12 - 0:01:09.50

Reading speed : 13 CPS

SL: most wanted gifts and puzzles

unsolved from their time

TL: hadiah paling dicari dan teka teki

belum terpecahkan dari masa mereka.

Italic

Transfer

0

0

0

0

0,5

0,  
5

0


0

0

0


0,5  
(italic)

0


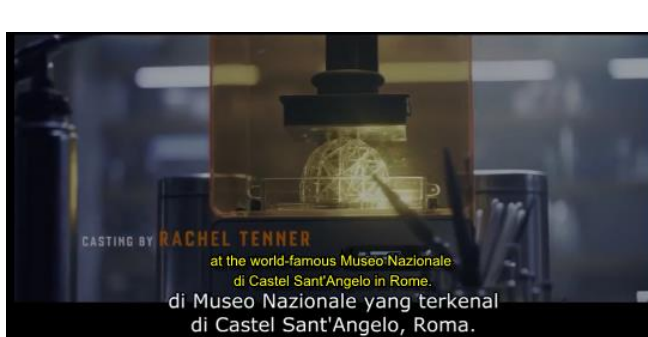
62	 <p>The mystery of Cleopatra's third egg. Misteri telur ketiga Cleopatra.</p> <p>9   0:01:09.58   0:01:12.62   8   Default   Misteri telur ketiga Cleopatra.</p> <p>Duration: 0:01:09.58 - 0:01:12.62 Reading Speed : 8 CPS SL: The mystery of Cleopatra's third egg TL: Misteri telur ketiga Cleopatra.</p>	Italic	Transfer	0	0	0	0,5	0	0,5	0	0	0	0	0	0,5 (italic)	0
----	---	--------	----------	---	---	---	-----	---	-----	---	---	---	---	---	-----------------	---


63	 <p>each one is very beautiful. masing-masingnya sangat indah.</p> <p>12 0:01:21.70 0:01:24.12 10 Default masing-masingnya sangat indah.</p> <p>Duration: 0:01:21.70 - 0:01:24.12 Reading speed: 10 CPS SL: each one is beautiful TL: masing – masingnya sangat indah.</p>	Italic	Transfer	0	0	0	0	0,5	0,5	0	0	0	0	0,5 (italic)	0
64	 <p>And most importantly, will we ever see the day in which Paling penting, apakah kita akan pernah melihat</p> <p>22 0:01:53.91 0:01:56.91 13 Default Paling penting, Wapakah kita akan pernah melihat</p> <p>Duration : 0:01:53.91 - 0:01:56.91</p>	Italic	Transfer	0	0	0	0	0	0,5	0,5	0	0	0	0,5 (italic)	0

	<p>Reading speed: 13 CPS  SL: And most importantly  will we ever see the day in which  TL: Paling penting,  apakah kita akan pernah melihat</p>														
65	<p>2</p> <p>all three eggs are reunited  for the first time in over 2,000 years?  ketiga telur itu bersatu kembali  untuk pertama kalinya dalam 2.000 tahun?</p> <p>23 0:01:57.00 0:02:02.20 11 Default ketiga telur itu bersatu kembali untuk pertama kalinya dalam 2.000 tahun?</p> <p>Duration: 0:01:57.00 - 0:02:02.20  Reading Sped: 11 CPS  SL: all three eggs are reunited  for the first time in over 2,000 years?  TL: ketiga telur itu bersatu kembali  untuk pertama kalinya dalam 2.000 tahun?</p>	Italic	Transfer	0	0	0	0	0	0	0	0	0	0	0,5 (italic)	0

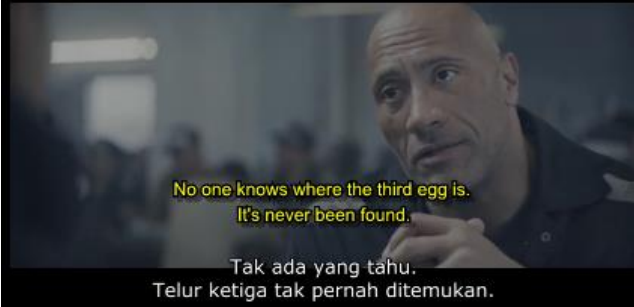

66	 <p data-bbox="300 703 719 727">24 0:02:02.75 0:02:06.37 14 Default Telur pertama Cleopatra dipajang untuk dilihat semua orang</p> <p data-bbox="300 735 734 762">Duration: 0:02:02.75 - 0:02:06.37</p> <p data-bbox="300 770 607 798">Reading Speed: 14 CPS</p> <p data-bbox="300 805 629 833">SL: Cleopatra's first egg</p> <p data-bbox="300 841 629 868">is on display for all to see</p> <p data-bbox="300 876 775 951">TL: Tellur pertama Cleopatra dipajang untunk dilihat semua orang.</p>	Italic	Transfer	0	0	0	0	0,5	0, 5	0	0	0	0	0	0,5 (italic)	0
----	---	--------	----------	---	---	---	---	-----	---------	---	---	---	---	---	-----------------	---




67	 <p>26 0:02:10.41 0:02:13.87 13 Default Telur kedua telah dijual\Ndi pelelangan beberapa kali</p> <p>Duration: 0:02:10.41 – 0:02:13.87  Reading speed : 13 CPS  SL: The second egg has been sold at auction numerous times  TL: Telur kedua telah dijual di pelelangan beberapa kali</p>	Italic	Transfer	0	0	0	0	0,5	0,5	0	0	0	0	0	0,5 (italic)	0
68	 <p>25 0:02:06.45 0:02:10.33 13 Default di Museo Nazionale yang terkenal\Ndi Castel Sant'Angelo, Roma.</p> <p>Duration: 0:02:06.45 – 0:02:10.33</p>	Italic	Imitation	0.5	0	0	0,5	0,5	0	0	0	0	0	0	0,5 (italic)	0



	<p>Reading Speed: 13 CPS  SL: at the world-famous Museo Nazionale di Castel Sant'Angelo in Roma.  TL: di Museo Nazionale yang terkenal di Castel Sant'Angelo, Roma.</p>																										
69	 <table border="1" data-bbox="302 970 943 1050"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>1279</td> <td>1:40:12.45</td> <td>1:40:14.19</td> <td>17</td> <td>Default</td> <td>Dia ambil telur kedua dari Sotto Voce.</td> </tr> </tbody> </table> <p>Duration: 1:40:12.45 - 1:40:13.88  Reading speed : 17 CPS  SL: She took the second egg from Sotto Voce  TL: Dia ambil telur kedua dari Soto Voce</p>	#	Start	End	CPS	Style	Text	1279	1:40:12.45	1:40:14.19	17	Default	Dia ambil telur kedua dari Sotto Voce.	Reading speedsss	Imitation	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (17CPS)
#	Start	End	CPS	Style	Text																						
1279	1:40:12.45	1:40:14.19	17	Default	Dia ambil telur kedua dari Sotto Voce.																						




71	 <table border="1" data-bbox="302 644 943 691"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>278</td> <td>0:24:43.79</td> <td>0:24:46.20</td> <td>18</td> <td>Default</td> <td>Tak ada yang tahu. \nTelur ketiga tak pernah ditemukan.</td> </tr> </tbody> </table> <p>Duration: 0:24:43.79 – 0:24:45.85  Reading Speed: 18 CPS  SL: No one knows where the third egg is  It's never been found.  TL: Tak ada yang tahu.  Telur ketiga tak pernah ditemukan.</p>	#	Start	End	CPS	Style	Text	278	0:24:43.79	0:24:46.20	18	Default	Tak ada yang tahu. \nTelur ketiga tak pernah ditemukan.	Reading speed	Paraphrasing	0	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																							
278	0:24:43.79	0:24:46.20	18	Default	Tak ada yang tahu. \nTelur ketiga tak pernah ditemukan.																							
72	 <table border="1" data-bbox="302 1094 943 1157"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>424</td> <td>0:32:23.87</td> <td>0:32:24.77</td> <td>18</td> <td>Default</td> <td>Kau angkut bagianmu?</td> </tr> </tbody> </table> <p>Duration: 0:32:23.87 - 0:32:24.77  Reading Speed : 18 CPS  SL: Are you carrying your side?  TL: Kau angkut bagianmu?</p>	#	Start	End	CPS	Style	Text	424	0:32:23.87	0:32:24.77	18	Default	Kau angkut bagianmu?	Reading speed	Paraphrasing	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)	
#	Start	End	CPS	Style	Text																							
424	0:32:23.87	0:32:24.77	18	Default	Kau angkut bagianmu?																							

73	 <table border="1" data-bbox="302 502 936 550"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>439</td> <td>0:33:07.93</td> <td>0:33:10.63</td> <td>18</td> <td>Default</td> <td>Butuh penyesuaian karena ada Gajah, tetapi aku akan menang.</td> </tr> </tbody> </table> <p>Duration: 0:33:07.83 - 0:33:09.99  Reading Speed: 18CPS  SL: It'll take adjustment now The Bishop'll be there, but I'll beat her to the punch.  TL: Butuh penyesuaian karena ada gajah, tetapi aku akan menang.</p>	#	Start	End	CPS	Style	Text	439	0:33:07.93	0:33:10.63	18	Default	Butuh penyesuaian karena ada Gajah, tetapi aku akan menang.	Reading speed	Paraphrasing	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
439	0:33:07.93	0:33:10.63	18	Default	Butuh penyesuaian karena ada Gajah, tetapi aku akan menang.																						
74	 <table border="1" data-bbox="302 1104 943 1152"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>496</td> <td>0:36:36.87</td> <td>0:36:39.41</td> <td>18</td> <td>Default</td> <td>Tahu yang terjadi jika mencampur sabun gliserin murni</td> </tr> </tbody> </table> <p>Duration : 0:36:36.87 - 0:36:39.01  Reading Speed : 18 CPS  SL: You know what happens when you mix soap, which is pure glycerin  TL: Tahu yang terjadi</p>	#	Start	End	CPS	Style	Text	496	0:36:36.87	0:36:39.41	18	Default	Tahu yang terjadi jika mencampur sabun gliserin murni	Reading speed	Paraphrasing	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)
#	Start	End	CPS	Style	Text																						
496	0:36:36.87	0:36:39.41	18	Default	Tahu yang terjadi jika mencampur sabun gliserin murni																						

	jika mencampur sabun gliserin murni																										
75	 <table border="1" data-bbox="302 790 945 858"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>596</td> <td>0:47:12.70</td> <td>0:47:13.70</td> <td>19</td> <td>Default</td> <td>Kini aku yang berutang</td> </tr> </tbody> </table> <p>Duration: 0:47:12.70 - 0:47:13.70  Reading Speed: 19 CPS  SL: And now I'm in yours.  TL: Kini aku yang berutang</p>	#	Start	End	CPS	Style	Text	596	0:47:12.70	0:47:13.70	19	Default	Kini aku yang berutang	Reading speed	Paraphrasing	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (19CPS)
#	Start	End	CPS	Style	Text																						
596	0:47:12.70	0:47:13.70	19	Default	Kini aku yang berutang																						

76	 <table border="1" data-bbox="300 667 936 724"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>625</td> <td>0:48:56.29</td> <td>0:48:57.90</td> <td>19</td> <td>Default</td> <td>Rencana brilian terakhirmu tak mulus</td> </tr> </tbody> </table> <p>Duration : 0:48:56.29 - 0:48:57.70  Readding spees : 19 CPS  SL: Your last brilliant plan had some kinks in it.  TL: Rencana brilian terakhirmu tak mulus.</p>	#	Start	End	CPS	Style	Text	625	0:48:56.29	0:48:57.90	19	Default	Rencana brilian terakhirmu tak mulus	Reading speed	Paraphrasing	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (19CPS)
#	Start	End	CPS	Style	Text																						
625	0:48:56.29	0:48:57.90	19	Default	Rencana brilian terakhirmu tak mulus																						
77		Reading speed	Paraphrasing	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (18CPS)												

	<table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>789</td> <td>1:01:36.12</td> <td>1:01:37.35</td> <td>18</td> <td>Default</td> <td>- Diam. W- Hei, ada si Rendah Hati.</td> </tr> </tbody> </table> <p>Duration: 1:01:36.12 – 1:01:37.35  Rading Speed: 18 CPS  SL: -Don't say that.  -Don't sell yourself short  TL: - Diam  - Hei ada si Rendah Hati</p>	#	Start	End	CPS	Style	Text	789	1:01:36.12	1:01:37.35	18	Default	- Diam. W- Hei, ada si Rendah Hati.																
#	Start	End	CPS	Style	Text																								
789	1:01:36.12	1:01:37.35	18	Default	- Diam. W- Hei, ada si Rendah Hati.																								
78	 <table border="1"> <thead> <tr> <th>#</th> <th>Start</th> <th>End</th> <th>CPS</th> <th>Style</th> <th>Text</th> </tr> </thead> <tbody> <tr> <td>917</td> <td>1:10:59.87</td> <td>1:11:01.81</td> <td>18</td> <td>Default</td> <td>Hasil pindai menunjukkannya dengan jelas</td> </tr> </tbody> </table> <p>Duration: 1:10:59.87 - 1:11:01.81  Reading Speed: 18 CPS  SL: The scans show it  Sitting there plain as day  TL: Hasil pindai menunjukkannya dengan jelas.</p>	#	Start	End	CPS	Style	Text	917	1:10:59.87	1:11:01.81	18	Default	Hasil pindai menunjukkannya dengan jelas	Reading speed	Paraphrasing	0	0	0	0	0	0	0,25	0,25	0,25	0	0			0,25 (18CPS)
#	Start	End	CPS	Style	Text																								
917	1:10:59.87	1:11:01.81	18	Default	Hasil pindai menunjukkannya dengan jelas																								



79



#	Start	End	CPS	Style	Text
418	0:32:01.04	0:32:03.18	18	Default	aku bisa lakukan hal yang tak bisa kau lakukan

Duration: 0:32:01.04 – 0:32:03.33

Reading Speed: 18 CPS

SL: I can do things  
to The Bishop you can't do

TL: aku bisa lakukan hal  
yang tak bisa kau lakukan.

Reading speed

Condensation

0

0

0

0

0

0

0,25

0,25

0,25

0

0

0,25  
(18CPS)

80



#	Start	End	CPS	Style	Text
790	1:01:38.31	1:01:39.30	19	Default	Sulit menerima pujian.

Duration : 1:01:38.33 – 1:01:39.03

Reading speed: 19 CPS

SL: He's not good at taking a compliment.

TL: Sulit menerima pujian.

Reading Speed

Condensation

0

0

0

0

0

0

0,25

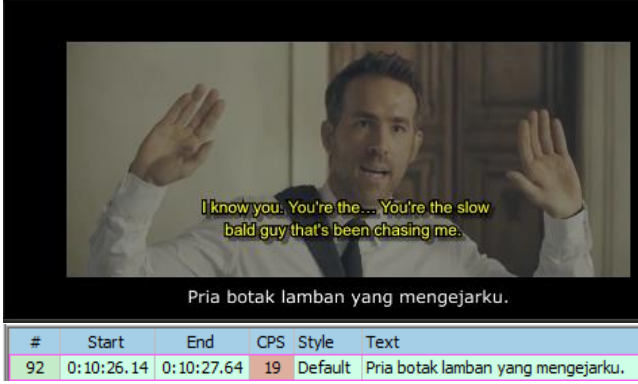
0,25

0,25

0

0

0,25  
(19CPS)

81	 <p>Duration: 0:10:26.14 – 0:10:27.64  Reading speed : 19 CPS  SL:  I know you. You're the... You are the slow bald guy that's been chasing me.  TL:  Pria botak lamban yang mengejarku</p>	Reading Speed	Deletion	0	0	0	0	0	0	0,25	0,25	0,25	0	0	0,25 (19CPS)
TOTAL													0	0,04 (minor)	0,2 (minor)

## Total Quality

### Segmentation Error

1. Minor Error :  $0,25 \times 0 = 0$
  2. Standard Error:  $0,5 \times 0 = 0$
  3. Serious Error :  $1 \times 0 = 0$
- Total Score = 0: 81 = 0 (no error)

### Punctuation and Graphic Error

1. Minor Error:  $0,25 \times 0 = 0$
  2. Standard Error:  $0,5 \times 7 = 3,5$
  3. Serious Error:  $1 \times 0 = 0$
- Total Score = 3,5: 81 = 0,04(minor)

### Reading Speed and Line Length Error

1. Minor Error:  $0,25 \times 68 = 17$
  2. Standard Error:  $0,5 \times 0 = 0$
  3. Serious Error:  $1 \times 0 = 0$
- Total Score = 17: 81 = 0,2(minor)