

SUBTITLING STRATEGIES USED IN *MALEFICENT 2 MISTRESS OF EVIL*

MOVIE

SKRIPSI

*Submitted in Partial Fulfillment of the Requirements*

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*English Education Program*

By

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**PERNYATAAN KEASLIAN SKRIPSI**



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Dengan ini menyatakan bahwa skripsi saya yang berjudul "**“Subtitle Strategies Used in Maleficent 2 Mistress of Evil Movie”**" adalah benar bersifat asli (*original*), bukan hasil menyadur mutlak dari karya orang lain.

Bilamana kemudian hari ditemukan ketidaksesuaian dengan pernyataan ini, maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhammadiyah Sumatera Utara.

Demikian pernyataan ini diperbuat dengan sesungguhnya dan sebenar-benarnya.

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Yang membuat pernyataan,



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## ABSTRACT

Meisya Salsabilla Siregar. 1802050097. Subtitling Strategies Used in Maleficent 2 Mistress of Evil Movie. Skripsi. English Education Department, Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara. Medan 2022.

This study was concerned with linguistic phenomenon by applying qualitative method. The objectives of this research were to analyzed the subtitling strategies in the movie entitled *Maleficent 2 Mistress of Evil Movie*, To defined any categorize of subtitle strategies that frequently occurred in the movie subtitle of Maleficent 2 Mistress of Evil Movie and to create the reasons of using subtitle strategies in each subtitle of *Maleficent 2 Mistress of evil Movie*. There were 251 subtitle dialogs taken from the *Maleficent 2 Mistress of evil Movie* as the research data to be analyzed. In analyzing those data, the researcher adopted the theory of Miles and Huberman (2014), namely data condensation, data display, concluding drawing and verification. Based on the data analysis, it was found that the ten subtitle strategies as proposed by Gottlieb (1991) were not applied totally in the *Maleficent 2 Mistress of evil Movie*. There were only eight strategies found (Transfer, Paraphrase, Expansion, Condensation,

Deletion, Transcription, Imitation, and Decimation) with the highest frequency of subtitle strategies was Transfer at 137 frequencies (54,58%). Meanwhile, the subtitle strategies of Dislocation and Resignation were not found in translating the subtitle of *Mlaeficent 2 Mistress od Evil Movie*. Following the theory in the subtitle was found some reasons to applied subtitling strategies to translated this subtitle, there were because the subtitler following the cultural context in this movie and using the proper translation with each strategies in every sentence to adapted the subtitle dialogs with the movie viewer which started from 10 years old. So, it was concluded that the subtitle of the *Maleficent 2 Mistress of Evil* movie had fulfilled aspects of strategies in translated the subtitle.

*Keywords:* translation, subtitle strategies, *Maleficent 2 mistress of Evil Movie*

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This research entitled “Subtitle Strategies Used in Maleficent 2 Mistress of Evil Movie” and it was written to fulfill one of requirement to obtain the degree of Sarjana Pendidikan in Faculty of Teacher Training and Education at University of Muhammadiyah Sumatera Utara. In writing this research, the researcher faced a lot of difficulties and problems but those did not stop the efforts to make a better one, and it was impossible to be done without helps from others. Therefore the researcher

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Finally, the researcher realized that the writing of this thesis was far from the perfectness. Therefore, the researcher asked for suggestions and constructive criticism for its perfection.

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The Researcher

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## TABLE OF CONTENT

ABSTRACT .....	i
ACKNOWLEDGEMENT .....	ii
TABLE OF CONTENTS .....	iii
LIST OF TABLES .....	vi
LIST OF FIGURES .....	vii
LIST OF APPENDICES .....	viii
CHAPTER I: INTRODUCTION .....	1
A. The Background of the Study .....	1
B. The Identification of the Problems.....	5
C. The Scope and Limitation .....	5
D. The Formulation of the Problems .....	5
E. The Objectives of the Study.....	6
F. The Significance of the Study .....	6
CHAPTER II: REVIEW OF LITERATURE .....	8
A. Theoretical Framework .....	8
1. Translations .....	8
1.1. Defenition of Translation .....	8
1.2. The Process of Translations .....	9
1.3. The Principle of Translations .....	10

2. Subtitle .....	11
3. Subtitling Important Rules .....	13
4. Distinction Between Translation and Subtitle .....	14
5. Subtitling Strategies .....	16
6. Maleficent Mistress of Evil Movie .....	21
<b>B. Relevant Studies .....</b>	<b>22</b>
<b>CHAPTER III: METHOD OF RESEARCH .....</b>	<b>24</b>
A. Research Design.....	24
B. Source of Data.....	25
C. The Technique For Collecting Data.....	26
D. The Technique For Analyzing Data.....	26
<b>CHAPTER IV: DATA,RESEARCH FINDINGS AND DISCUSSION .....</b>	<b>27</b>
A. Data Analysis .....	27
B. Research Findings .....	42
C. Discussion .....	43
<b>CHAPTER V: CONCLUSION AND SUGGESTION .....</b>	<b>46</b>
A. Conclusion .....	46
B. Suggestion .....	47
<b>REFERENCES.....</b>	<b>48</b>
<b>APPENDICES.....</b>	<b>49</b>

## LIST OF TABLES

Table 1. Total of Subtitle Strategies .....	45
Table 2. Subtitle Text Movie .....	97

## LIST OF FIGURES

Figure 1. The Conceptual Framework .....	23
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## LIST OF APPENDICES

**Appendix 1.** The subtitle of movie

**Appendix 2.** K1

**Appendix 3.** K2

**Appendix 4.** K3

**Appendix 5.** Lembar Pengesahan Proyek Proposal dan Dosen Pembimbing

**Appendix 6.** Berita Acara Bimbingan Proposal

**Appendix 7.** Berita Acara Seminar Proposal

**Appendix 8.** Surat Keterangan Seminar Proposal

**Appendix 9.** Lembar Pengesahan Proposal

**Appendix 10.** Surat Permohonan Izin Riset

**Appendix 11.** Surat Keterangan Selesai Riset

**Appendix 12.** Berita Acara Bimbingan Skripsi

**Appendix 13.** Pernyataan Orisinal Riset

**Appendix 14.** Curriculum Vitae

## CHAPTER I

### INTRODUCTION

#### A. The Background of the study

White (2008) explained subtitling was the translation of a television program or film from the spoken language (source language) into a target language. The translated text usually appears in two lines at the bottom of the screen; translations in subtitling, particularly in movies, were not as simple as translating text in general.

In addition, Larson (1984) defined the translation process was the transfer of meaning and replacement of the language from the source language into the target language even though the form could be changed, but the meaning must be preserved. In every context, translation is an essential component of communication. Many people believe that translation is simply converting words or texts from one language to another. The fundamental notion of translation is the transformation of a source language (SL) into a target language (TL), which includes the process.

Movies are visual audio entertainment so there must be an alignment between the sound in the film and the translations. The translations should be good and in accordance with the context behind the film. The translations of the film in subtitling had limited space and times in interpreting the source language into subtitle, translator may adopted different strategies in attempt to convey dialogue or other content to target language which was limited where the subtitle

was writing on the screen and limited time to text as the text should be sync with what was displayed audiovisual on the screen despite the fact that there was a limited element of space and time in subtitling

To illustrates, many issues during the translation process, such as differences in language systems in word levels and grammatical systems. In other words, each language had a unique structure, grammar, vocabulary, and so on. Each country has its own tradition of film translation, which is influenced by a variety of factors such as historical circumstances, traditions, and the technique used by both the source and the target audience. In order to create a good and readable subtitle, it is necessary to translate not only the grammatical 'sentences' but also the utterances as close to the source language as possible removed.

Subtitling is an activity to found the meaning or idea from the original language to target language of conversation or written text without changing the original dialogues in the movie use strategy. Staretgty it's mean that the technique to use the translator to find the message or meaning from the source language into target language. The subtitle user expends energy to translate utterances from the source and target languages. It can be seen in words "*you know I don't dance*" in the source language is translated into the target language "*kau tau aku tidak bisa berdansa*". The subtler transferred strategy to translate it because the translator does not find an additions or deletion some word from source language into target language. The subtitler just translated the language literally and also there is have similar meaning from both of them.

Movie has contributed to the development of translation strategies by introducing the concept of Target Language. It also highlighted the various steps involved in translating the meaning of the words in the movie. As Cronim (2009) elaborated the movie was suggested how the evidences of cinema and also could be integrated into the teaching and learning of translations through a foregrounding of translational perspectives.

Actually the subtitle strategy used to translating the words in movie, to translate and get the meaning need many process of procedures and strategies in subtitling Gotlieb in Ghaemi and Benyamin (2010) had devised the strategy of subtitle applied namely expansion, paraphrase, transfer, imitations, transcriptions, discolations, condensations, deletions and resignations.

Based on the explain from the background of the study, this research attempts on doing a research with the title “Subtitling Strategies Used in *Maleficent 2 Mistress of Evil Movie*”

## **B. Identification of The Problem**

Based on the background of the study, the problems were founded are:

1. Actually the translation process in subtitle is not directly changing into target language which follow the grammatically sentences in the subtitles form.
2. Subtitles are not purely translating one language into another, but it follow the cultural context which related with the text meaning.

## **C. The Scope and Limitation**

This study was focused on translation study. In this case researcher concerned on the analysis of subtitling strategies in Gotlieb from the English (SL) into Indonesia (TL) in *Maleficent 2 mistress Of evil Movie*.

#### **D. The Formulation of the Problems**

The problems of this study were formulated as the following.

1. What are subtitling strategies applied in the movie entitled of Maleficent 2 Mistress of Evil Movie?
2. How are the frequencies of subtitling strategies used in the movie entitled Maleficent 2 Mistress of Evil movie?
3. Why are the strategies can used to translate the subtitle of Maleficent 2 Mistress of Evil movie?

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

Related to the question on the problem of the study. The objectives of study were stated as follow :

1. To analyze the subtitling strategies in the movie entitled Maleficent 2 Mistress of Evil Movie.
2. To defined any categorize of subtitle strategies that frequently occurred in the movie subtitle of Maleficent 2 Mistress of Evil Movie.
3. To create the reasons of using subtitle strategies in each subtitle of Maleficent 2 Moistress of evil Movie.

#### **F. The Significance of the Study**

The findings of this research were expected to give some contributions theoretically and practically. This research findings can give the contributions for those who learn English as means of translation study especially in the subtitling field. The writer expected the research findings can give some significance, those are :

1) Theoretically Significance

- a. This research findings were expected to add new horizon of translating about subtitle in subtitle strategies
- b. This research findings were relevant to the further study about theories and strategy in subtitling fields.

2) Practically Significance

- a. This research findings were relevant for subtitlers/translators to create a good translations especially in subtitle works with applying subtitling strategies
- b. This research finding were usefull for translators/subtitlers to give their attentions for choosing the related strategies
- c. This research findings will be usefull for movie viewers especially for enrich the knowledge in translation fields and build the vocabulary comprehension.

## CHAPTER II

### REVIEW OF LITERATURE

#### A. Theoretical Framework

##### 1. Translation

###### **1.1. Definition of Translations**

There were some definition about translation explored by the expert translator, some of them are Catford (1965), Nida and Teber (19740, and Larson (1984). Catford (1965; 1) explained the translation as “an operation performed on language: a process of substituting a text in one language for a text in another”. Compared to, Nida and Teber (1974) said that translating consist of reproducing in the receptor language to thye closest natural equivalent of the source language message, at first in meaning and secondly in term of the style. While Larson (1983; 17) said that translation is the replacement of meaning for source language onto target language using the form of receptor target language. The natural aspects from the source language should be concerned by the translator.

Translator should translate the text naturally because of that from this case translation will give the sense of original for the reader. Beside of that defenitions translation have many function concerned by the expert, Duff (1989 ; 5) said “translation is as a process communication, the function as the medium across the linguistic and cultural barriers in conveying the messages written in the foreign language”. In the other words, function of translation is a bridge to carry the meaning from the source language to target language. Translation is very helpfull

for people to understand the meanings of the text. Nida (1981 ;2) said “translations means the communication, it has three essentials elements to form a process in communication”.

By those utterances the three essentials elements are source, message and receptor. These elements must founded in every communication activities so translation means as inter-lingual communication by involving two different language.

### **1.2. Process of translations**

The aim of translation is idiomatic. Translation making each effort to communicate the meaning of the source language text into the natural forms of the receptor language said Larson (1984; 17). In additions translations is concerned with a lexicon study, grammatical structure, communication situations and cultural context of the source language text which analyzed tro determine the meaning of its.

Nababan (2003; 25) said there are three steps in the process of translations, the first step is analyzing of source language text. It means analyze the text by reading the source language than get the meaning in the text also analyzed the linguistic element which is the elements deals with the language. In analyze the linguistics elements we analyze the level sentences of the text, clause, phrase and word. Finally we can get understanding full the meaning of the source text. The second step is transferring the meaning, translator have to find the equivalent in the source text, it hap[pens based on the mind of translator we can find this

process at the abstract form. The last step is restructuring the form of target language becoming the target of the text also decide the style of language for getting the natural translations.

### 1.3 The Principle of translations

The important things to value the guidelinnes is how to evaluated the work on translation, some general principles in the following will relevant to all of translations. Duff (1966) explained some general principles principles of translations were :

#### a. Meaning

The translation should reflect accurately about the meaning of source text. Nothing should be arbitrarily added or removed though occasionally part of the meaning could be transposed.

#### b. Form

The ordering word and ideas of translations should match the original as good as possible, this was particularly important in translating legal documents, guarantees, contarcts etc. Somehow the differences in language structure required changed in the form and order of the words so when it doubt, underline the original text the words on which the main stress falls.

#### c. Register

Language often differ greatly in their levels of formality in a given context. To resolve the differences, the translator must distinguish between formal or fixed expression and personal expression in which the writer or the speakers set the

tone. It can be consider with some expressions in the original sound is transferred literally and the intentions of the speakers or writer.

d. Source of language Influence

One of the most frequent criticism of translation was the sound did natural. This happened because the translator thoughts and choice of the words were too strongly wopuld by the original text. A good way of shaking the source language influence was set the text aside and translate a few sentences aloud from memory. This would suggested natural patterns opf thoughts in the first language which may not come to mind when the eye was fixed with the source of language text.

e. Style and Clarity

The translator should not change the style of the original text but if it was needed, like the reasons is because the text was full of repetitions or mistakes in written, the translator may change it if necessary.

f. Idiom

Idimotacis expression including similes, metaphors, proverbs and sayings jargon, slang and colloquialism and pharasal verbs were often untranslatable. The ways to resolve that problem the translator can keep the original words in intered in commas, keep the original expressions with a literal explanations in the bracket, using a non idiomatic translations and the safest way to translating idioms if they didn't work in the target language wasn't to force it inti the translations.

**2. Subtitle**

Rocks (2014) defined subtitle as a caption showing in the lower portions of the screen and typically supplying a translations of dialogue, the benefit of that is for the deaf or hard hearing. In addition to Shuttleworth and Cowie (1997,p.161) also explained subtitle is the process of providing synchronized captions for films and television dialogues. The word subtitling is defined as the rendering of the verbal message in the film media with a different language, at the shape of one or more lines in written text which are p[resented on the screen in synch with the original verbal message (Gottlieb, 2004).

Additionally the main role of subtitling is to facilitate foreign viewers in the audiovisual products in a foreign language. Furthermore, Diaz-Cintas and remael (2021) confirmed that there were existed two types of subtitle: interlingual subtitles, which transfer from a source language to a target language and intralingual subtitles which there is no change of language. In terms of audio visual translations (AVT) the method used are subtitling and dubbing. Those methods were the types of audio-visual communication media such as television and films.

In dubbing, the text translated was spoken by the target country's voice talents. Berschutz (2010) said that was hard for translator to translate the source text into the target language while ,matching the lip movements. It will better for translator doing, they attempt to lip-synch the text in order to get fairly similar lip movements. Pronunciations also matter for the text spoken by the voice talent was allowed to be neither longer nor shorter than of the original actor.

Those factor would conclude the dubbing will more difficult to do than subtitling. Regarding to this research only focused on subtitling in the movie activity from the source language into the target language. Karamitraglou (2000) explained subtitling as translation of the spoken written by the source text of an audio visual product into a written target language of the text which was added with images of the original product at the bottom of the screen.

### 3. Subtitling Important Rules

Sugeng Hariyanto (2005: 100) described there are some important things in subtitling such as plot work, movie terms, script and movie as a whole work, Sugeng said *plot work* in subtitle means translating the script of movie from source language into target language which combined with the translation result movie and revise it. As about that there are some terms that should be known by the movie translator or subtitle such as frame, shot scene, and sequences. In this case Frame is basic point of the movie was setted by the shot than it combined into the scene, some scenes combined into the sequences and finally some scents combined into the movie which following by the dialogue.

Furthermore, subtitling was composed by the components of movie such as soundtracks, music, effects the tone of the actors, mimic, gestures, camera movement, distance and montage. Movie scripts in the film refers to the source text that will translated into the target language, there are two kinds of script movie: the Original Script and Script Purposed to the movie translator. Some important things included in original script are setting notes and actor's mimics.

The advantage of original script that translator get is the translator will know about the situations. Whereas the scripts were purposed to the translator didn't include many notes but including the timing notes which it can help to deciding the subtitling appearance in the movie monitor. Movie as a whole work that means the movie is same with novel that covered by the certain society culture that makes translator will work harder because they must transfer the semantic and pragmatics meaning also the culture.

#### 4. Distinction Between Translation and Subtitle

Translation is the process of producing a written document from one language to another. The important part of translations is keeping integrity (meaning and significance) of the audio, video and document being translated. It requires to complete understanding both of original source language and the target language. Furthermore, translations will not be accurate and precise. Subtitling is valuable for video formats, the various of subtitling rules are applied depends on the nature, type, and durations of the video. In generally the client will provide the instructions in how they want the subtitles appear in a format of video.

The important things to understand is subtitling aren't related closed with the captioning, which is the captioning is a text of video aimed toward the audience of the deaf and hard of hearing. In addition, Yoga Pratama (2018) said subtitling has the limitations in terms of delivering the meaning following some technical things to be applied such as time limitations, limited number of character and text positions. The point captioning is more specific in nature than subtitling

because it will include the references as the actors whose speaking and relevant sounds like a doorbell, dog barking, or music being played. These are generally displayed in the black box near the bottom of the screen. Subtitles are targeted for people who can hear but maybe not able to understand what the actors said. The dialogue is confusing and the people not able to understand contains the dialogue in a foreign language or is being targeted to the foreign audiences. So the subtitle properly reflects about the dialogue of the video and the message of the video will be trying to convey being understood by the audience.

Time coding also be a things can distinguish the translation between subtitle, in Translation case does not normally require a time coding like the example of media translations, there are no contrains in terms formatting the number of words while subtitling, time coding is one of the most important jobs and should be carried out by th experience subtitlers. Time coding processed using of subtitling software, all of in and out times has been set and the soundtrack has been transcribed. The subtitlers need to make sure it on screen content and speech is rendered into a two lines of 37 caharcters within and out times. Here are subtitling guidelines:

- a. Each subtitle should be written in 1 or 2 lines (never more)
- b. Subtitles should not be short and concise. For long sentences ut is better to create several shor subtiltes
- c. The number of CPS (Character per second) is important to the comfort viewer  
it means the eyes of human cannot easily readf and watch the video when the

number of CPS is above 20 because CPS should be under 20, however CPS between 20 and 25 are accepted for a maximum of 5% of the document

- d. Keeping the number of CPL (Character per Line) under 37 characters, the subtitle I less than 37 characters. It will be fitted under only one line because if a subtitle 38 or 39 with punctuations ot can be written in a single line too. If that's difficult to follow the rules we can accept a CPL up to 50 for 5% of the document.

## 5. Subtitling Strategies

Subtitling had become a popular ways of dealing the language problem. Many scholars provided definitions for subtitles, the word in subtitling was defined as the rendering of verbal message in the filmic media in a different language, in the shape of one, two or more lines in written text which presented on the screen in sync with the original verbal message as the process of providing synchronized captions for film and television dialogues. Henrik Gotlieb explained subtitle in a vertical, “in the sense that it will involve taking of speech down in writing, changing mode but not the language”. Subtitling strategies are categorized into macro strategies and micro strategies. Macro strategies formulate the overall framework of translations while the micro strategies deal with the individual translations problems on word and sentence levels (Schjoldager, 2008 p. 89, as cited in khalaf, 2016).

There are two different forms of subtitling. (1) Intralingual subtitling is a subtitle in the original language that includes subtitling of domestic programmes

for the Deaf and hard of hearing and subtitling of foreign language programmes for language learners. (2) Interlingual subtitling is a subtitle in another language. In interlingual subtitling, the subtitler crosses over from speech in one language to writing in another so it changes mode and language. (Baker, 2001: 247).

The aim of subtitle translation is to translate a verbal language to written language and transfer the information to the viewers in a limited space. In subtitle translation, the content in Target Language should have the same degree as in Source Language. In order to balance the content in the Source Language and Target language, the subtitler uses subtitling strategies. Gottlieb's subtitling strategies are as follows (in Ghaemi and Benyamin 2010: 42).

### 1. Expansion

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

*ST: Anyway, I bet you're dying to see our room.*

*TT: Sudahlah, kau pasti hampir mati penasaran ingin melihat kamar kami.*

'Dying' in standard word means people who are dying. As a slang expression means the feeling of excitement or also can be means the feeling of curiosity. The subtitler translates the both meanings of standard word (*hampir mati*) and slang (*penasaran*).

### 2. Paraphrase

is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language. For example:

ST: What a kidder!

TT: *Dia suka bercanda.*

In the ST, it is an exclamation expression, but the subtitler paraphrases it in explanation expression in TT.

### 3. Transfer

refers to the strategy of translating the source text completely and correctly, for example:

ST: Jeez, I'm annoying sometimes.

TT: *Wah, terkadang akumenyebalkan.*

It is just being translated in completely and correctly each word.

### 4. Imitation

Even maintains the same forms, typically with names of people and places, for example:

ST: Hey, mamaw. Just calling to see how you're doing.

TT: *Hei mamaw. Aku menelepon untuk tanya kabarmu.*

Mamaw is a slang expression of grandmother just like Grandma and Nana, but the subtitler just imitates it as Mamaw without translating it as *Nenek*, for example.

### 5. Transcription

Used in those cases where a term is unusual even in the source text, for example the use of a third language or nonsense language. For example:

ST: Booyah!

TT: Buya!

Actually, ‘booyah’ is slang from ‘boo’ and ‘ya.’ ‘Boo’ itself is ‘utteranced if people want to surprise or frighten the other, and ‘ya’ is another word for you. Therefore, ‘booyah’ is an expression to surprise or frighten somebody, but it is translated as ‘buya’ that it has no meaning in Indonesia.

### 6. Dislocation

Adopted when the original employs some sort of special effect, for example a silly song in a cartoon film, where the translation of the effect is more important than the content, for example:

ST: In the beginning... Yadda, yadda, yadda. I love you.

TT: *Sejak awal... Bla, bla, bla. Aku sayang kamu.*

'Yadda, yadda, yadda' is a slang phrase that means 'and so forth' or 'on and on'. It usually refers to something that is a minor detail or boring and repetitive. It is translated in '*bla, bla, bla*' which has the same meaning and has the same rhyme as in ST.

## 7. Condensation

would seem to be the typical strategy used. That is the shortening of the text in the least obtrusive way possible, for example:

ST: That is so freakishly true.

TT: *Itu benar sekali.*

The word 'freakishly' is omitted in the TT because there is 'so' before it which has the same meaning.

## 8. Decimation

An extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted. For example:

ST: What, drawn, and talk of peace? I hate the  
word

TT: *Damai? Aku benci kata itu*

The subtitler translates 'what, drawn, and talk of peace' to just '*damai*', it caused semantic loss in TT. However, the subtitler is reducing it

to be “*damai*” that can represent as the whole sentence but some of important elements are omitted here.

#### 9. Deletion

Refers to the total elimination of parts of a text. For example:

ST: I'm so sorry. Okay, well, toddles. Bye.

TT: *Maafkan aku. Sampai jumpa.*

‘Okay, well, toddles’ is a sentence that the subtitler completely eliminates.

#### 10. Resignation

Describes the strategy adopted when no translation solution can be found and meaning is inevitably lost. For example:

ST: Although, you do get the early-bird discounts.

TT: *Baiklah.*

The subtitler does not translate all the words of the sentence.

### B. Maleficent 2 Mistress of Evil Film

The object of the study will use a film produced by Walt Disney Picture. According to Wikipedia, Maleficnt is an American dark fantasy adventure film directed by Joachim Ronning, and written by linda Woolverton, Micah Fitezerman-OBBlue and Noah harpster. This Film is a sequel to the 2014 film of

naleficent 1 with Angelina Jolie returning to play the title role. The film was began with the unnamed narrator who told about the tale. Since 5 years after King Stefan passed away, Aurora as a queen in a forest that called moors with maleficent as her guide and godmother of Moors isn't ever fair with the Ulstead Kingdom but Aurora was falling in love with the son of King ulstead, the first story began when Maleficent was invited by the Ulstead kingdom to have a dinner negotiated about Aurora and Philip's weeding, but the evil fairy wife of king ulstead slandered Maleficent after that conflict starting bigger. This Film released in 18 october 2019 by Walt Disney Pictures, the subtitle was available on original film by Netflix therefore the quality of subtitle was guaranteed. For the sake of this research, its translation was officially published and legal translation.

Fiction fantasy film were amazing stories with new experience or exolticloale very similar to or often paired with the family film genre. They could include the traditional of swashbluckers, and historcals spectachles, imagination, wisdom and education self culture. The other examples of fiction fantasy films were Narnia, The Pirrates of Carribean, Haary Potter, The Nutracker and the Four Realms, Miss Peregrine's Home for Peculiar Children, Snow White and the Huntsman, Alice in Wonderland,etc.

### C. Relevant study

There are some related research had been done previously, the first study was written by Agustina (2019) the title is about "*The Subtitling Strategies Used in Indonesian Film*". The objective of this study is to identify the subtitling

strategies used in Indonesia film. This study using Qualitative method, the data source was taken from the subtitle of A Man called Ahok movie. This research using the theory of subtitling strategy which proposed by Debalastit's (1989). The result of this research showed there are five subtitle strategies can be found, they are repetito, adiectio, detraction, transmutation, and substitution. This research will be related to this study because using the same topic but this research will use the different theory in subtitle strategy.

The other research was conducted by Nugroho (2018) entitled "*The Use of Translation Strategy in Subtitling Doctor Strange Movie into Indonesian*" the objective this study was known and describe the translation strategies that were used in Indonesia subtitles of Doctor Strange Movie and the relation between the visual representation of the movie and the subtitle. Nugroho analyzed the benefit of translation strategies as proposed by Gottlieb, in his research was found 8 of 19 subtitle strategies in translation work, it were expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, and deletion. For the visual representation relation function is to maintain narrative flow and bridging the cultural gaps, it will relate to this research because using a similar techniques of strategies by Gottlieb in translation the subtitle of researcher movie.

The third research was research by Putri (2016) her title was "*An analysis of Subtitling Strategies in Night Crawler Movie*" she found that deletion was not strategy that mostly used in translating Night Crawler movie but it was transfer strategy, the study of Putri's research has a similar relevant study and

differentiation with this research. Similarly the researcher focused on the same case namely subtitling strategies but the difference of this research with the previous research in term of the film as object was investigated.

The fourth research was study from "*The Implementation of Translation Techniques to Achieve Readability of English – Indonesia Subtitling of Lucy*". This research conducted by Ensefalani (2018), in this research study was aimed to find out the translation techniques use in subtitling Lucy into Indonesian and the readability level in Indonesian subtitle of Lucy. The translation techniques was analyzed by using Molina and Albirs's translation techniques meanwhile the readability was analyzed by using Nababan's Translation quality assessment, the result of this research were found 11 of 18 techniques they are literal, generalization, calque, established equivalent, adaption, borrowing, transposition, amplification, modulation, and linguistic comprehension. Then readability showed that subtitles of Lucy were readable.

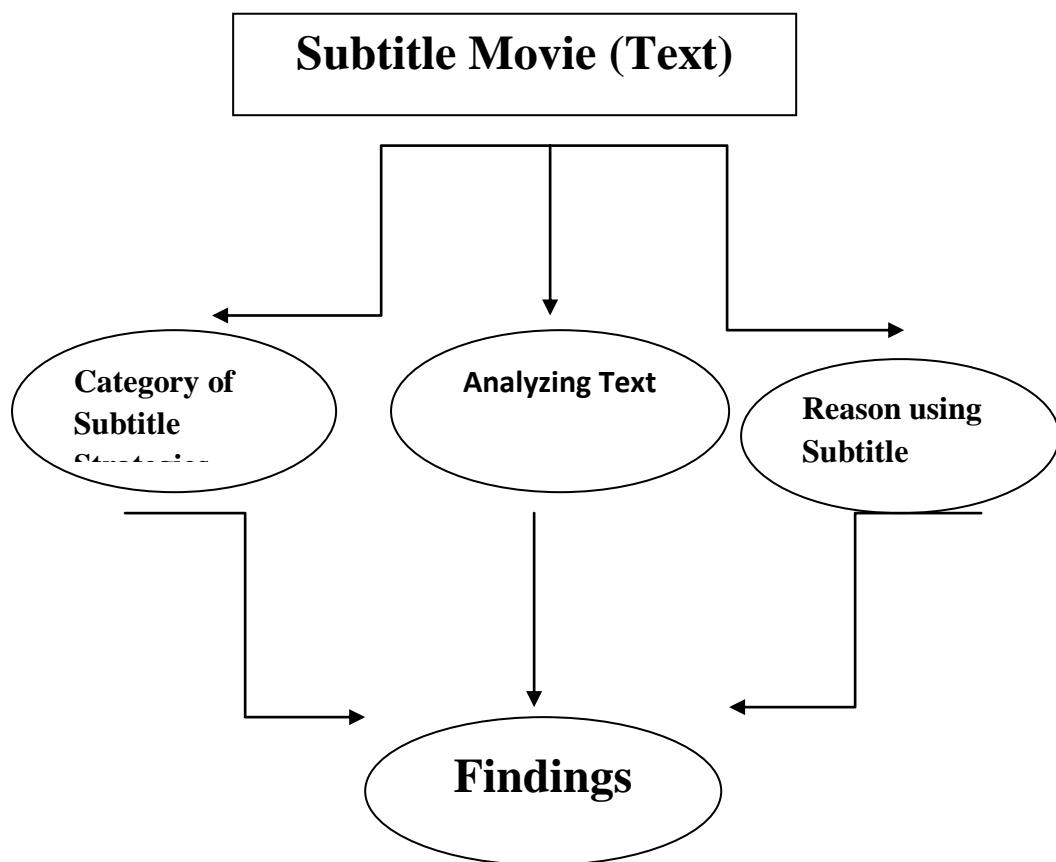
#### D. Conceptual Framework

This study was focused only on the subtitle strategies of the subtitle. The writer have been analyzed the dialog in the English subtitle written by Chrisptoper Cavco based on Gottliebs's subtitling strategies. There are ten strategies such as transfer, transcription, paraphrase, expansion, imitations, condensation, decimation, deletions, taming and resignations. Each clause of the dialogue was analyzed based on subtitling strategies and it was counted to know which strategy that mostly used in the subtitle. The writer also was created the reason why every

subtitle in the movie use some each subtitling strategies for translated into the target language.

The conceptual framework is summarized in the following figure

Figure 1.1



## CHAPTER III

### METHOD OF RESEARCH

#### A. Research Design

This study have been conducted by using descriptive qualitative research method. According to (Ary, Jacobs, Sorensen, & Razavieh, 2010), qualitative research is the study of social processes through the eyes of human participants. It means the study was examined by describing, identifying, and assessing the phenomena. Descriptive research includes the surveys and fact finding inquires of different kinds of case. It means to regard theory as the boundary it had been directed toward the boundary of particular focus which was aimed to be the object of study. Furthermore, this research belonged to descriptive qualitative approach because of many reasons : First, the data were some of words, phrases, clauses, sentences and paragraph was coming from documents (subtitle Script). The data had been gathered were described and suited with the aim of this research. The method was used to give more space for the research to get information for supporting the analysis, researcher also use a library research in conducting this study in order to find out some theories through number of books, journals, articles, and other sources that have any correlation to the topic of research

#### B. Source of Data

In doing this research, the researcher was used two kinds of data. The first source data is English script movie by Christopher Cavco. The second source data is Indonesia subtitle in the Netflix movie. The data of this research will based on a

film entitled *Maleficent 2 mistress of evil* released in 2019 and produced by Walt Disney picture. Some actress and actors have a clear pronunciation using American accent facilitated by the script

### **C. Research Instrument**

In collecting the data researcher need tools as the instruments. According to Sugiyono (2017), the researcher can analyzed their data interpreting, generating hypotheses, determining direction of research by asking, listening and observing. This research was designed into qualitative research, the researcher as the instrument of this research, it means researcher functioned as the key instrument in performing the research.

### **D. The Technique for Collecting Data**

The data in this research was collected by the documentary method. There were every steps attempted as follows:

1. Watched the *Maleficent 2 Mistress of evil* film and subtitled versions of film in several times to comprehend the stories
2. Downloaded the English and Indonesia scripts of film from internet which were in pdf versions
3. Identified the subtitling strategies based on the scripts had been downloaded and compared into Indonesian version
4. Classified the subtitling strategies in every dialogue of film

### **E. The Technique for Analyzing Data**

After collecting all of data, the researcher was obtained the raw data. The data was analyzed by applying of the Miles, Huberman and Saldana (2014) model. There were classified data analysis into 3 steps in qualitative study namely data condensation, data display, conclusion drawing and verification. This process was called as interactive analysis. In data collection, the resracher have been collected data through downloading the English scripts of *maleficent 2 mistress of evil* film after that the data script compared to Indonesian version for identified based on subtitle strategies that implied in it. The collected data were simplified in the important points and were classified in relation to the focus of this research. Data condensation by the research through conducting the data selection, classifying the data and omitting the non used data. This process was done continuously during the data analysis after that the researcher presented the analyzed data in order to give the effort in drawing a conclusion. Finally, to draw the conclusion the researcher was verified the data to make sure of data validation

## CHAPTER IV

### DATA ANALYSIS, RESEARCH FINDINGS AND DISCUSSION

#### A. DATA ANALYSIS

As stated in the previous chapter, the source of data in this research were some dialogs was coming from the English and Indonesia subtitle by Christopher Cavco in Netflix media. The data was divided in every subtitle strategies by Henrik Gottlieb. The subtitle strategies used by the *Maleficent 2 Mistress of Evil* movie was gathered in the script that have been downloaded.

In this movie was known that the theory of Gottlieb (1991) was not fully applied in this research. There were only eight strategies realized by the translator in translating subtitle in the *Maleficent 2 Mistress of Evil Movie*. There are eight strategies were expansion, transfer, imitations, transcription, paraphrase, condensation, deletion, and decimation. Meanwhile, the two strategies was not used to translated the subtitle are resignation and dislocation. The detail data of subtitle strategies in *Maleficent 2 Mistress of Evil Movie* were displayed in the following data below.

##### a. Expansion Strategy

Expansion Strategy was used when the source language required some addition explanation in translation because of some cultural nuance not retrievable in target language. This theory was applied with some examples of following data below.

Example of Data:

(01) *SL : I see what you did there*

*TL : aku mengerti guyonanmu (Flittle dan Knotgrass). (Data 24)*

Based on first example data in number 1, those subtitle were categorized into expansion strategy in subtitling strategy because the translator adding the information of pronoun in the target language. It can be seen when the translator delivers “*you*” in Source Language, it was explained for Flittle and Knotgrass and explain “*did*” means are jokes because in this scenes Thistlewit have a dialog with Flittle and Knotgrass about Aurora condition, it can translated as “*guyongan*” because a long time ago Aurora is a sleeping beauty but it didn’t happened now, so that’s the reason for the translator to add the named of pronouns information in Target language and translated “*did*” means into “*guyongan*” which can help the viewer easily for understand the meaning of the source language that related and still following the storyline of the movie .

(02) *SL : Yellow fever?*

*TL : Dia terkena demam kuning? (Data 68)*

Based on the example of Data in number two, the subtitle text above was translated using expansion strategy because the translator added the detail explanation by added pronoun and the verbs in the target language. It can be seen in the source language just written as “*Yellow Fever*” but in the target language

the translator translated it into “*Dia terkena demam kuning?*” for make the text related with film situation. In this scene Diaval have a dialog with Maleficent which talking about Philip so in target language that written as “*Dia*” is refers to Philip. From this situation this subtitle can be categorized into Expansion strategy because the subtitler explain the actor’s dialog means in the target language so the viewer can follow the storyline’s movie and get the meaning of the source language.

(03) *SL : Your Majesty, it's cocked.*

*TL : yang mulia, senjata itu sudah dikokang (Data 84 )*

Based on the example of data number 3, the subtitle above was translated using the expansion strategy because the translator write the detail explanation by added the information items in the target language. It can be seen in the source language just written “*it's cocked*” but in target language, the translator explained the pronoun “*it's*” in there means “*senjata*” so the viewer can be easily get the meaning of the subtitle and know the means of every text in the subtitle.

(04) *SL : Perhaps I've been selfish..*

*TL : Mungkin ibu sudah terlalu egois kepadamu. (Data 10)*

Based on the example of Data number 4, the subtitle above was translated using the expansion strategy because the translator added the detail explanation by

added the pronouns target in the target language. It can be seen in the source language just written as “*perhaps I've been selfish*” but in target language the translator explained the subject “*I*” was direct to “*Ibu*” so the watcher/viewer can be easily know every text was indicated with pronoun have the meaning will closed to the target actor.

(05) *SL : I wasn't really asking.*

*TL : Aku bukan sedang meminta izinmu. (Data 94)*

Based on the example of number 5, the subtitle above was translated using the expansion strategy because the translator added the detail explanation by added the action verb text meaning. It can be seen in the source language just written as “*asking*” so in the target language the translator explained information the “*asking*” mean in the source language is belonged to “*meminta izin*”. The translator added the detail of the text mean so the watcher/viewer can be easily know the meaning text by adding the detail explanation in the target language.

#### b. Paraphrase Strategy

Paraphrase strategy is used when the subtitler/translator does not use the same syntactical rules in the subtitling dialog. In closest meaning, the subtitler changing the structure of the subtitle and make it easier to understand and readable by the audience. This category was appropriate with the data below

(06) *SL : For some reason, the mistress of evil*

*TL : beralasan sebagai penguasa kejahatan. (Data 13)*

Based on the example of number 6, the subtitle above was translated using paraphrase strategy. In this dialog the subtitler was changed the structure meaning in the source language. It can be seen by the source language was written as “*for some reason, mistress of evil*” have translated into “*beralasan sebagai penguasa kejahatan*” as a target language. this dialog can be categorized into Paraphrase strategy because the source langauge is not translated following the structure of dialog but the subtitler translated it by changing the structure and the words for make it clear and make the text can be read by viewer for get the clear meaning.

(07)    *SL : They'll report back to midnight fall.*

*TL : Mereka akan lapor malam ini. (Data 26 )*

Based on the Data 7, the subtitle above was translated into paraphrase strategy. In this dialog the subtitler was not translated the source language by word to word, it can be seen in the source language that written as “*midnight fall*” can't translated by following the word formulation so the subtitler make the mean of that text as “*Malam ini*” for make it related with the context of dialog and it can make the text will be easier to understand by the viewer.

(08)    *SL : Crushing humans with branches is not going to help.*

*TL : Tak boleh serang manusia dengan ranting. (Data 28)*

Based on the Data 8, the subtitle above was translated using paraphrase strategy, it was came because in Target Language the subtitler is not translate the source language by following the syntactical. It can be seen at the source Language was written as “*crushing humans with branches is not going to help*”, if the subtitler translate it following that sentences, the means of what actor was going to said is not related with the meaning so, for make it relate with story line the subtitler translated it as “*Tak boleh serang manusia dengan ranting*”. The strategy was used can made some watcher and viewer more easy to get the meaning of the source text.

(09)    *SL : A word, Your Majesty*

*TL : Bicara sebentar, Yang Mulia. (Data 32)*

Based on the Data 9, the strategy was used in that text is Paraphrase. It was happenend because the subtitler was not translate the source language by following every sentences of the text. It can be seen in the source language was written as “*A word, Your majesty*” were translated into “*Bicara Sebentar yang mulia..*” so a word means bicara sebentar. It was happened because in that scenes flittle want to talk with Aurora.

(10)    *SL : What's gotten into all of you?*

*TL : Kenapa kalian ini? (Data 40 )*

Based on the data 10 , the strategy was used in this text was paraphrase strategy. it was happened because the subtitler was translated the source language that written as “*what’s gotten into all of you*” become “*kenapa kalian ini*”. The subtitler was translated that text not following every syntactical of each sentence for make the watcher/viewer getting the text’s means and make the text readable to read.

### c. Transfer Staretg

In this strategy the subtitler was no added some explanation or modifying the text, because using this strategy the subtitler just translates the dialogues by following the literary word. In addition, this strategy was used by maintain the structure of the original text. This trategy was indicated in the data below.

(11) *SL : I only get one*

*TL : Aku Cuma dapat satu (Data 7)*

Based on the data 11 above, the subtitler applied transfer in subtitling strategy. In this dialog the source language that written as “*I only get one*” was translated into “*Aku Cuma dapat satu*” in the subtitle text. Transfer strategy was occurred in the class of word, it could be seen the subtitle was done by translating the source text literally because of that this dialog can be categorized into transfer strategy that subtitler used for translating the text completely and accurately.

(12) *SL : It’s the big day!*

*TL : Ini hari besar.* (Data 12 )

Based on the Data 12 above, the subtitle strategy used to translate the subtitle is transfer strategy. It can be seen in the source language was written as “*it's the big day*” was translated into “*Ini hari besar*” for the target language. the subtitler used transfer subtitling strategy to translate every each of word in the source of language started from the subject and the object.

(13) *SL : Philip, What are you doing here?*

*TL : Philip, apa yang sedang kau lakukan disini?.* (Data 43)

Based on the data number 14 above, the subtitle strategy used to translate this subtitle is transfer strategy. It can be seen because the source language that written as “*Philip, What are you doing here*” was translated into target language as “*Philip, apa yang sedang kau lakukan disini?*”. From that text, Transfer refers to the strategy of translating to translated the source text completely and accurately.

(14) *SL : Do you love my daughter?*

*TL : kau cinta putriku?.* (Data 238)

Based on the example data number 14 above, the subtitle strategy used to translate this subtitle is transfer strategy. It can be seen in the source language have written as “*Do you love my daughter?*” was translated into the target

language as “*Kau cinta putriku?*”. From the text, it can be seen the subtitler using transfert strategy because the source text have been translated literally.

(15) *SL : We cannot live amongst the monster*

*TL : kita tidak bisa hidup diantara monster. (Data 244 )*

Based on the example data number 15 above, the subtitle strategy was used to translate the source text is transfer strategy. It can be seen in the source language was written as “*We cannot live amongst the monster*” was trasnslate into target language as “*Kita tidak bisa hidup diantara monster*”. The source text was translated literally by word to word and completely using transfer strategy.

#### d. Imitation Strategy

Imitation strategy is re-writing the word of the original text. Imitation text was used to deal with the name of person, place, magazines, journals.etc. the titled that untranslated literary like works, name of company or institutions, addresses. The theory was belonged to the data below.

(16) *SL : and protector of the Moors..*

*TL : Dan pelindung Moors itu. (Data 14 )*

From the example data nimer 16 was stated above, the subtitle was translated using Imitation strategy. In this dialog the subtitler rewriting the source text into target language with maintain the name of Place in there. It can be seen in source language was written as “*and protector the Moors*” translated into ”

*dan pelindung Moors itu*". Moors in the dialog was refers to the place in the movie so subtitler imitated the Moors in the target language. From this situations this subtitle was categorized into Imitation strategy because the subtitler rewrite the name of place that mentioned in subtitle to the target language.

(17) SL : *Quiet, Thistlewit.*

TL : *diam, Thistlewit. (Data 36 )*

From this example data number 17, the text was translated using Imitation strategy. In this dialo the subtitle just rewriting and keep the Person's name in the dialog. In the source language was written as "*Quiet Thistlewit*" but in the target language was written "*diam Thistlewit*". From this situations this subtitle was categorized into Imitation strategy because the subtitler rewrite *Thistlewit* in the target language for the reason that it was a name of person in the movie.

(18) SL : *Presenting Queen Aurora of the Moors*

TL : *Memperkenalkan Ratu Aurora dari Moors. (Data 135 )*

From example of data number 18, the text was translated using Imitation strategy. In this dialog the subtitler still keep the Actor's name and Place's name that mentioned in the source langauge. In the source language was written as "*Presenting Queen aurora of the Moors*". In this scene Gerda was mentioned that dialog. This subtitle was categorized into Imitation strategy because the subtitler

didn't keep write *Aurora*'s name and *Moor*'s name in the target language because it was refers to the player's name and the name of a place in the movie.

(19) *SL : But what I did to the king, to Maleficent, to my son is for Ulstead*

*TL : Tapi yang kulakukan pada raja, Maleficent, putraku demi Ulstead.*

(Data 234 )

From the data number 19 was stated above, the text was translated using Imitation strategy. In this dialog the subtitler was maintain the text in the same form without change the name was mentioned. It can be seen in source language "*but what I did to the King, Maleficent, to my son is for Ulstead*" translated into "*Tapi yang kulakukan pada raja, Maleficent, putraku demi Ulstead*". In this case the subtitle of this data was categorized into Imitation strategy because the subtitler keep writing Mlaeficent and Ulstead because it was the person name and Kingdom's name in the movie.

(20) *SL : Get the Tombs Bloom*

*TL : Ambil Tombs Bloomnya. (Data 197 )*

From the data number 20 was stated above, the text was translated using Imitation strategy. In this dialog the subtitler was maintain the text in the same form without change the form. It can be seen in the source language have written as "*Get the Tombs Bloom*" was translated into "*ambil Tombs Bloomnya*". This

subtitle can be categorized into Imitation strategy because The subtitler was not change *Tomb Bloom* into Indonesia because it was the name of flower in the movie so it can't be translated into Indonesia as a target language.

#### e. Transcription Strategy

Transcription strategy is used in this case where a term is unusual even in the source text, for example the use of a third language or nonsense language. The transcription strategy was used in the belonged data.

(21) *SL : Gotcha! Welcome to your new home.*

*TL : Tertangkap!! Selamat datang di rumah barumu. (Data 207)*

From the data number 21 above, the subtitler used Transcription strategy to translated the text. In this dialog the subtitler translated every word into the target text. It can be seen in the source language was written as “*Gotcha, welcome to your new home*” have translated into “*tertangkap!! Selamat datang di rumah barumu*”. The subtitler translated every text in that dialog like Gotcha, gotcha was an American word that means tertangkap it seems like an utterances that people said when something has catched. From this situations the dialog in this data was categorized in Transcription strategy because the subtitler have translated the utterances word into the Target language to make the viewer understand about the subtitle means.

(22) *SL : This can't wait, Your Grace.*

*TL : Tidak. Harus sekarang yang mulia. (Data 34)*

From the data number 22 above, the subtitler used Transcription strategy to translated the text. In this case the subtitler was translated every word into the target text. It can be seen in the source language was written as “*this can't wait your grace*” have translated as “*Tidak, harus sekarang yang mulia*”. Your grace in the text was closed to aurora, in this scene flittle said it to her so the subtitler following the dialoig was mentioned and translated into the target language.

(23) *SL : There she goes, Your Majesty.*

*TL : Dia ke sana, Yang Mulia. (Data 41)*

From the data of number 23 above, the subtitler used Transcription strategy to translated the text because the subtitler was translated every word into the target text. It can be seen in the source language was written as “*There she goes, Your Majesty*” have translated into “*Dia kesana yang mulia*”. Your majesty in the text means yang mulia. The subtitler just following the structure of the dialog and translated it into the target text.

#### f. Condensation Strategy

Condensation strategy is the way for making the text brief to miss unnecessary utterance using the shorter utterance, but it didn't lose the message. Pragmatic effect could be lost by using condensation strategy. So, the rail aim of the text must be conveyed. This strategy was relevant with the data below

(24) SL : Hey, guys! Guys, I think we should turn back.

TL : Kurasa kita harus kembali. (Data 3)

The data of number 24 above was translated using Condensation strategy. in this dialog the subtitler make the utterances shorter than the source language. it can be seen in the source language written as “Hey, guys! Guys, I think we should turn back” have translated into “kurasa kita harus kembali”. From that situations the dialog was categorized into Condensation strategy because in this case the subtitler was not translate the repetition word like “Hey Guys” in twice as written as in the source language for make it shorter and just put the important meaning inside the dialog.

(25) SL : or perhaps twice upon a time

TL : Untuk kedua kalinya. (Data 10)

The data of number 25 above was translated using Condensation strategy. In this dialog the subtitler make the utterances shorter than the source language, it can be seen in the source language was written as “or perhaps twice upon a time” have translated into “untuk kedua kalinya” as target languange. This dialog was categorized into Condensation strategy because the subtitler was not translate “or perhaps” in target language for make the subtitle shorter and just get the main point of that dialog so the dialog did not seen to long for read in the screen.

(26) SL : *Pinto. I've had enough of your games for today.*

TL : *Pinto. Aku tak mau main denganmu. (Data 42)*

The data of number 26 above was translated using Condensation strategy.

In this dialog the subtitler make the utterances in the target language shorter than the source language. In the source text was written as “*Pinto. I've had enough of your games for today.*” Have translated into the target lagauge as “*Pinto aku tak mau main denganmu*”. This subtitle was categorized into condensation strategy because the subtitler make the text meaning became a shorter but it still following the meaning goals of the text.

(27) SL : *If love has a truth, here is mine There is no magic nor curse*

TL : *Inilah pernyataan cintaku, Tak ada sihir maupun kutukan. (Data 56)*

The data in the number 27 above was translated using Condensation strategy because the subtitler make the utterances shorter, it can be seen in the source language was written as “*If love has a truth, here is mine There is no magic nor curse*” have translated into the target text as “*inilah pernyataan cintaku, tak ada sihir ataupun kutukan*”. The subtitler didn’t translated the text literally and following every word “If love has a truth, here is mine” but the subtitler make the main menaing of that text to be “Inilah pernyataan cintaku” so the target language looks shorten than the source language but didn’t lose all of the meaning.

(28) SL : *It's so very kind of you to invite me this evening*

TL : *Terima kasih banyak sudah mengundangku. (Data 142 )*

The data number 28 above was translated using Condensation strategy because the subtitler make the utterances shorter, it can be seen in the source language was written as “*It's so very kind of you to invite me this evening*” have translated in target language to be “*terima Kasih banyak sudah mengundangku*”. The subtitler was loosing for translating some words but the target text still delivered.

#### g. Deletion

Deletion strategy is the ways to reduction the source language message without reducing the meaningful content. However, the original language message content was not lost, deletion was refers to the elimination parts of the text. The elimination strategy was relevant with the data below.

(29) SL : *but he's a fine specimen*

TL : *tapi dia bagus. (Data 56)*

From the data number 29, the subtitle text was translated using deletion strategy. In this dialog subtitler was not translate all the sentences but just choosing one of them. It can be seen in source language that written as “*but he's a fine specimen*” have translated into “*tapi dia bagus*”, in this case the subtitler

didn't translate the specimen word because of this situations the subtitle in this data can be categorized into Deletion strategy.

(30) *SL : Please don't raise your roots at me, Lief.*

*TL : Jangan begitu, Lief. (Data 27)*

From the data number 30, the subtitle text was translated using deletion strategy. In this case the subtitler was not translate all the sentences but just choosing one of them part. It can be seen in source language that written as “*Please don't raise your roots at me, Lief*” was translated into “*Jangan begitu life*”. The subtitler was deleting raise your roots at me sentences for getting the simple meaning.

(31) *SL : Do we?*

*TL : haruskah?. (Data 64)*

From the data number 31, the subtitle text was translated using deletion strategy because subtitler was not translate all the sentences but just choosing one of them part. It can be seen in source language that written as “*Do we?*” was translated into “*Haruskah?*”. The subtitler wasn’t insert “*we*” in that sentences because in that scene aurora has asked that dialog to Philip so “*we*” in there was closest to both of them because of it, the subtitler wasn’t put the meaning of we in the source language.

(32) SL : *Yes, but your love will ensure peace for generations.*

TL : *Ya... tapi cintamu akan membawa kedamaina. (Data 67 )*

From the data number 32, the subtitle text was translated using deletion strategy because subtitler was not translate all the sentences but just choosing one of them part. It can be seen in source language that written as “*Yes, but your love will ensure peace for generations*” was translated into “*Ya... tapi cintamu akan membawa kedamaina*”. The subtitler deleting for generation words in that dialog and wasn’t insert the means of those word in the target language.

(33) SL : *She really loves that boy, you know.*

TL : *Dia sangat cinta lelaki itu. (Data 124 )*

From the data number 33, the subtitle text was translated using deletion strategy because subtitler was not translate all the sentences but just choosing one of them part. It can be seen in source language that written as “*She really loves that boy, you know*” was translated into “*Dia sangat cinta lelaki itu*”. The subtitler deleting “*you know*” and didn’t put it into the target language.

## B. RESEARCH FINDINGS

Table 1.1

Subtitle Strategies used in the Subtitle Text of *Maleficent 2 Mistress of Evil Movie*

No	Subtile Strategies	Frequency	Percentage
1	Expansion	12	4.78%
2	Paraphrase	51	20.3%
3	Transfer	137	54.58%
4	Imitation	3	1.19%
5	Transcription	8	3.1%
6	Dislocation	0	0%
7	Condensation	21	8.36%
8	Decimation	7	2.78%
9	Deletion	12	4.78%
10	Resignation	0	0%
Total		251	100%

From the data on the table above, it was seen that not all of the subtitle strategies used to translated the subtitle in *Maleficent 2 Mistress of Evil movie*. The research findings of this study was answered the question in the formulation of problem in this study.

There were eight from ten strategies that used in *Maleficent 2 Mistress of Evil* movie for translated the source language into the target language. The strategies that applied were Expansion, Paraphrase, Imitation, Condensation, Transfer, Deletion, Transcription and Decimation.

In Expansion strategy the subtitler added some explanation from the source language into target language because of some cultural context to make it relevant with the storyline of movie. In Paraphrase strategy was found the subtitler does not use the same syntactical rules and changing the structure of source language in the target language for make the dialog readable by the viewer. In Transfer strategy the subtitler did not changed the source language structure in the target language because the source language was readable and easy to understand by the viewer. In imitation strategy the subtitler rewrite the dialog in source language for translated to the target language because it was a name of people, place and kingdom that can not translated literally. In Transcription strategy the subtitler translated the source language that indicated in nonsense language to tell about something that happened. In condensation strategy the subtitler use this strategy for make source language become a shorter utterances in the target langauge but still get the main message. In Deletion strategy the subtitler used this strategy with eliminate some dialog in source language without lose the language message content in the source language because the main message was transferred even the other languages didn't translated.

The highest frequency of subtitle was transfer at 137 frequencies with percentage at (54,58%). the second belonged to paraphrase strategy at 51 frequencies with percentages at (20,3%). The third belonged to condensation strategy at 21 frequencies with percentages at (8,36%). The fourth and fifth belonged to expansion and deletion strategy with the same frequencies that are 12 frequencies in there with percentage at (4,78%). The sixth was belonged to Imitation strategy that have 3 frequencies with percentage at (1,19%). The seventh was belonged to decimation strategy that have 7 frequencies with percentage at (2,78%) and the last is the eight was belonged to transcription strategy that have 8 frequencies with percentage at (3,1%). Additionally the strategy of subtitle named Dislocation and Resignation were not found in translating subtitle movie in the *Maleficent 2 Mistress of evil*.

### C. DISCUSSION

Concerning about this research findings, there were some points to discuss clearly. The first finding indicated with there were only eight strategies involved on subtitle strategie in *Maleficent 2* movie. Based on the first finding, there were only eight strategies realized in the movie namely Expansion, Transfer, Paraphrase, Condensation, Deletion, Imitataion, Transcription and Decimation.

The total frequency of the texts was analyzed were 251. There were divided to Expansion with 12 frequencies have (4,78%) percentages, Paraphrase

with 51 Frequencies have (20,3 %) percenetages, Transfer with 137 frequencies have (54,58%) percentages, Imitation with 8 frequencies have (3,1%) percentages, Transcription with frequencies have (1,19%) percentages, Condenstaion with 21 frequencies have (8,36%) percentages, Decimation with & frequencies have (2,78%) percentages, Deletion with 12 frequencies have (4,78%) percentages. The most frequencies that applied was Transfer Strategy. It might be caused by the limitation of subtitle text to be analyzed were only in one hour scenes of the Maleficent 2 film. While the two subtitle strategy named Resignation and Dislocation were not found in the subtitle strategies because the writer did not find the target language was translated using that subtitling.

This research finding was relate with the first reated research was finished by Nugroho (2018), the research title is “*The Use of Translation Strategy in Subtitling Doctor’s Strange Movie into Indonesian*” this research result some significantly findings of translation strategy that proposed by Gottlieb theory, there were expansion, paraphrase, transfer, imitation, transcription condensation, decimation, and deletion. The difference case of Nugroho’s research with the writer research was located at the strategy that was not applied in his research are dislocation, resignation.

There were only 8 of 10 strategies used by Nugroho in subtitling “Coco”; they were expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, and deletion. Based on the result of each strategy, it can be concluded

that most of the strategy used in the translation of subtitles was paraphrase. this reseraxh also finding the readablity of movie and the result the movie was very readable translation.

Referring to the second research finding that was done by Agustina (2019), the research tite is about “*The Subtitling Strategies Used in Indonesian Fim*”. Agustina’s research was found the most dominant strategies used was repetitio. Its frequency was 632. It indicated that film used literal translation so the subtitler just imitated the source text to target text using Debalastitas (1989), subtitling stragies that are comprise, repetitio, adiectio, detractitio, transmutatio and substituti. The most dominant are repetitio and adictio.

The third research was referred to Putri (2016), the titl e of her research was “*An Anaysis of Subtitling Strategies in Night Craw Movie*. That findings of research is related with the theory of Henrik Gottlieb (1992). The writer was found many differentiation in some case with Putri’s research there were, This study shows that not all strategies are used in making subtitles in the film Nightcrawler. The strategies for making unused subtitles are: dislocation, transcription, and resign. There were only 7 strategies are used in making subtitles in the film Nightcrawler.

There are 44 used condensation strategy, 192 dialogue used transfer strategy, 166 dialogue used paraphrase strategy, 86 used imitation strategy, 71

used deletion strategy, 20 used decimation strategy, and 51 used expansion strategy. The subtitler can not find the dialogues that using dislocation, resignation and transcription strategy.

The fourth research was referred to Wigraha & Puspani (2022), the title of their research is "*The Analysis of Subtitling Strategies Used in Zootopia Movie*". The writer was found some differentiation case with the writer's study, the differentiation was showed that their research were 10 out of 10 subtitling strategies using Gottlieb theory that can be found which consist of 213 total of data such as 19 expansion (8.92%), 21 paraphrase (9.85%), 65 transfer (30.51%), 22 imitation (10.32%), 6 transcription (2.81%), 19 dislocation (8.92%), 16 condensation (7.51%), 15 decimation (7.04%), 27 deletion (12.67%) and 3 resignation (1.40%). On contrary in this research was founded the resignation was the least frequent strategy that can be found which has 3 (1.40%) data in total.

The fifth research was belonged to Sakulpimolrat, S. (2019). The title of this research is "*The Analysis of Translation Techniques and Translation Quality of Directives Speech Act in The Little Prince Novel*" in this research the writer found some differentiation result with writer research. The researcher of this research used Molina & Hurtado Albir's theory (2012). In this study found that there are 14 techniques which are applied in directives speech act translating, those are established equivalence, variation, modulation, implication, explication, discursive creation, transposition, paraphrase, compensation, addition, reduction,

borrowing, literal, and generalization. The most dominant technique used by the translator is established equivalence. On the contrary, the translation technique which has the lowest frequency is generalization.

The sixth research was referred to Muhammad Kholid & Emrinne Agustin (2020) that title research is “*Subtitling Strategies in “The Boss Baby: Back in Business” Series*. In this research the writer was found some cases that make this research have a differentiation results with the writer’s research, the differentiation were came from ten strategies used to classify the words in analyzing the data of translation strategies in ‘The Boss Baby: Back in Business’ subtitle. Those were expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. The researcher used Gottlieb’s translation strategies. In this research, the writer was found only five strategies of Gottlieb’s theory is applied. There belonged to paraphrase, transcription, condensation, deletion and translate.

This research were 34 data found, which consist of 10% paraphrase strategy, 10% transfer strategy, 10% transcription strategy, 50% condensation strategy, and 20% deletion strategy. The translation strategy was founded most frequently used to translated this research was condensation strategy of subtitling. The least used translation strategy were paraphrase, transfer, and transcription strategies of subtitling.

Altogehter, the researcher had beed able to draw the conclusion that this study was not entirely in accordance with the theory that had been used by researcher. Therefore, this research was also have differentiation with the results of other people's research that have stated in the statements above.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

After presenting the findings and the discussion at the previous chapter, the researcher took several conclusion as presented below.

1. There were eight from ten subtitling strategies used in the *Maleficent 2* movie for translated the source language into the target language namely Expansion, Transfer, Paraphrase, Condensation, Deletion, Imitation, Transcription and Decimation.
2. In Expansion strategy the subtitler added some explanation from the source language into target language because the target language must relate with some cultural context to make it relevant with the storyline of movie. In Paraphrase strategy was found the subtitler does not use the same syntactical rules and changing the structure of source language in the target language for make the dialog readable by the viewer. In Transfer strategy the subtitler did not change the source language structure in the target language because the source language was readable and easy to understand by the viewer. In imitation strategy the subtitler rewrite the dialog in source language for translated to the target language because it was a name of people, place and kingdom that can not translated literally.

In Transcription strategy the subtitler translated the source language that indicated in nonsense language to tell about something that happened. In condensation strategy the subtitler use this strategy for make source language become a shorter utterances in the target langauge but still get the main message. In Deletion strategy the subtitler used this strategy with eliminate some dialog in source language without lose the language message content in the source language because the main message was transferred even the other languages didn't translated.

3. The total frequency of the texts in *Maleficent 2* film was analyzed were 251. There were divided to Expansion with 12 frequencies have (4,78%) percentages, Paraphrase with 51 Frequencies have (20,3 %) percenetages, Transfer with 137 frequencies have (54,58%) percentages, Imitation with 3 frequencies have (1,19%) percentages, Transcription with 8 frequencies have (3,1%) percentages, Condenstaion with 21 frequencies have (8,36%) percentages, Decimation with & frequencies have (2,78%) percentages, Deletion with 12 frequencies have (4,78%) percentages.
4. The most strategies that applied for translated the subtitle of *Maleficent 2* film if Transfer Strategy and there were 2 strategies that wasn't used for translated the subtitle in this film named Resignation and Dislocation.

## B. Suggestion

Referring to the conclusion above, the researcher offered some suggestion as follows:

1. For English learners, this research was recommended to learn in order to increase the knowledge about the language particularly in translation process and vocabulary development.
2. For subtitlers, this research was suggested to enrich the concept of subtitling strategies in translating source language into the target language for achieving a good quality meaning in dialog.
3. For the other researcher, this research was suggested to enrich some information about the process of translating and subtitling strategies and this research could be references for the other researcher especially about linguistics study.
4. For the viewer and readers, this research was suggested to know some things that were not usually discussed in general for translating sentence like focusing in the storyline without following the structural text and following the cultural context of the movie.

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## Appendix

No	Characters	Subtitle Movie		Types of Subtitle	Data Code
		Source language	Target language		
1.	The man	Tie it off! Come on	Cepat ikat.	Deletion	SA. 1
2.	The man	Hey, guys! Guys, I think we should turn back.	Kurasa kita harus kembali.	Condensation	SA. 2
3.	The old man	And lose good money?	Dan melewatk uang?	Paraphrase	SA. 3
4.	The man	There he is, Go get him.	Itu dia. Tangkap	Transfer	SA. 4
5.	Fairies	No. No, please.	Kumohon, jangan.	Paraphrase	SA. 5
6.	The man	I only got one	Cuma dapat satu	Transfer	SA. 6
7.	The man	but he's a fine specimen	tapi dia bagus.	Deletion	SA. 7
8.	Narrator	Once upon a time	Dahulu kala...	Transfer	SA. 8

9.	Narrator	or perhaps twice upon a time	Untuk kedua kalinya...,	Condensation	SA. 9
10.	Narrator	for you may remember this story..	mungkin kalian ingat kisah	Transfer	SA. 10
11.	Narrator	there was a powerful Fey named Maleficent	Ada Fey kuat bernama Maleficent	Transfer	SA. 11
12.	Narrator n	For some reason, the mistress of evil	Penguasa kejahatan	Paraphrase	SA. 12
13.	Narrator	and protector of the Moors..	Dan pelindung Moors itu	Imitations	SA. 13
14.	Narrator	was still hated after all this time.	masih dibenci sampai sekarang.	Transfer	SA. 14
15.	Narrator	Maleficent became the villain once more	Maleficent menjadi penjahat lagi	Transfer	SA. 15

16.	Flittle	It's the big day!	Ini hari besar !	Transfer	SA. 16
17.	Thistlewit	Hurry up, wallerbogs!  It's time!	Cepat, Wallerbogs !  Ini waktunya !	Imitations	SA. 17
18.	Flittle	Do you both remember  the secret plan?	Kalian ingat  rencana rahasianya	Transfer	SA. 18
19.	Thistlewit	When do I tell the queen the secret?	Kapan kuberi tahu  rahasia ke ratu ?	Transfer	SA. 19
20.	Flittle	You must be patient, Thistlewit.	Sabar, Thistlewit.	Imitation	SA. 20
21.	Thistlewit	Do you think Queen Aurora's awake yet?	Apa Ratu Aurora  sudah bangun ?	Deletion	SA. 21
22.	Flittle	Well, she's not "Sleeping Beauty"  anymore.	Dia bukan "Putri Tidur" lagi.	Transfer	SA. 22
23.	Thistlewit	I see what you did	Aku mengerti	Expansion	SA. 23

		there.	guyonanmu.		
24.	Aurora	Next item of business, the missing fairies.	Urusan genting lainnya, mengurusi peri yang hilang.	Paraphrase	SA. 24
25.	Life	They'll report back to meat nightfall.	Mereka akan lapor malam ini	Paraphrase	SA. 25
26.	Aurora	Please don't raise your roots at me, Lief.	Jangan begitu, Lief.	Deletion	SA. 26
27.	Aurora	Crushing humans with branches is not going to help.	Tak boleh serang manusia dengan ranting. .	Paraphrase	SA. 27
28.	Aurora	Diaval, you're supposed to be on my side.	Diaval, harusnya kau di pihakku.	Transfer	SA. 28
29.	Aurora	Well, I'm Queen of the Moors, and I am	Aku Ratu Moors dan aku manusia.	Transfer	SA. 29

		a human.			
30.	Flittle	Official pixie business.	Permisi, mengenai urusan peri	Paraphrase	SA. 30
31.	Thittlewhisk	A word, Your Majesty	Bicara sebentar, Yang Mulia.	Paraphrase	SA. 31
32.	Aurora	you need to wait your turn like everyone else.	kalian harus antre seperti yang lain.	Transfer	SA. 32
33.	Thistlewit	This can't wait, Your Grace.	Tidak. Harus sekarang yang mulia	Transcription	SA. 33
34.	Thistlewit	She's come bearing gifts.	Dia bawa hadiah.	Transfer	SA. 34
35.	Flittle	Quiet, Thistlewit.	Diam, Thistlewit.	Imitation	SA. 35
36.	Aurora	I'm not in the mood for this	Aku tak mau bermain.	Paraphrase	SA. 36
37.	Aurora	Where are you going,	Bibi mau ke mana ?	Transfer	SA. 37

		aunties?			
38.	Aurora	I don't have time for games, Pinto	Tak ada waktu bermain, Pinto.	Transfer	SA. 38
39.	Aurora	What's gotten into all of you?	Kenapa kalian ini ?	Paraphrase	SA. 39
40.	Flittle	There she goes, Your Majesty.	Dia ke sana, Yang Mulia	Transcription	SA. 40
41.	Aurora	Pinto. I've had enough of your games for today.	Pinto. Aku tak mau main dengannya.	Condensation	SA. 41
42.	Aurora	Philip. What are you doing here?	Philip. Mau apa kau di sini	Transfer	SA. 42
43.	Philip	I was looking for you.	Aku mencarimu.	Transfer	SA. 43
44.	Aurora	I'm really sorry, I can't talk right now.	Maaf, aku tak bisa mengobrol.	Transfer	SA. 44

45.	Philip	I know how busy you are.	Aku tahu kau sibuk.	Transfer	SA. 45
46.	Philip	I wanted to ask you something.	Aku mau tanya.	Condensation	SA. 46
47.	Philip	Do you think there could be a union between Ulstead and the Moors?	Bisakah kita menyatukan Ulstead dan Moors ?	Condensation	SA. 47
48.	Aurora	Well, I'm working on that part.	Aku sedang memikirkannya.	Condensation	SA. 48
49.	Flittle	He's going to blow it.	Tenang.  Dia sedang pemanasan	Condensation	SA. 49
50.	Aurora	You're in on all of this, aren't you?	Kau yang meren rencanakan ini, 'kan?	Transfer	SA. 50
51.	Philip	If you're busy, I could always come	Kalau kau sibuk, aku kembali nanti.	Paraphrase	SA. 51

		back.			
52.	Aurora	No, no I'm not busy at all.	Aku tak sibuk lagi	Condensation	SA. 52
53.	Aurora	What did you want to talk about?	Kau mau bahas apa ?	Transfer	SA. 53
54.	Philip	Five years ago, I thought I lost you forever. I've decided to reclaim this day for us.	Lima tahun yang lalu, aku kira aku kehilanganmu dan Kuputuskan untuk bicara hari ini.	Transfer	SA. 54
55.	Philip	If love has a truth, here is mine There is no magic nor curse	Inilah pernyataan cintaku, Tak ada sihir maupun kutukan...	Condensation	SA. 55
56.	Aurora	Are you sure this is a good time?	Yakin waktunya tepat ?	Transfer	SA. 56
57.	Flittle	Oh, he's on his knee.	Dia berlutut.	Paraphrase	SA. 57
58.	Thistlewit	He took his sweet	Dia lama sekali.	Paraphrase	SA. 58

		time about it.			
59.	Philip	Will you marry me?	Maukah kau menikah denganku ?	Transfer	SA. 59
60.	Aurora	Yes! Yes, just stand up.  Kiss me.	Ya, berdirilah.  Cium aku.	Transfer	SA. 60
61.	Aurora	We're having a  wedding!	kita rayakan  pernikahan kita	Transfer	SA. 61
62.	Philip	Of course,  we have to tell our  parents	Kita harus beri tahu  orangtua kita.	Transfer	SA. 62
63.	Aurora	Do we?	Haruskah ?	Deletion	SA. 63
64.	Diaval	Mistress, I have  a little bit of news.	Nyonya, Ada sedikit  kabar.	Transfer	SA. 64
65.	Diaval	It's nothing of any  real consequence...	Kau tak perlu  merespon dengan  reaksi yang berlebihan	Paraphrase	SA. 65

66.	Diaval	Philip has...	Pangeran Philip.....	Transfer	SA. 66
67.	Maleficent	Yellow fever?	Kena demam kuning?	Expansion	SA. 67
68.	Diaval	Prince Philip has asked Aurora if she'll become his...	Pangeran Philip meminta Aurora jadi...	Transfer	SA. 68
69.	Maleficent	Don't ruin my morning!!!	Janhgan rusak pagiku!!!!	Transfer	SA. 69
70.	Diaval	am I to be a best man, or did you choose a creature from the Moors?	aku jadi pengiring pengantin atau kau pilih mahkluk dari Moors?	Transfer	SA. 70
71.	Percival	What human would want to leave in that place?	Manusia apa yang mau tinggal di situ ?	Transfer	SA. 71
72.	Philip	What do you have against Moor folk, Percival?	Apa masalahmu dengan rakyat Moor, Percival ?	Paraphrase	SA. 72

73.	Percival	"Moor folk"? Is that what we're calling them now?	"Rakyat Moor" ? Itu sebutan panggilan mereka sekarang?	Transfer	SA. 73
74.	Philip	Guard your tongue, General.	Jaga bicaramu, Jenderal.	Paraphrase	SA. 74
75.	Philip	You know nothing about them	Kau tak kenal mereka.	Paraphrase	SA. 75
76.	Percival	I know that Maleficent is a killer of men... destroyer of armies. Or so the story goes.	Aku tahu Maleficent Pembunuh manusia pembantai pasukan, menurut cerita.	Paraphrase	SA. 76
77.	Philip	She's not like that.	Dia tak begitu.	Transfer	SA. 77
78.	Percival	It's my job to protect this kingdom	Tugasku melindungi kerajaan ini.	Transfer	SA. 78
79.	Philip	And I will do so, old friend... without	Akan kulanjutkan ini bung tanpa keraguan..	Paraphrase	SA. 79

		hesitation.			
80.	Gerda	Your Majesty, spoils from the annexation of the Midlands have arrived.	Yang Mulia, rampasan aneksasi di Midlands datang.	Paraphrase	SA. 80
81.	King John	No. We have no need of arms.	Kita tak butuh senjata.	Paraphrase	SA. 81
82.	King John	One can never be too careful.	Tak perlu yang berlebihan untuk berjaga-jaga	Paraphrase	SA. 82
83.	Gerda	Your Majesty, it's cocked.	Yang mulia, Senjata itu sudah dikokang.	Expansion	SA. 83
84.	King John	Two kingdoms united at last.	Akhirnya dua kerajaan bersatu.	Transfer	SA. 84
85.	Queen	Perhaps I've	Mungkin ibu sudah	Expansion	SA. 85

	Ingrith	been selfish..	terlalu egois kepadamu		
86.	Queen Ingrith	I am ready to welcome your fiancee with open arms.	ibu siap menyambut tunanganmu.	Paraphrase	SA. 86
87.	Philip	She will bring her godmother.	Dia ajak ibu perinya juga	Transfer	SA. 87
88.	King John	We will meet the one who raised her right here in this castle.	Kita akan bertemu ibunya di kerajaan ini	Paraphrase	SA. 88
89.	Philip	I'm not sure her godmother will...	Aku tak yakin ibu perinya mau...	Transfer	SA. 89
90.	Queen Ingrith	Hold on to your petticoats!	Aku memaksa.	Paraphrase	SA. 90
91.	Aurora	Godmother... Philip	Ibu.. Philip	Transfer	SA. 91

		asked me to marry him.	memintaku untuk menikah dengannya		
92.	Maleficent	He'll recover.	Dia akan membaik.	Transfer	SA. 92
93.	Aurora	I wasn't really asking.	Aku bukan sedang meminta izinmu.	Expansion	SA. 93
94.	Maleficent	Nor was I.	Akupun juga tak mengizinkanmu.	Expansion	SA. 94
95.	Aurora	What's next? You'll turn him into a goat?	Lalu bagimana, Kau mau ubah dia jadi kambing ?	Transfer	SA. 95
96.	Aurora	Why don't you like Philip?	Kenapa kau tak suka Philip ?	Transfer	SA. 96
97.	Maleficent	Well, for one thing, he's human.	Satu hal karena dia itu manusia	Transfer	SA. 97
98.	Aurora	I'm a human.	Akupun manusia	Transfer	SA. 98
99.	Maleficent	And I have never held that against	Dan aku tak pernah mempermasalahkannya	Paraphrase	SA. 99

		you.	a.		
100.	Aurora	Until I fell in love.	Sampai aku jatuh cinta	Transfer	SA. 100
101.	Maleficent	Love doesn't always end well, Beastly	Cinta tak selalu berakhir bahagia, Jelek.	Transfer	SA. 101
102.	Aurora	I'm just asking you to trust me.	Aku hanya minta kepercayaanmu.	Transfer	SA. 102
103.	Aurora	Let us prove you wrong.	Biar kami buktikan kau keliru.	Transfer	SA. 103
104.	Aurora	Philip is thoughtful...	Philip bijaksana...,	Tramsfer	SA. 104
105.	Aurora	he's very kind...	.sangat baik...	Transfer	SA. 105
106.	Maleficent	Kind of what?	Dalam hal ?	Paraphrase	SA. 106
107.	Aurora	The king and queen are celebrating tonight... and they have invited both of	Raja dan ratu merayakan malam ini dan mereka undang kita ke istana	Transfer	SA. 107

		us to the castle.			
108.	Maleficent	You want me to meet his parents?	Kau mau aku bertemu orangtuanya ?	Transfer	SA. 107
109.	Aurora	It's just a dinner.	Hanya sebuah makan malam	Transfer	SA. 108
110.	Maleficent	Why on earth would I go?	Untuk apa ke sana ?	Paraphrase	SA. 109
111.	Aurora	Because his mother wishes to meet mine.	Karena ibunya ingin bertemu ibuku	Expansion	SA. 110
112.	King John	Philip, I want you to wear this tonight.	Phikip, pakai ini untuk nanti malam	Condensation	SA. 111
113.	Philip	Your sword?	Pedangmu ayah?	Expansion	SA. 112
114.	King John	Because of you, Ulstead and the Moors will be united at last.	Karena dirimu Ulstead dan Moors akan bersatu	Transfer	SA. 113
115.	Philip	Father..... my love	Ayah cintaku pada	Paraphrase	SA. 114

		for Aurora has nothing to do with politics.	aurora bukan karena urusan kerajaan		
116.	King John	Yes, but your love will ensure peace for generations.	Ya... tapi cintamu akan membawa kedamaina	Deletion	SA. 115
117.	King john	I've never been more proud.	Ayah sangat bangga	Expansion	SA. 116
118.	King john	Your mother will learn to love who you love.	Ibumu akan belakjar untuk menyayangi orang tercintamu.,	Condensation	SA. 117
119.	Queen Ingrith	You need to move faster Lickspittle.	Kerjakan dengan cepat, Lickspittle.	Paraphrase	SA. 118
120.	Maleficent	Hello, How kind of you to invite me this evening.	Terima kasih sudah mengundangku.	Paraphrase	SA. 119
121.	Diaval	Remember,	Ingat, ini bukan	Transfer	SA. 120

		it's not a threat.	ancaman.		
122.	Diaval	Try it with a curtsey.	Lebih baik.	Paraphrase	SA. 121
123.	Diaval	She really loves that boy, you know.	Dia sangat cinta lelaki itu	Deletion	SA. 122
124.	Diaval	You're doing her a great kindness.	Perbuatanmu sudah baik.	Decimation	SA. 123
125.	Aurora	Mistress... I have something for you.	Ibu... Ada sesuatu untukmu.	Transfer	SA. 124
126.	Aurora	For your horns	Untuk tandukmu.	Transfer	SA. 125
127.	Aurora	I just thought it might make Philip's family feel more comfortable.	Kurasa ini akan mem.buat keluarga Philip lebih nyaman.	Transfer	SA. 126
128.	Maleficent	No, it's... It's all right.	Tak apa	Decimation	SA. 127
129.	Aurora	I'm so excited Mmm... It's more	Aku senang sekali.	Decimation	SA. 128

		than I can bear.			
130.	Maleficent	Humans are hilarious.	Manusia itu lucu.	Transfer	SA. 129
131.		Anyone leaves their post gets hung.	Prajurit yang tinggalkan pos akan digantung.	Expansion	SA. 130
132.	Diaval	Have you ever considered turning me into a bear?	Pernah berpikir untuk mengubahku jadi beruang ?	Transfer	SA. 131`
133.	Diaval	I think I'd make quite an impressive one.....	Aku bisa jadi beruang hebat.	Paraphrase	SA. 132
134.	Gerda	Presenting Queen Aurora of the Moors	Memperkenalkan Ratu Aurora dari Moors.	Imitations	SA. 133
135.	Queen Ingrith	Aurora, this is truly an honor.	Aurora, ini suatu kehormatan.	Deletion	SA. 134

136.	Queen Ingrith	Such a beautiful girl	Kau sungguh cantik.	Paraphrase	SA. 135
137.	Queen Ingrith	I can see how you stole Philip's heart.	Pantas Philip terpikat denganmu	Paraphrase	SA. 136
138.	Aurora	Your Majesty	Yang mulia..	Transfer	SA. 137
139.	Queen Ingrith	The flowers in your hair I'm allergic.	Aku alergi dengan Bunga di rambutmu.	Transfer	SA. 138
140.	King John	Maleficent,it's wonderful to see you again	Maleficent, senang melihatmu lagi.	Transfer	SA. 139
141.	Maleficent	It's so very kind of you to invite me this evening.	Terima kasih banyak sudah mengundangku.	Condensation	SA. 140
142.	Aurora	And, um, I would like to introduce you to Diaval	Aku mau perkenalkan Diaval.	Transfer	SA. 141

143.	King John	I trust you had no trouble finding the castle	Kuyakin tak ada masalah mencari istanaku.	Transfer	SA. 142
144.	Maleficent	Why would I have trouble?	Masalah apa ?	Condensation	SA. 143
145.	Diaval	He's making small talk	Dia basa - basi.	Paraphrase	SA. 144
146.	Gerda	dinner is served	makan malam siap.	Transfer	SA. 145
147.	King John	Please , make yourselves at home	Anggap rumah sendiri.	Paraphrase	SA. 146
148.	Aurora	Majesty, as you are sensitive to flowers, she is averse to iron.	Yang mulia seperti kau alergi dengan bunga, dia juga tak tahan besi	Transfer	SA. 147
149.	Queen Ingrith	I trust you'll be comfortable using your hands?	Kuyakin kau lebih nyaman pakai tangan.	Transfer	SA. 148

150.	Philip	Such a warm spell of weather, isn't it?	Cuacanya hangat, 'kan ?	Deletion	SA. 149
151.	King Stefan	Well, we have a small gift for Philip and Aurora...	Ada hadiah kecil untuk Philip dan Aurora...	Transfer	SA. 150
152.	King John	to celebrate their glorious future together.	untuk rayakan masa depan hebat mereka.	Transfer	SA. 151
153.	Queen Ingrith	Oh, I simply can't wait to have a little one running through the castle again.	Aku taak sabar melihat anak kecil berlarian di istana.	Transfer	SA. 152
154.	Queen Ingrith	I'm curious. How did Aurora become Queen of the Moors?	Aku penasaran. Bagaimana Aurora jadi Ratu Moors ?	Imitations	SA. 153
155.	Maleficent	I made her queen.	Kujadikan dia ratu. Istananya...	Expansion	SA. 154

156.	Queen Ingrith	Yes, but in fact, she has another castle, Does she not?	Ya, tapi dia punya istana lain. Benarkan?	Transfer	SA. 155
157.	Aurora	That castle was never my home. It was given to the people.	Istana itu bukan rumahku. Sudah diberikan ke rakyat.	Transfer	SA. 156
158.	Queen Ingrith	So, you're also a true princess	Jadi, kau juga seorang putri.	Transfer	SA. 157
159.	Queen Ingrith	Even though Stefan died. Was killed?	Meski Stefan sudah wafat dibunuh ?	Transfer	SA. 158
160.	Queen Ingrith	Remind me, did he die or was he killed?	Dia wafat atau dibunuh ?	Deletion	SA. 159
161.	Maleficent	Both	Keduanya	Transfer	SA. 160
162.	Maleficent	There are fairies missing from the Moors.	Banyak peri yang menghilang di Moors.	Transfer	SA. 161

163.	Philip	What I'm missing is some wine.	Aku mau anggur.	Decimation	SA. 162
164.	Maleficent	Stolen by human poachers.	Dicuri manusia pemburu.	Transfer	SA. 163
165.	King John	That's the first I've heard of it	Aku baru dengar.	Condensation	SA. 164
166.	Maleficent	Someone gave the order.	Ada yang memerintahkannya.	Transfer	SA. 165
167.	Queen Ingrith	It sounds as if you're accusing the king	Kau seolah menuduh raja.	Paraphrase	SA. 166
168.	Philip	No, she never said that.	Dia tak bilang begitu.	Condensation	SA. 167
169.	Queen Ingrith	Wait.. Sorry, who would steal a fairy?	Maaf, siapa yang mau mencuri peri ?	Transfer	SA. 168
170.	Percival	Your majesty, I must report that two peasants were found	Yang Mulia, saya melapor... dua penduduk	Transfer	SA. 169

		dead...	ditemukan tewas...		
171.	Queen Ingrith	The borders are open,	Perbatasan dibuka...,	Transfer	SA. 170
172.	Queen Ingrith	but humans are not welcome. Isn't that right?	tapi manusia dilarang masuk, benar ?	Transfer	SA. 171
173.	Queen Ingrith	Innocent men are being slaughtered on the Moors...	Orang tak bersalah dibantai di Moors...	Transfer	SA. 172
174.	Maleficent	Contain your animal Or I will.	Kurung hewanmu atau kuturunkan sendiri	Transfer	SA. 173
175.	Queen Ingrith	You have done an admirable job, Maleficent...	Usahamu mengagumkan, Maleficent	Condensation	SA. 174
176.	Queen Ingrith	going against your own nature to raise this child.	melawan sifat aslimu untuk besarkan dia.	Paraphrase	SA. 175

177.	Queen Ingrith	Aurora will finally get the love of a real family.	Aurora akan mendapatkan kasih sayang dari keluarganya yang asli	Transfer	SA. 176
178.	Queen Ingrith	We have opened our home to a witch!	Kita membuka pintu untuk penyihir !	Transfer	SA. 177
179.	Maleficent	There is no union	Penyatuan batal.	Transfer	SA. 178
180.	Maleficent	There will be no wedding.	Pernikahan batal.	Transfer	SA. 179
181.	Queen Ingrith	We must protect the king!	Kita harus lindungi raja	Transfer	SA. 180
182.	King John	What has she done to me?	Apa yang dia lakukan padaku ?	Transfer	SA. 181
183.	Maleficent	We go home.	Kita pulang.	Transfer	SA. 182
184.	Queen Ingrith	It's a curse. Maleficent has	Ini kutukan! Maleficent sudah	Transfer	SA. 183

		cursed the king!	mengutuk raja!!!		
185.	Aurora	What have you done?	Apa yang sudah kau lakukan?	Transfer	SA. 184
186.	Maleficent	I've done nothing.  Aurora, we go home  now.	Aku gak melakukan apa apa, Aurora kita pulang sekarang!	Transfer	SA. 185
187.	Queen Ingrith	This magic, we have  no tools to reverse it.	Ini sihir. Tak ada alat  Untuk  membalikkannya.	Transfer	SA. 186
188.	Queen Ingrith	There must be a  lesion. Proof of her  witchery.	Kita lihat perbuatan  Maleficent.	Condensation	SA. 187
189.	Queen Ingrith	We all saw what  Maleficent  did to him	Kita semua liat apa  yang sudah Maleficent  lakukan opada raja	Transfer	SA. 188
190.	Queen	A curse upon our	Kutukan untuk raja	Paraphrase	SA. 189

	Ingrith	king is a curse upon this kingdom. All he wanted was peace.	adalah kutukan bagi kerajaan padahal yang dia inginkan hanyalah perdamaian		
191.	Queen Ingrith	You have nothing to apologize for, my dear.	Kau tak perlu minta maaf, Sayang.	Transfer	SA. 190
192.	Queen Ingrith	Maleficent is a threat to everyone.	Maleficent itu ancaman untuk semua orang.	Transfer	SA. 191
193.	Philip	Mother, could you try kissing him?	Coba Ibu cium Ayah.	Decimation	SA. 192
194.	Queen Ingrith	I doubt that would work.	Sepertinya tak mungkin.	Condensation	SA. 193
195.	Philip	- A kiss is just a kiss.  - Please, Mother.	Ciuman bukan penyembuh.  Kumohon, Bu.	Transfer	SA. 194

196.	Queen Ingrith	You wanted peace... now rest in peace forever	Kau ingin perdamaian.. Sekarang istirahatlah dalam damai	Transfer	SA. 195
197.	Aurora	I have to return to the Moors.	Aku harus kembali ke Moors	Transfer	SA. 196
198.	Aurora	She will break the curse. I know she will.	Dia akan hilangkan kutukannya.	Transfer	SA. 197
199.	Conall	Killing peasants on the Moors will only lead to more conflict, Borra.	Membunuh rakyat di Moors hanya akan memambah konflik Boraan	Transfer	SA. 198
200.	Borra	They've pulled the iron from the earth...	Mereka mengambil besi dari tanah...,	Transfer	SA. 199
201.	Borra	made their swords	membuat pedang dan	Paraphrase	SA. 200

		and shields, drove us underground.	tameng, memaksa kita ke bawah tanah.		
202.	Borra	The humans will find us. They will not stop.	Kita pasti ditemukan, mereka tak akan berhenti	Transfer	SA. 201
203.	Borra	Conall, they will keep finding	Conall, mereka akan terus cari kita	Expansion	SA. 202
204.	Borra	She holds powers none of us possess.	Dia ada kekuatan yang tidak kita punya	Transfer	SA. 203
205.	Conall	Instead, they are raised in exile.	Mereka dibesarkan di pengasingan	Paraphrase	SA. 204
206.	lickSplittle	Gotcha! Welcome to your new home.	Tertangkap!! Selamat datang di rumah barumu	Transcription	SA. 205
207.	Gerda	Your Majesty I couldn't find her	Yang Mulia, Dia tak ketemu.	Paraphrase	SA. 206
208.	Gerda	She has brought	Dia membawa	Transfer	SA. 207

		a cloud of darkness	awan kegelapan...		
209.	Flittle	I knew Aurora wouldn't abandon us!	Aku tahu dia tidak akan meninggalkan kita	Transfer	SA. 208
210.	Knotgrass	I always knew I'd be invited.	Aku selalu tahu akan diundang.	Transfer	SA. 209
211.	Thistletwit	Aurora, we don't have to think about the wedding right now.	Aurora, tak perlu pikirkan pernikahan sekarang.	Transfer	SA. 210
212.	Conall	It is said the Dark Fey began with her...	Kabarnya Dark Fey berawal darinya...,	Transfer	SA. 211
213.	Conall	The Moors are our last true nature on earth.	Moors adalah alam terakhir kita di Bumi.	Transfer	SA. 212
214.	Conall	And yet you named	Dan kau mengangkat	Paraphrase	SA. 213

		a human as queen.	manusia sebagai ratu.		
215.	Conall	A daughter you cared for.	Putri yang kau sayangi.	Paraphrase	SA. 214
216.	Maleficent	I have no daughter  She has chosen her side.	Aku tak punya putrid,  dia sudah memihak	Condensation	SA. 215
217.	Conall	We've just heard  There's going to be a wedding at the castle  in three days.	Kami mendengar,  Pernikahan akan berlangsung di istana  tiga hari lagi.	Transfer	SA. 216
218.	Philip	Aurora, I know you  Better than jewelry...	Aurora, aku percaya  kau lebih sempurna  dibandingkan  perhiasan ini	Expansion	SA. 217
219.	Aurora	I can't breathe I feel  like I'm not Queen of the Moors	Aku tertekan, aku  merasa seperti bukan ratu Moors lagi	Expansion	SA. 218

		anymore.			
220.	Philip	Lisen I fell in love with a girl in the forest and only her.	Dengar, aku hanya jatuh cinta dengan gadis di hutan itu.	Deletion	SA. 219
221.	Queen Ingrith	These creatures stand between us...	Makhluk makhluk ini menghalangi kita	Paraphrase	SA. 220
222.	Philip	You're wrong. We can stand together	Ibu keloru, Kita bisa hidup Berdampingan	Paraphrase	SA. 221
223.	Philip	Sire, stop!	Tuan, berhenti!	Transfer	SA. 222
224.	Philip	My mother cursed the king	Ibuku yang mengutuk raja...	Transfer	SA. 223
225.	Philip	My mother wanted a war, and you're giving it to her.	Ibuku ingin peranhg dan kalian mengabukkannya	Paraphrase	SA. 224
226.	Queen Ingrith	Your kind is more predictable than humans.	Kaummu mudah ditebak ketimbang manusia.	Paraphrase	SA. 225

227.	Aurora	Stop I'm sorry I doubted you, but this isn't you.	Maaf aku meragukanmu, tapi ini bukan sifatmu.	Transfer	SA. 226
228.	Aurora	I know you.	Aku mengenalmu	Paraphrase	SA. 227
229.	Maleficent	You do not.	Kau tak mengenalku.	Expansion	SA. 228
230.	Aurora	Yes, I do. You're my mother.	Tentu saja aku mengenalmu, kau ibuku	Transfer	SA. 229
231.	Queen Ingrith	Do you know what makes a great leader, Aurora?	Kau tahu apa yang membuat pemimpin hebat, Aurora ?	Transfer	SA. 230
232.	Queen Ingrith	I know you think I'm a monster.	Kau pasti menganggapku monster.	Transfer	SA. 231
233.	Queen Ingrith	But what I did to the king, to Maleficent, to my son is for	Tapi yang kulakukan pada raja, Maleficent, putraku demi Ulstead	Imitations	SA. 232

		Ulstead			
234.	Aurora	You are a traitor to your kind,	Kau penghianat manusia	Condensation	SA. 233
235.	Maleficent	Hello, Beasty I missed you	Halo anak jelek, aku merindukanmu	Transfer	SA. 234
236.	Diaval	Did you bump your head, then?	Kepalamu terbentur ?	Deletion	SA. 235
237.	Maleficent	Do you love my daughter?	Kau cinta putriku ?	Transfer	SA. 236
238.	Philip	With everything I have.	Dengan segenap hatiku.	Transfer	SA. 237
239.	Philip	There will be no more fighting.	Perang takkan terjadi lagi.	Transfer	SA. 238
240.	Aurora	And from this day on we move forward...	Mulai hari ini kita bergerak maju dan hidup dalam perdamaian	Expansion	SA. 239

241.	Philip	Today, there will be a wedding.	Hari ini pernikahan akan berlangsung.	Transfer	SA. 241
242.	Philip	Not just a union of two people but a union of two kingdoms.	Bukan hanya penyatuan dua insane tapi juga dua kerajaan	Decimation	SA. 242
243.	Flipsplittle	Get the Tombs Bloom	Ambil Tombs Bloomnya	Imitation	SA. 243
244.		Someone should really cover those horns.	Seseorang harus tutup tanduk itu.	Transfer	SA. 244
245.	Aurora	Will you give me away?	Maukah kau menyerahkanku ?	Transfer	SA. 245
246.	Maleficent	Never.	Tak akan	Transfer	SA. 246
247.	Aurora	Will you walk me down the aisle?	Maksudku, Maukah kau mengiringiku ?	Paraphrase	SA. 247
248.	King John	Apologies to anyone	Maaf kalau ada yang	Condensation	SA. 248

		I might have mauled today.	terluka karenaku.		
249.	King John	Two kingdoms united at last. 'm so proud of you. So proud.	Dua kerajaan akhirnya bersatu karnamu, ayah sangat bangga padamu	Deletion	SA. 249
250.	Thgistlewit	Pink, red, pink, red you mean. Flittle! It's perfect.	Merah muda maksudmu , flittle gaunnya sempurna	Decimation	SA. 250
251.	The pastor	Then I pronounce you husband and wife. You may kiss the bride.	Kunyatakan kalian sebagai suami - istri. Kau boleh mencium pengantinmu	Transfer	SA. 251

## Appendix 2. K1



### PERMOHONA PERSETUJUAN JUDUL SKRIPSI

Nama : Meisya Salsabila Siregar  
NPM : 1802050097  
Program Studi : Pendidikan Bahasa Inggris

JUDUL	DITERIMA
Subtitling Strategies In The Maleficent 2 Mistress Of Evil Movie	M 4/2/2022 al

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang diajukan kepada Program Studi Pendidikan Bahasa Inggris

Medan, 15 Februari 2022

Disetujui oleh  
Dosen Pembimbing

(Yusriati, S.S., M.Hum.)

Hormat Demohn

(Meisya Salsabilla Siregar)

## Appendix 3. K2



MAJELIS PENDIDIKAN TINGGI  
VERSITAS MUHAMMADIYAH SUMATERA UTARA  
AKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
l. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238  
Website :<http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

Kepada Yth : Bapak/Ibu Ketua & Sekretaris  
Program Studi Pendidikan Bahasa Inggris  
FKIP UMSU

Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Meisya Salsabilla Siregar  
NPM : 1802050097  
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

Subtitling Strategies In The Maleficent 2 Mistress Of Evil Movie

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu sebagai :

Dosen Pembimbing : Yusriati. S.S.,M.Hum

Sebagai Dosen Pembimbing proposal/risalah/makalah/skripsi saya

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapan terima kasih.

Medan, 15 Februari 2022  
Hormat Pemohon,

Meisya Salsabilla Siregar

Dibuat Rangkap 3 :

- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan

## Appendix 4. K3



FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
Jl. Mukthar Basri BA No. 3 Telp 6622400 Medan 20217 Form K3

Nomor : 477 /II.3-AU/UMSU-02/F/2022

Lamp : ---

H a l : Pengesahan Proyek Proposal  
Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama Mahasiswa : Meisyah Salsabilla Siregar

NPM : 1802050097

Program Studi : Pendidikan Bahasa Inggris

Judul Penelitian : Subtitling Strategies in The Maleficent 2 Mistress of Evil Movie.

Dosen Pembimbing : Yusriati, S.Pd, M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa Perpanjangan tanggal : 21 Februari 2023

Wa'alaikumsalam Warahmatullahi Wabarakatuh.

Medan, 20 Rajab 1443 H  
21 Februari 2022 M



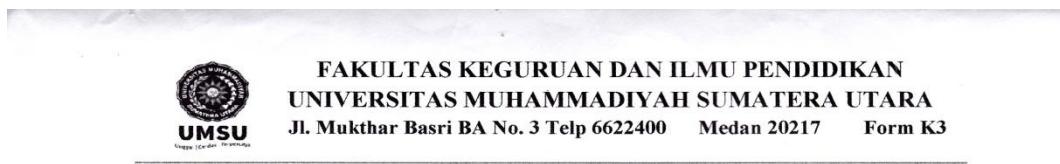
Dekan  
  
**Dra. Hj. Syamsuyurnita, M.Pd**  
NIP : 19670604 199303 2 002

Dibuat rangkap 4 (empat)

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan

WAJIB MENGIKUTI SEMINAR

## Appendix 5. Lembar Pengesahan Proyek Proposal dan Dosen Pembimbing



Nomor : 477 /II.3-AU/UMSU-02/F/2022

Lamp : ---

H a l : Pengesahan Proyek Proposal  
Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama Mahasiswa : Meisyah Salsabilla Siregar

NPM : 1802050097

Program Studi : Pendidikan Bahasa Inggris

Judul Penelitian : Subtitling Strategies In The Maleficent 2 Mistress of Evil Movie.

Dosen Pembimbing : Yusriati, S.Pd, M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa Perpanjangan tanggal : 21 Februari 2023

Wa'alaikumsalam Warahmatullahi Wabarakatuh.

Medan, 20 Rajab 1443 H  
21 Februari 2022 M



Dibuat rangkap 4 (empat)

1. Fakultas (Dekan)
  2. Ketua Program Studi
  3. Pembimbing
  4. Mahasiswa yang bersangkutan
- WAJIB MENGKUTI SEMINAR

## Appendix 6. Berita Acara Bimbingan Proposal



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238  
Website : <http://www.fkip.umsu.ac.id> E-mail : [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

### BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara  
Fakultas : Keguruan dan Ilmu Pendidikan  
Jurusan/Prog.Studi : Pendidikan Bahasa Inggris  
Nama Mahasiswa : Meisyah Salsabilla  
Siregar  
NPM : 1802050097  
Judul Proposal : Subtitling Strategy used in Maleficent 2 Mistress of Evil Movie

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
13 Februari 2022	Discussing the Title of Proposal	M.S
9 Maret 2022	Chapter I : The Identification of Problem	M.S
28 Maret 2022	Chapter II : Theory in Theoretical Framework	M.S
30 Maret 2022	Chapter III , Methodology of Research	M.S
23 April 2022	Chapter IV : References, Formulation of Problem	M.S
23 April 2022	acep for seminar	M.S

Diketahui/Disetujui  
Ketua Prod : Pendidikan Bahasa Inggris

Pirman Ginting, S.Pd., M.Hum

Medan, 23 April 2022  
Dosen Pembimbing

Yusriati, S.Pd., M.Hum

## **Appendix 7. Berita Acara Seminar Proposal**



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No. 3 Tel. (061) 6619056 Medan 20238  
Website : <http://www.fkip.unsua.ac.id> E-mail : [fkip@unsua.ac.id](mailto:fkip@unsua.ac.id)

Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238  
Website : <http://www.fkip.umsu.ac.id> E-mail : [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

## **BERITA ACARA SEMINAR PROPOSAL**

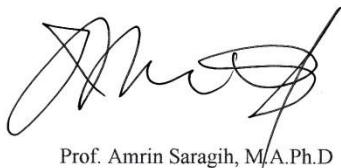
Pada hari ini Sabtu Tanggal 16 September Tahun 2022 diselenggarakan seminar Prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama : Meisyah Salsabilla Siregar  
N P M : 1802050097  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : Subtitling Strategies in the Maleficent 2 Mistress of Evil Movie

NO	MASUKAN / SARAN
BAB I	<ul style="list-style-type: none"> <li>- Respon questions pada bagian direvisi</li> <li>- Objektives juga direvisi</li> </ul>
BAB II	<ul style="list-style-type: none"> <li>- Conceptual Framework Direvisi (Revisi dikoreksi)</li> </ul>
BAB III	
LAINNYA	
KESIMPULAN	<p style="text-align: center;"> <input type="checkbox"/> Disetujui      <input type="checkbox"/> Ditolak         </p> <p style="text-align: center;"> <input type="checkbox"/> Disetujui Dengan Adanya Perbaikan         </p>

Medan, 16 Juni 2022

Dosen Pembahas



Prof. Amrin Saragih, M.A.Ph.D

Dosen Pembimbing



Yusriati S.Si, M.Hum

PANITIA PELAKSANA

Ketua



Pirman Ginting, S.Pd., M.Hum

Sekretaris



Rita Harisma, S.Pd, M.Hum

## Appendix 8. Surat Keterangan Seminar Proposal



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 2028  
Website : <http://www.fkip.umsu.ac.id> E-mail : [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

### SURAT KETERANGAN

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيْمِ

Ketua Program Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu Pendidikan  
Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan bahwa :

Nama : Meisyah Salsabilla Siregar  
N P M : 1802050097  
Program Studi : Pendidikan Bahasa Inggris

Adalah benar telah melaksanakan Seminar Proposal Skripsi pada :

Hari : Kamis  
Tanggal : 16 Juni 2022  
Dengan Judul Proposal : Subtitling Strategies Used in Maleficent 2 Mistress of Evil Movie

Demikianlah surat keterangan ini kami keluarkan diberikan kepada mahasiswa yang bersanggutan. Semoga Bapak/Ibu Pimpinan Fakultas dapat segera mengeluarkan surat izin riset mahasiswa tersebut. Atas kesedian dan kerjasama yang baik kami ucapkan banyak terima kasih. Akhirnya selamat sejahterah kita semuannya. Amin.

Dikeluarkan di : Medan  
Pada Tanggal : 16 Juni 2022

Wassalam  
Ketua Program Studi  
Pendidikan Bahasa Inggris

Pirman Ginting, S.Pd., M.Hum

## Appendix 9. Lembar Pengesahan Proposal



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056  
Medan 20238 Website : <http://www.fkip.umsu.ac.id>  
E-mail : [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

مَسْلِيْلُكَ لَهُ الْحَمْدُ لِلّٰهِ رَبِّ الْعٰالَمِينَ

### PENGESAHAN PROPOSAL

Panitia Proposal Penelitian Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara Strata-I bagi :

Nama Lengkap : Meisyah Salsabilla Siregar  
NPM : 1802050097  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : Subtitling Strategies Used in Maleficent 2 Mistress of Evil Movie

Dengan diterimanya proposal ini, maka mahasiswa tersebut dapat diizinkan untuk melaksanakan riset di lapangan.

Medan, 16 Juni 2022

Disetujui oleh :

Dosen Pembahas

Dosen Pembimbing

Prof. Amrin Saragih, M.A., Ph.D

Yusriati, S.Si., M.Hum

Diketahui oleh Ketua

Program Studi

Pirman Ginting, S.Pd, M.Hum

## Appendix 10. Surat Permohonan Izin Riset



Bila menjawab surat ini agar disebutkan nomor dan tanggalnya

### MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jalan Kapten Muchtar Basri No. 3 Medan 20238 Telp. (061) 6622400  
Website : <http://fkip.umsu.ac.id> E-mail : fkip@yahoo.co.id

Nomor : 1505 /II.3-AU/UMSU-02/F/2022  
Lamp : ---  
H a l : Permohonan Riset

Medan, 28 Dzulhijjah 1443 H  
27 Juli 2022 M

Kepada Yth, Bapak Kepala Perpustakaan  
Universitas Muhammadiyah Sum. Utara  
di  
Tempat

*Bismillahirrahmanirrahim  
Assalamualaikum Wr. Wb.*

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan/aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak untuk memberikan izin kepada mahasiswa kami untuk melakukan penelitian/Riset di Pustaka yang Bapak pimpin, Adapun data mahasiswa kami tersebut sebagai berikut :

Nama Lengkap	:	Meisya Salsabilla Siregar
NPM	:	1802050097
Program Studi	:	Pendidikan Bahasa Inggris
Judul Skripsi	:	Subtitling Strategies Used in Maleficent 2 Mistress of Evil Movie

Demikian hal ini kami sampaikan. Atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapan terima kasih, Akhirnya selamat sejahteralah kita semuanya. Amin



Dekan  
  
Dra. Hj. Syamsuyurnita, M.Pd.  
NIDN. 0004066701

\*\*Pertinggal\*\*



## Appendix 11. Surat Keterangan Selesai Riset



MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN PIMPINAN PUSAT MUHAMMADIYAH  
**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
**UPT. PERPUSTAKAAN**

Terakreditasi A Berdasarkan Keputusan Nasional Republik Indonesia No. 00059/LAP.PT/IX.2018  
Pusat Administrasi : Jalan Kapten Mukhtar Basri No. 3 Medan 20238 Telp. (061) 66224567  
✉ <http://perpustakaan.umsu.ac.id> ⓐ [perpustakaan@umsu.ac.id](mailto:perpustakaan@umsu.ac.id) ⓑ [perpustakaan\\_umsu@umsu.ac.id](mailto:perpustakaan_umsu@umsu.ac.id)

**SURAT KETERANGAN**  
Nomor : 1733/KET/IL3-AU /UMSU-P/M/2022

Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara  
dengan ini menerangkan :

**Nama** : MEISYA SALSABILLA SIREGAR  
**NIM** : 1802050097  
**Univ. / Fakultas** : UMSU/ Keguruan dan Ilmu Pendidikan  
**Jurusan / P. Studi** : Pendidikan Bahasa Inggris

Adalah benar telah melakukan kunjungan observasi penelitian pustaka guna menyelesaikan tugas akhir/  
skripsi dengan judul :

**“SUBTITLING STRATEGIES USED IN MALEFICENT 2 MISTRESS OF EVIL MOVIE”**

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 1 Safar 1444 H.  
29 Agustus 2022 M.

**Kepala UPT Perpustakaan**



**Assoc. Prof. Muhammad Arifin, M.Pd.**

## **Appendix 12. Berita Acara Bimbingan Skripsi**



**MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA  
UTARA**  
**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**  
Jl. Kapten Mukhtar Basri No. 061 6619056 Medan 20238  
Website : [www.fkip.unsmu.ac.id](http://www.fkip.unsmu.ac.id) E-mail : [fkip@unsmu.ac.id](mailto:fkip@unsmu.ac.id)

## **BERITA ACARA BIMBINGAN SKRIPSI**

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara  
Fakultas : Keguruan dan Ilmu Pendidikan  
Nama : Meisy Salsabilla Siregar  
N P M : 1802050097  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : Subtitling Strategies Used in Maleficent 2 Mistress of Evil Movie

Medan, 10 Agustus 2022

Diketahui oleh :

## Ketua Program Studi

Dosen Pembimbing

Pirman Ginting, S.Pd, M.Hum

## **Appendix 13. Curriculum Vitae**



### **MEISYA SALSABILLA SIREGAR**

**081929912617 | meisyasalsabila68@gmail.com | http://linkedin.com/in/meisyasalsabila-siregar-006600217  
Jalan Marelan Raya Pasar V No 24**

An individual who likes to learn and share knowledge with others. I'm good at working with people from various backgrounds, passionate about people, servant leadership, and bringing good through all that is entrusted to my care. Experienced in education field and education ministry programs. Skilled in English Communication but I love to learn anything can build me into a multitalent person.

#### **Education**

**Universitas Muhammadiyah Sumatera Utara - Medan, Indonesia Oct 2018 – December 2022 ( Bachelor Degree in Educational**

I am an active 7th semester student at Muhammadiyah University of North Sumatra, entering the scope of the faculty of miscarriage and education in the English language education department  
I passed the selection of campus students teaching batch 1 of the Indonesian Ministry of Education and Culture's MBKM program and completed the program with satisfactory results  
I passed the independent student exchange selection batch 1 of the MBKM program of the Ministry of Education and Culture of the Republic of Indonesia and was able to complete the independent student exchange program and implement the element of Bhinneka Tunggal Ika with satisfactory scores

#### **Professional Experience**

**Tinkerbell Learning Centre - Medan Indonesia - Mar 2021  
Teacher**

Non-School Educational Institution, providing learning facilities in a micro scope focusing on the needs of school students, I occupy a position as an English teacher at Tinkerbell Learning Center Special guidance on English subjects for elementary school students, carrying out active classes starting from basic knowledge with self-approach methods and role play, Carrying out educational administration in accordance with the current curriculum

**PLSM English Course - Jalan H.M Yamin. Medan, Indonesia Aug 2018 - Feb 2020  
Teacher**

English language course institution engaged of education outside from school field.

Educate more than 20 students in two different classes, teach basic English language techniques such as speaking, listening, reading and writing with different materials in each meeting, provide students with an understanding of how to write and speak English following the right structure and grammar. I also manage the administration of the course payment for each student carefully, I am able to educate students until they achieve their learning goals and complete each class level that changes at the end of each semester.

**SMP Swasta Harapan Mekar - Medan, Indonesia** Jan 2020 - Feb 2020

*Internship Teacher*

Educational institutions of Indonesia Junior High School in Medan

Developing learning plan before entering the class based on the reference of the package book that is being used Carry out

Teaching and learning activities in the classroom based on the current curriculum, namely K13

**SMA PAB 2 - Medan, Indonesia** Oct 2020 - Nov 2020

*Internship Teacher*

Senior High school PAB institutions in Medan

Make lesson plans, lesson plans and short term syllabus according to the learning topics listed in the Package Book and provide power point presentation media as teaching aids.

Teaching and learning activities in class with themes and topics following the lesson plans that have been designed, using the role play method as a learning method

**Skills, Achievements & Other Experience**

**Achievements Of Presenter ISLCES in Manado** (2021): Succesed Filled an ISLCES seminar at Manado State University as a presenter, Delivering topics according to completed personal literacy articles using data-based research

**Interest in KMMI Program** (2021): Successfully completed the Indonesian student micro-Credential program under the auspices of the Ministry of Education and Culture of the Republic of Indonesia in 2021 in the "SDGS and Education Management" course at the University of Lampung

**Achievement of PMM DN Kemendikbud Ristek 2021** (2021): Alumni from Domestic Exchange Students organized by the Ministry of Education and Culture Research and Technology of the Republic of Indonesia Batch 1. Have been able to complete exchange program activities to be placed at Manado State University to study in different campuses and areas

**Achievements of Kampus Mengajar Angkatan I** (2021): Batch 1 Of Teaching campus program organized by the Ministry of Education and Culture, Research and Technology is part of the MBKM program with various selections selecting students to help learning in disadvantaged schools, building technological activity during the pandemic for residents of the area around the school and carrying out several project tasks to build literacy and numeracy for elementary school students.

**Webinars Attended in Kominfo** (2021): Participate in a certified webinar as a participant in Indonesia's national digital literacy activities to become digitally smarter, organized by KOMINFO