

**SUBTITLING STRATEGIES AND QUALITIES OF COMMISSIVE  
SPEECH ACT IN *ALADDIN* FILM**

**THESIS**

Submitted as A Partial Requirements  
for the Degree of Sarjana in English Letters



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Thank you for the attention.

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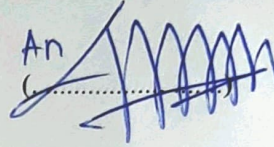
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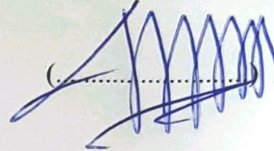
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## **DEDICATION**

This thesis is dedicated to :

1. My beloved parents
2. My beloved brother
3. All of my family
4. My best friends
5. English Letters Department
6. My Almamater UIN Raden Mas Said Surakarta

## **MOTTO**

Be resilient in the face of challenges, overcome and grow.



### **PRONOUNCEMENT**

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I hereby sincerely state that the thesis entitled (Subtitling Strategies and Qualities of Commissive Speech Acts in Aladdin Film) is my own original work. To the best knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

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

Surakarta, 21 December 2023

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## ACKNOWLEDGEMENT

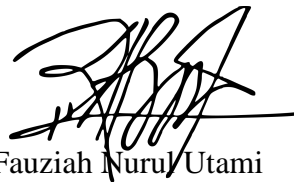
First and Always, the researcher says Alhamdulillah, all praises to Allah, God Almighty, the single power, Lord of all the worlds, there is no power and effort except with the help of Allah, for the blessings and mercies of Allah so the researcher was able to finish this thesis entitled Subtitling Strategies and Qualities of Commissive Speech Acts in Aladdin Film Furthermore, peace be upon to the great prophet Muhammad SAW, the most noble and glorious human. Despite that, the researcher would not be able to finish this thesis without prayers, helps, supports, encouragement, and advices from many parties. Thus, the researcher is going to thanks to :

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The Researcher,



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## ABSTRACT

Fauziah Nurul Utami. 2023. *Subtitling Strategies and Qualities of Commissive Speech Acts in Aladdin Film*. Thesis. English Letters Study Program, Faculty of Culture and Language.

Advisor : Robith Khoiril Umam,S.S.,M.Hum.

Keywords : Commissive Speech Acts, Subtitle, Subtitling Strategy, FAR Model, Aladdin.

Movies are one part of the successful entertainment industry in this modern era. The commissive acts is must align with the film to make the viewers understand. This research aims to analyze the subtitling strategies and the quality of the subtitling of the commissive speech acts in Aladdin films.

This research aims to identify the subtitling strategies and the qualities of commissive speech acts in Aladdin's film. First, to identify the commissive speech acts, the researcher uses theory from John Searle and Daniel Vanderveken (1985). Second, to identify the subtitling strategies, the researcher uses theory from Gottlieb (1992). The last is to identify the quality of the translation. The researcher uses a theory from Jan Pederson (2017) named the FAR Model.

In this research, the researcher uses a descriptive qualitative method. The data of this research are from the commissive speech acts, which are the utterances produced by the characters in *Aladdin's* film. This research uses documentation techniques to collect the data. This research also used a validator to validate the legitimate data and a rater assessment to assess the quality of the translation.

The result of this research shows that there are ten types of commissive acts that found in Aladdin film. There are commit, promise, threat, pledge, swear, accept, refuse, offer, assure, and covenant. In this research there are 72 that found. The research presented that the most is accept type 16 data. It can be concluded that the accept type dominates because of social class differences, so the character mostly accepts what the other person says. The most dominant subtitling strategies is transfer strategy. It can be concluded that transfer strategy is the dominant strategy because of the transfer strategy is a literal translation to make the subtitling easier to understand by the viewers. The result of assessing the quality of the translation can be seen from the rater perspective that uses the FAR Model theory. The functional equivalence, which includes semantic and stylistic errors are categorized minor error. The acceptability; there are grammar, spelling, and idiomaticity errors are categorized as no error. The readability, there are segmentation and spotting, punctuation and graphics and reading speed and line length are categorized as minor errors. The use of transfer strategy has an impact on the translation quality because the transfer strategy is a literal translation and it can completely translate into the target language, which mean the subtitles have a good quality.

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## **LIST OF ABBREVIATIONS**

SL	: Source Language
TL	: Target Language
COM	: Commit
PRO	: Promise
THR	: Threat
PLE	: Pledge .
SWE	: Swear
ACC	: Accept
CON	: Consent
REF	: Refuse
OFF	: Offer
ASS	: Assure
GUA	: Guarantee
COV	: Covenant
EXP	: Expansion
PAR	: Paraphrase
TRF	: Transfer
CON	: Condensation
DEC	: Decimation
DEL	: Deletion
SE	: Semantic Error
SC	: Stylistic Error
IE	: Idiomaticity Error
SP	: Spelling Error
GE	: Grammar Error
RL	: Reading Speed and Line Length
PG	: Punctuation and Graphic
SS	: Segmentation and Spott



# CHAPTER I

## INTRODUCTION

### **A. Background of the Study**

In this modern era, the entertainment industry is becoming successful, for example, in the film world. The film is part of the literature work. The film is also known as a movie with a series of moving images on screen, usually with a sound that can make the illusion of continuous movement. According to Sobur (2004:126), film is one of the world's second most popular forms of modern communication. The film is one of the entertainment types that becomes a communication tool to transfer ideas and information that gives the audience a profoundly extended influence. The film has many genres like fictional stories, horror stories, comedy stories, romance stories, adventure stories, etc. Many genres can be enjoyed by all people, from children to young adults. Some of them are true stories from other people's experiences in life. A film that can be enjoyed is also not limited, it can be from Chinese drama, Korean drama, Bollywood (Indian), Hollywood (American), etc.

One of the popular films is Aladdin film (2019), produced by Disney. The film is an adaptation of a cartoon film for kids, which is then made into a film played by humans. Aladdin's film is very famous, based on Detik.com, many beauty vloggers made makeup creations and wore costumes resembling Princess Jasmine. They are Ria Ricis, Aurel Hermansyah, Tasya Farasya, and many more. Many content creators on social media perform a parody of one of

the scenes in a film. Many singers sing one of the original soundtracks of Aladdin's film in the performances.

The researcher can see that the Aladdin film is viral among young and old and from different corners of the world. Therefore, it is necessary to present the translation so all the people from different corners of the world can know and understand the meaning of the Aladdin film that can be reached anywhere.

From analyzing the film, the researcher can find the speech act in this film. According to George (1996), speech acts are actions performed by utterances commonly in English, such as apology, complaint, compliment, request, or promise. Searle (1969) categorizes speech acts based on their functions into five types assertive, expressive, commissive, directive, and declaration speech acts. Aladdin's film also has a speech act part, especially the commissive speech act. The reason for choosing commissive acts in this research is that in Aladdin's film, a lot of commissive act dialogue is used by all the characters.

The commissive act is a speech act in which the speaker commits to someone to do future action Searle (1979). The speaker's commit does not directly happen but will happen in the future. According to Vanderveken (1985) the commissive act is divided into seventeen parts: commit, promise, threaten, vow, pledge, swear, accept, consent, refuse, offer, bid, assure, guarantee, warrant, contract, bet, and covenant.

In analyzing commissive acts, there is a need to be translated into different languages. The difference in the language can lead to misunderstandings if they do not understand the speaker's meaning. Then, the researcher needs to interpret or translate to understand the meaning of what is spoken by the speaker, this is a process called translation.

According to Pederson (1998) translation is “rendering the meaning of a text into another language in the way that the author intended the next.” Catford (1965) defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).” In translation, they are categorized as interpreting, dubbing, and subtitling. In this study, the researcher related translations with subtitling because it focuses on audiovisual forms that include audio description, voice-over, and dubbing Ningtias (2020). Subtitling is usually associated with a movie. Gottlieb (1992) states subtitling as the rendering of the verbal message in film media in a different language, in the shape of one or more lines of written text presented on the movie screen. According to Gottlieb’s theory, subtitling strategies are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

After analyzing the subtitle strategies, the researcher analyzes the quality of the subtitle. The researcher uses the theory of Pedersen (2017), called the FAR model to find the subtitle quality. FAR model is a tool to analyze subtitle errors and three aspects are functional equivalence, acceptability, and readability. Those aspects are the determiners of the subtitle

quality, whether good or not, and are used by the viewers and readers of the subtitle.

Analyzing the scene in Aladdin's movie reveals the type of commissive act and the translation dialogue strategies. For example :

“Here, take some bread” Translated in Indonesian into “ambil roti ini”

From the dialogue “here take some bread” the researcher can know that someone is offering different people to take bread, and the type of commissive act from the dialogue is offer. The dialogue “here take some bread” translated into “ambil roti ini.” The translation uses a paraphrase subtitling strategy applied by expressing meaning using another word while maintaining the original meaning.

There are some previous studies related to commissive act translation. The first is the thesis from Santika (2020) , a journal entitled “*Translation technique in the Translation of Commissive Speech Acts Responses in Dark Matter Novel*” The Journal is focused on the respond of commissive act found, the translation techniques and the quality of the translation in the Dark Matter Novel, this research is only analyze the translation technique of commissive speech acts while the researcher is analyzing the subtitling strategy and subtitling quality of commissive speech acts. The second is from Eny (2021). A journal entitled “*Fiki Naki’s Subtitling Strategies in Youtube Channel.*” This journal analyzes the subtitling translation strategies used in Fiki Naki’s YouTube channel, this research only analyze the subtitling strategies while the researcher is analyze the subtitling strategy and subtitling

quality with different object. The third is from Ulati (2022). A journal entitled *“Subtitling Translations Strategy and Semiotic Approach in Titanic Film.”* This journal analyzes the subtitling translation strategy and the semiotic approach used in the Titanic film, this research only analyze the subtitling strategy while the researcher is analyze the subtitling strategy and the quality of commissive acts with different object. The fourth is from Sakulpimorlat (2019). A journal entitled *“The Analysis of Translation Techniques and Translation Quality of Directives Speech Act in The Little Prince Novel.”* This journal is focused on analyzing directives speech acts and the subtitling strategies used in the Real Steel movie by Gottlieb's (1992) theory, this research is analyze the translation strategy and quality of directives speech acts while the researcher is analyze the subtitling strategy and quality of commissive acts. The last one is from his thesis of Ningtias (2020). A study entitled *“Subtitling Strategies and Qualities of Flirting Styles in Shakespeare’s In Love Movie.”* This study is focused on the subtitling strategies and the qualities of flirting styles in Shakespeare’s In Love movie, this research is analyze the subtitling strategy and quality of flirting style while the researcher is analyze the subtitling strategy and quality of commissive acts.

Based on the explanation above, the researcher will analyze the commissive act translation quality assessment in the Aladdin film. The data sources used in this research are from the Aladdin film, which has been translated into Indonesian. This thesis is limited by the commissive act analysis

theory by John R. Searle and Daniel Vanderveken (1985) and the translation quality theory by Pedersen. The scene in Aladdin Film cannot be overlooked as one factor influencing the translator's quality in translating the subtitle. Analyzing Aladdin's Commissive Act subtitle quality is worth analyzing because translating a film is difficult as the messages must align with the film. The researcher divided to entitled this research into "Subtitling Strategies And Qualities Of Commissive Speech Acts In *Aladdin* Film."

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

First, the writer limits this study to the type of Commissive speech acts used in the Aladdin film, the writer uses the theory by John Searle and Daniel Vanderveken (1985) which discusses the type of Commissive speech act. Second, the writer limits this study to the strategy of subtitling by Gottlieb's (1992) theory, and the last is the quality of translations that uses the theory by Paderson (2017). This research focuses on analyzing the commissive speech act, the strategies, and the quality of subtitles in the Aladdin film.

## **C. Formulation of the problem**

Based on the limitation of the study, this research are formulated :

1. What are commissive act found from *Aladdin* film ?
2. What are subtitling strategies applied to translate the dialogue of commissive acts in the *Aladdin* film ?
3. How is the quality of the commissive act subtitling in the *Aladdin* film ?



#### **D. Objectives of the study**

Based on the background of the study, this research are considered to meet the following of objectives :

1. To reveal the commissive act that found from Aladdin film.
2. To reveal the subtitling strategies that applied to translate the dialogue of commissive act in the Aladdin film.
3. To reveal how is the quality of the commissive act subtitling in the Aladdin film.

#### **E. Benefits of the study**

The researcher may have expectations that the research will leave benefits that will be useful for :

##### **1. Theoretically**

This research is aimed to be able to deepen the explanation of translations quality of speech act. So, this research can help the next researcher who wants to analyze the same object, topic, or theory, which can make it easier for the next researchers.

##### **2. Practically**

This research is expected to give a valuable contribution to the English Letters of UIN Raden Mas Said Surakarta.

## **F. Key of terms**

This research used key terms to avoid the misunderstanding and ambiguity of research finding defined as following below :

1. Commissive is utterances when the speaker commits himself to the course of action represented by the propositional content. (John Searle and Daniel Vanderveken, 1985)
2. Translation quality is the degree to which a translation meets specific predefined standards or requirements. It can be determined according to established industry standards or with specific context-related attributes.
3. Subtitling is the rendering of the verbal message in film media in a different language, in the shape of one or more lines of written text, which are presented on the movie's screen. (Gottlieb, 1992)
4. Subtitling strategy has ten strategies of subtitle, there are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation (Gottlieb's, 1992)
5. FAR model (functional equivalence, acceptability, readability) is a model that is used in the evaluation of translation that focuses on quality translation in the subtitle (Jan Pederson, 2017).
6. Aladdin film is an American musical fantasy film produced by Walt Disney Pictures. Directed by Ritchie that written by John August. The film plot follows Aladdin a street urchin as he falls in love with Princess Jasmine, his best friend a wish-granting Genie, and battles the wicked Jafar. (Disney, 2019)

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Theoretical review**

##### **1. Pragmatics**

Pragmatics is a course in linguistics that examines how languages work. Pragmatics is concerned with the study of meaning as communicated by a speaker and interpreted by a listener Yule (1996). According to Yule (1996), there are four aspects that pragmatics is concerned with. The first aspect is pragmatics as the study of speaker meaning, it means that pragmatics analyzes the meaning of the speaker through their utterances rather than the meaning of their words. The second aspect is pragmatics as the study of contextual meaning, it means interpreting what the speaker means in a specific setting is part of pragmatics. The third aspect is pragmatics, which is the study of how more gets communicated than is said, It focuses on how the listener can infer the speaker's intended meaning. The last aspect is pragmatics the study of the expression of relative distance, It defines how a speaker's and hearer's social distance influences their decision to say anything or not.

According to Leech (1993), pragmatics is the study of meaning in connection to a situation, including addressee, purpose, illocutionary acts, speech, context, time, and place. Leech explains that Problem-solving can be understood as a function of pragmatics. This may occur from the perspectives of the speaker and the listener. Pragmatics is the study of the

context-sensitive language used in communication. The listener or reader must interpret the words spoken or written by the speaker or author. When making an utterance, the speaker must pay close attention to their language and how their meaning relates to their aim, which must conform with the circumstances and context.

## **2. Speech Act**

In pragmatics, communication's primary aim is the exchange of information. According to speech acts, they are things that are happening. The term "performative utterance" was first used by them because it caused a change in the current situation Mey (1993). A speech act in which the speaker intends to make someone else do something, which means it makes the world fit words. In other words, the speaker wants the situation. The speech act is one of the pragmatics studies. The speech act was developed by Austin (1962) to explain an utterance with a natural language to get feedback. Austin states that a speech act is when people say something and take action to do something, for example, offer. Speech act theory by Searle is classified into three types, there are Locutionary act, Illocutionary act, and Perlocutionary act.

### **a. Locutionary act**

The locutionary act is the fundamental component of speech that results in a meaningful linguistic expression (Yule, 1996). Locutionary act is the speaker's literal utterance meaning. The speaker's utterance is

produced with the real meaning of the speaker's statements. What the speaker said has not changed in another purpose yet to the hearer.

b. Illocutionary Act

Yule (1996) states that Illocutionary acts are specific communication purposes made by the speaker or actions carried out using communicative power or utterance, such as performing, apologizing, offering, questioning, etc. An illocutionary act is the speaker's word with a specific purpose for the hearer. The speaker speaks something and tries to make a request or order a word to the hearer.

There are some points following :

- 1) Using a sentence or utterance to perform an action
- 2) In saying a sentence such as a statement, an offer, a promise, etc. It must have a relation between conversational force with the sentence.

Meanwhile, Austin (1962) says that locutionary acts as an action or effect from locutionary act. He was concerned with the illocutionary act, maintaining here that a person might find the force' of a statement and demonstrate its performative. To establish what illocutionary we will use, we have to develop the first locutionary act, there are: asking or answering a question, giving information or assurance or a warning, announcing a verdict or intention, pronouncing a sentence, making an appointment, making an identification or a description.

Searle developed Austin's speech act theory by classifying it into five categories: assertive speech acts, directive speech acts, expressive

speech acts, commissive speech acts, and declarative speech acts Leech (1993). Based on Searle illocutionary act have categorized into five there are :

- a. Directive is an act that aims to order the hearer to do something. They are commands, orders, requests, and suggestions. They can be positive or negative.
- b. Expressive is the kind of speech act that states the speaker feels. They express pain, likes, joy, dislike, etc.
- c. Commissive is a kind of speech act that speakers use to commit themselves to do a future action. They are promises, refusals, pledges, threats, etc.
- d. Representative is a kind of speech act that states what the speaker believes to be the case or not.
- e. Declaration is a kind of speech act that changes the situation with their utterance.

c. Perlocutionary Act

The perlocutionary act is the hearer's reaction after hearing the speaker's utterance. Thought or action of the hearer/listener, unlike locutionary Levinson (1983) acts. The hearer should know the real purpose of the speaker's utterance the reaction to the addressee's beliefs, attitudes, and behaviors. Levinson (1983) describes perlocutionary acts as the intended or unintended consequences of a speaker's utterance. Austin (1962) says uttering something usually can make specific effects



based on the feelings, thoughts, or actions of the listener or another person, and it may be done with the design, purpose, or intention of producing this. However, the reaction could be just thinking or silent or refusing.

d. Commissive speech act

The commissive act is a kind of speech act in that the speaker commits someone to do a future action. The speaker commits that will happen in the future. Based on Searle and Vanderveken (1985), commissive speech acts have several types, those are Commit, promise, threaten, vow, pledge, swear, accept, consent, refuse, offer, bid, assure, guarantee, warrant, contract, bet, covenant.

1) Commit

Commit is a speech act when the speaker commits himself to carry out the way of action represented by propositional content.

Example : **I shall trick him into loving me.** See if I don't!

This dialogue shows the type of commissive act in part "I shall trick him into loving me." the speaker is committed to making someone fall in love with her

(Kumalasari, 2019)

2) Promise

Promise is the paradigm commissive act that has special features, first is a promise is when the speaker makes the hearer do

something for the speaker's benefit and the second is a promise that involves a rather special kind of commitment, called obligation

Example : Don't worry. **I'll make sure they don't recognize you.** Now, off you go. For you shall go to the ball. In you get. So lovely. Do stop twittering on. Ella! I almost forgot. Remember, the magic will only last so long. With the last echo of the last bell, at the last stroke of midnight, the spell will be broken and all will return to what it was before.

This dialogue shows the type of commissive act in part " I'll make sure they don't recognize you." the speaker is promise to the hearer that there is no one will recognize her.

(Kumalasari,2019)

### 3) Threaten

Threaten has differences from a promise. First, threatening is when the response of the hearer is not to do something for the benefit of himself but instead to his detriment and second is threatening has no obligation for the hearer to do something from the speaker.

Example : “You'd like that, wouldn't you? **Sometimes I could scratch your eyes out!**”

This dialogue shows the type of commissive act in part " Sometimes I could scratch your eyes out!" the speaker is threat the hearer that she wants to scratch out the hearer eyes.

(Kumalasari, 2019)

#### 4) Vow

Vow does not need to be directed at the hearer. When the speaker vows to do something, the speaker does it with an additional essential element called solemnity. A vow has greater strength than a commitment because of solemnity.

Example: **I vow to help you love life**, always to hold you in tenderness.

This dialogue shows the type of commissive act in part “I vow to help you love life”. The speaker vow to help the hearer life and hold her in tenderness

#### 5) Pledge

A pledge is a strong commitment to a future course of action. Pledging has a similarity to vowing, but Pledge has not had the solemnity of vowing.

Example: **we pledge our life, our fortune, and our sacred honor**

This dialogue shows the type of commissive act in part “we pledge our life, our fortune, and our sacred honor”. The speaker pledge her life, fortune and her sacred honor.

#### 6) Swear

Swear is a speech act when the speaker commits himself to do something in a solemn way, he is committed to a vow to do it.

Example: I never see him, **I swear!**

This dialogue shows the type of commissive act in part “I never see him, I swear!”. The speaker vow to never see the man the speaker is referring to.

#### 7) Accept

Accept is when someone accepts to lets the speaker do what the speaker commits himself to do in certain ways.

Example: “It's beautiful. **She'd love it**”

This dialogue shows the type of commissive act in part “She'd love it”. The speaker accept the dress from the someone with said she'd love it.

(Kumalasari, 2019)

#### 8) Consent (permission)

Consent is to accept or refuse a directive to do something that has reasons for doing or not doing it.

Example: **I give my consent for signing the contract.**

This dialogue shows the type of commissive act in part “I give my consent for signing the contract”. The speaker gave his consent for signing the contract.

(Ludwig.guru ,2014)

#### 9) Refuse

Refuse is a negative response when someone can refuse or accept a speech act from someone who allows for the option of acceptance or refusal.

Example: **You can't be.**

This dialogue shows the type of commissive act in part “You can't be”. The speaker refuse the hearer to doing something.

(Kumalasari, 2019)

#### 10) Offer

Offer is a kind of speech act in that the speaker commits to do something or give something to the hearer if it's accepted by the hearer.

Example: **Do you want to eat?**

This dialogue shows the type of commissive act in part. “Do you want to eat?”. The speaker offer to the hearer for eat.

(Devi & Degaf, 2021)

#### 11) Bid

Bid is a highly specialized and structured form of an offer. If an object has been presented for sale, the purchase will be the highest offer person for the object. When the seller says “sold,” we can know that the seller accepts the highest offer from the highest offer person.

#### 12) Assure

Assure is when someone commits the hearer to future action with the perlocutionary intention of convincing. The hearer will do it while presupposing that the hearer has doubt.

Example: **Do you promise me to do that, Ella?**

This dialogue shows the type of commissive act in part. “Do you promise me to do that”. The speaker is assure the hearer to promise to do something for the speaker.

(Kumala,2019)

### 13) Guarantee

Guarantee is when a speaker guarantees an object or state of affairs will continue in a certain condition and promises the hearer a certain compensation.

Example: I bet his existence

This dialogue shows the type of commissive act in part “I bet”.

The speaker bet for the existence of someone he referring to

(Husain, 2018)

### 14) Warrant

A warrant is a guarantee with additional proportional contents condition, usually having a legal context concerned with properties and commercial products.

Example: **there is no warrant** for this sort of behavior

This dialogue shows the type of commissive act in part “there is no warrant”. The speaker said that there is no warrant to the hearer for the sort of behavior.

### 15) Contract

A contract is when two people or more make mutual pairs of commitments.



#### 16) Bet

Bet is a joint conditional promise of one person to someone who is the negation or opposite of the others.

Example:

Grand Duke : But if she's not found, then for the good of the kingdom, you must marry the Princess Chelina. For the good of the kingdom.

Kit : Very well, **agreed.**

This dialogue shows the type of commissive act in part “if she's not found, then for the good of the kingdom, you must marry the Princess Chelina.” The speaker bet to the hearer that if the hearer didn't find the girl the hearer should marry the Princess Chelina.

(Kumalasari, 2019)

#### 17) Covenant

Covenant has the same sense as a contract, but the covenant has more solemnity, archaic, and dignified.

### 3. Subtitling

Subtitling is an audiovisual translation type with specifications, rules, and criteria. According to Jorge Diaz Cintas (2007) defines subtitling as a translation technique that involves displaying written text, typically on the bottom of the screen, together with any discursive elements that are visible in the image (such as letters, inserts, graffiti, inscriptions, posters and

information from the audio (songs, voices off). The translator should follow some rules and guidelines when translating a text of subtitles. Those guidelines are categorized into three components, there are spoken word, image, and subtitles. The viewer's ability to read both the images and the subtitle text at a particular speed and the actual size screen. The subtitle must synchronize the images and the dialogue, and the source language dialogue displayed on the screen must have enough time for the viewers to read the subtitle.

a. Subtitling process

Based on Luyken (1991) subtitle process has the following phases, there are:

- 1) Spotting process is the subtitles synchronism of the entrance and the exit with audio, calculation of duration times, and the respect of the shot and the changes of scene.
- 2) Translation process is the translation from the original, adapting and adjusting it to characters according to the translation of the subtitles.
- 3) Simulation process is the representation of the translated subtitles with the image and the audio to check the respect of all the criteria and that the subtitle can be read naturally.

b. Subtitling strategies

Subtitling strategies are described as "a general way of translating in its basic problem-solving sense as a plan that is implemented in a given context and is a cognitive procedure, not linguistic" Agustina and

Joni (2019). Gottlieb (1992) defines translations strategies into 10 strategies, they are:

1) Expansion

Expansion strategy is a kind of subtitle strategy that is applied when the source language (SL) requires an additional explanation in translating the original language because of some cultural nuance not retrievable in the target language (TL).

Example :

SL : You can't keep me on the hook forever.

TL : *Kau tak bisa mengekangku selamanya.*

(Wigraha & Puspani, 2020)

2) Paraphrase

Paraphrase strategy is a kind of subtitling strategy that is applied when the translator translates the source language into the target language with their language in the same syntactic way without changing the message. This strategy uses to make the viewers easier to understand the meaning of the source language.

Example :

SL : Come to look for it again.

TL : *Tengoklah ranjang itu untuk menemukannya.*

(Ningtias & Muttaqien, 2020)

### 3) Transfer

Transfer strategy is a kind of subtitling strategy that is applied when the translator translating the source language (SL) is fully and accurately translated to the target language (TL).

Example :

SL : There is something better than a play.

TL : *Ada hal yang lebih baik dari sebuah drama.*

(Ningtias & Muttaqien, 2020)

### 4) Imitation

Imitation strategies is a kind of subtitling strategy that is applied when the translator re-writing the word of the original text, its usually used to translate the name of the person and place from the source language (SL).

Example :

SL : Will Shakespeare.

TL : *Will Shakespeare.*

(Ningtias & Muttaqien, 2020)

### 5) Transcription

Transcription strategy is a kind of subtitling strategy that is applied when there is the existence of unusual terms or the nonsense language of the source language, for example when there is a third language in the source language.

Example :

SL : Bon voyage-e, flat foot!

TL : *Selamat tinggal, Kaki Datar!*

(Wigraha & Puspani, 2020)

#### 6) Dislocation

Dislocation strategy is a kind of subtitling strategy that is applied when used as an approach to produce a musical and rhythmic text for the viewers. For example is applied to translate a silly song into an animation or cartoon.

Example :

SL : I want to try even though I could fail

TL : *Ku kan mencoba meskipun mungkin gagal*

(Wigraha & Puspani, 2020)

#### 7) Condensation

Condensation strategy is a kind of subtitling strategy that is applied when the translator uses a shorter utterance that makes the text brief to miss unnecessary but still maintains the message.

Example :

SL : **You can bring** them with a word.

TL : ***Panggil** mereka dengan satu kata.*

(Ningtias & Muttaqien, 2020)

## 8) Decimation

Decimation strategy is a kind of subtitling strategy that is applied when the translator is translating a quarrel dialogue with fast speaking of the actors and condensing the utterance of source language (SL) because the utterance has difficulty absorbing unstructured written text quickly.

Example :

SL : Okay, go. Flip it over. Go. Turn over. Keep going. Go  
Okay, drop it

TL : *Ayo. Balikkan. Terus. Terus. Baiklah, jatuhkan*

(Ulati, Umiyati & Pratama, 2022)

## 9) Deletion

Deletion strategies are a kind of subtitling strategy applied when the translator eliminates the part of a text that perceives no need to translate into the target language (TL).

Example :

SL : Since I came here from the country, I have not seen her  
close.

TL : *Sejak datang kemari, aku belum melihatnya dari dekat.*

(Ningtias & Muttaqien, 2020)

#### 10) Resignation

Resignation strategy is a subtitling strategy that is applied when the translator doesn't find a translation solution and the meaning is inevitably lost.

Example :

SL : Uncool, rabbit

TL : (not translated)

(Wigraha & Puspani, 2020)

#### **4. Translation quality assessment**

Pedersen (2017) defined the quality of subtitles with a model of subtitle error called the FAR model. It's a tool to analyze subtitle errors, and three aspects used, there are :

##### a. Functional equivalence

Functional equivalence is when the researcher defines the accuracy of the subtitle that conveys the speaker's meaning. Functional equivalence has two aspects that are focused, there are semantic errors and stylistic errors. The semantic errors are focused on the meaning of the word, utterance, or expression and also focused on whether the conveys meaning that well or not. Jan Pedersen (2017) states the semantic errors score with 0.5 score for minor, 1 score for standard and 2 score for serious. The next is stylistic errors, which are focused on incorrect terms of address, wrong registers, and out-of-tune language from the original style language. Jan Pedersen (2017) states the stylistic

errors score with 0.25 score for minor, 0.5 score for standard and 1 score for serious.

Table 2. 1 Assessing Functional Equivalence Errors Level

Functional Equivalence		Score	Description
Semantic Error	Stylistic Error		
0,5	0,25	Minor	Semantic minor errors are lexical flaws in terminology that do not impact the movie's plot. Therefore, small mistakes could go overlooked and only disrupt the illusion if viewers pay close attention.
			Minor stylistic occur when the viewer is able to understand the meaning (commas, apostrophes, and capital letters) happen.
1	0,5	Standard	When a subtitle includes an error but retains its meaning and does not mislead the viewer, it is considered a semantic standard error: Standard errors are those that will probably violate the agreement and make the subtitle unreadable for the majority of viewers.
			Stylistic errors basically occur when omission at an important information to make it incomplete.
2	1	Serious	Semantic serious error misinterpretation of the subtitle for more than one subtitle, either by causing a breakdown in the plot or by being serious as to break the illusionary contract.
			Stylistic errors mostly happen when something is given a new meaning that is completely unrelated (e.g., become arms).



b. Acceptability

Acceptability is focused on how well the target text conforms to target language norms. The subtitles make unnatural from this errors area. This area has three kinds of errors, there are grammar errors, spelling errors, and idiomaticity errors. Grammar errors have focused on the grammar of the target text, 0.25 score for minor, 0.5 scores for standard, and 1 score for serious. The next is spelling errors focused on the target subtitle spelling and the wrong writing, 0.25 score for minor, 0.5 scores for standard, and 1 score for serious. The last is idiomaticity errors that focus on the idiom used in the target text being proper with the source text and the natural use of language. The score is 0.25 for minor, 0.5 for standard, and 1 for serious.

c. Readability

Readability. It focused on how the subtitle's text is readable for the viewers. There are three aspects of the errors : segmentation and spotting; punctuation and graphic; reading speed and line length. Segmentation and spotting focused on the between utterance and the subtitle synchronization appear. Jan Pedersen (2017) states the score are 0.25 for minor, 0.5 for standard, and 1 for serious. The next is punctuation and graphics that focus on the punctuation of the subtitle text. The score is 0.25 score for minor, 0.5 score for standard, and 1 score for serious. The last is reading speed and line length, which focuses on how the viewer can read the text in subtitle speed. The

score for the minor is 0.25 score, for the standard is 0.5, and for the serious is 1 score.

#### **b) Aladdin Film**

Based on <https://movies.disney.id> (Disney's official movie website), Aladdin's film is a remake of the Disney animated classic. This film has a fascinating story of the charming street rat Aladdin, the strong and brave Princess Jasmine, and the Genie, who may hold the key to their future. The story begins with Aladdin, a man often called a kind-hearted street rat. he lives in Agrabah with his pet monkey named Abu. One day, he meets Princess Jasmine, who runs away from the palace to explore her city.

Meanwhile, Jafar is a grand vizier who schemes to overthrow Jasmine's father as the sultan. Jafar made a contract with Aladdin that if Aladdin could take the lamp from the cave for him, then Jafar would make Aladdin rich to get Princess Jasmine's heart. However, after Aladdin takes the lamp and wants to escape the cave, Jafar betrays him by pushing Aladdin to be trapped in the cave forever. Abu swiftly took back the lamp from Jafar and was finally carried away in the cave with Aladdin. While in the cave, Aladdin helps the genie free from the lamp. The genie will grant three wishes made by Aladdin. The first wish is to get out of the cave. After they can all get out of the cave, Aladdin's second wish is to want to be king. After Aladdin's request was granted, Jin and Abu went to Agrabah Palace to propose to Princess Jasmine. While inside the palace of Agrabah, Jafar suspects that Prince Ali is the Aladdin he knows.

One day, Aladdin was tied to a chair and placed on the balcony's edge. Jafar threatened Aladdin to give him a lamp. In short, Jafar managed to get a magic lamp. His first request was to become the sultan in the kingdom of Agrabah. With his power, Jafar intends to marry Princess Jasmine. Princess Jasmine refuses the marriage and manages to reclaim her magic lamp. At the end of the story, because of his greed, Jafar becomes an evil genie trapped in a lamp. In contrast, Princess Jasmine becomes the sultan and marries Aladdin, and the last wish Aladdin makes to the genie is that he wishes the genie to be human, and they live happily ever after.

## **B. Previous study**

In this research, the researcher takes five previous studies, which can be seen in the explanation:

The first is the thesis from Setyowati (2020), a journal entitled "*The translation quality of speech acts on the label of product packaging*" The study is focused on the respond of speech act found in the label of product packaging. In this study, she analyses 94 utterances containing speech acts that translated with the translation techniques by Molina and Albir theory. The similarity of this research is in analyzing the speech acts and the translation strategies. The difference in this research is that the theory and the object of the research.

The second is a journal from Nababan et,al (2018). A journal *entitled* "*Translation Quality of Expressive Speech Acts:An Implementation of Bald on Record Impoliteness in the Translation Novel "The Silkworm"*". This journal

focuses on the Subtitle strategies and subtitle qualities expressive acts in the translation novel “The Silkworm”. This research analyzing the translation quality of the data that containing expressive acts by using Nababan (2004) theory . The similarity of this research is in analyzing Subtitle strategies and sub qualities. The difference in this research is that the theory and the object of the research.

The third is from Darmawan (2022). A journal entitled “*A Translation Analysis of The Speech Act in The War Speech Event at The Novel “Ghost Fleet” A novel of The New World War” Written By P.W. Singer And Auust Cole From English Into Indonesian*”. This journal analyzes the type of Speech acts and translation strategies. This study found four types of speech acts by Austin and translation strategy by Nababan theory that applied in the Ghost Fleet novel. The similarity of this research is in the analysis of commissive acts subtitling strategy. The difference in this research is that the study only discussed the types of speech act and the subtitling strategies with different theory. Meanwhile, the researcher discussed commissive acts and subtitling strategy, and the quality of subtitles with the different theory.

The fourth is from Fitriana (2013). A journal entitled “*Translation Analysis of Directives Speech Acts in Eat Pray Love Novel And Its Translation Into Indonesian.*” This journal analyzes the type of Directives acts by using Searle’s theory (1979) and subtitling strategies by used in the Real Steel movie by Molina & Hurtado Albir’s theory (2002). The similarity of this research is in the analysis subtitling strategy in speech acts. The

difference between this research is that the study discussed the directives acts and subtitling strategies, while the researcher discussed commissive acts and subtitling strategy and the quality of subtitles with the different theory.

The last one is from is thesis from Ningtias (2020). A study entitled “Subtitling Strategies and Qualities of Flirting Styles in Shakespeare’s In Love Movie.” This study is focused on the subtitling strategies and the qualities of flirting styles in Shakespeare’s In Love movie. This study found 116 data belonging to the flirting style, she used Jeffrey's theory to analyze the flirting style. The similarity of this research is both the strategy of subtitling and the quality of the subtitle with the same theory of Gottlieb for subtitling strategies and Padersen for the quality of subtitles. The difference in this study is a discussion about commissive acts carried out by flirting.

## **CHAPTER III**

### **RESEARCH METHOD**

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

In a research process, there are two methods that are often used by the researchers, there are quantitative and qualitative methods. A qualitative method is a process that produces descriptive data in the form of spoken or written words from the person or activity being researched (Moleong, 1991).

The researcher applied the descriptive qualitative method in this research because there is no statistical data. The researcher focused on the word and phrase of a sentence and the phenomena of a translation, especially the subtitling strategies and quality of the translation in commissive speech acts found in the Aladdin movie script from English into the Indonesian language from the dialogue.

#### **B. Data and Data Sources**

According to Bogdan (1998), the researcher is collecting data from what they are learning from the preliminary materials. The Data consists of field notes, personal papers, memos, pictures, videotapes, photographs, transcripts of interviews, and other official materials. These specifics serve as the framework for analysis. The basic facts serve as the data source. The data of this research are from the utterances produced by the characters in the Aladdin Movie. The researcher takes the source data from English into Indonesian for this research by downloading the film with the translation of Indonesian from the web, namely IDLIX on the internet

<https://193.178.172.113/movie/aladdin-2019/> And the original movie from Disneyplus Hotstar apps. The researcher believes that the data source taken from the Disneyplus Hotstar apps can meet the requirements for the amount of data needed for this research. The researcher has downloaded the film to study. The researcher also collected some books and information related to this research from the internet and library.

### **C. Research instrument**

According to Moleong (2002), The researcher contributes as a designer, data collector, analyst, interpreter, or reporter as a result of the research outcomes process. Some instruments are needed to identify the data in this research. The main instrument of this research is the researcher because the researcher has thoughts and arranges the research concept coherently (Septyaningsih, 2007).

The following instrument is a tool or facility used by the researcher to collect the data, such as a laptop that is connected to the internet, which makes it easier for the researcher to find data and search for information related to this research.

### **D. Data Collection Techniques**

The process of collecting data for analysis is the definition of data collection techniques. Gathering information through unstructured or semi-structured observation, interviews, documents, and visual materials, as well as establishing the protocol for recording information (Cresswell, 1998). Data were gathered for the study using documentation collection techniques.

The steps in collecting data for this research are as follows:

1. The researcher watching the original version of Aladdin movie on the internet
2. The researcher downloading the Indonesian translated version of Aladdin movie via the web, namely Idlix, from the internet
3. Finding the type of commissive act from the dialogue of all the characters of Aladdin movie
4. Analyzing the translation strategy of the Aladdin movie
5. Assessing the quality of the translated data
6. Giving code to each data

Table 3. 1 Datum

Datum	SL	TL	Type of commissive act	Strategies	Quality
05	Here, take some bread	Ambil roti ini	Offer	Paraphrase	-

Notes :

Datum : 04/00:06:42/Jsm/Off/Par/-

05 : Number of datum

00:06:42 : Times

Jsm : Jasmine

Off : offer

Par : Paraphrase

7. Validate the analysis result by giving the analysis to the validator
8. Concluding the research result



## **E. Data Validation Techniques**

The most crucial thing in this research is data. Research needs validity if the data is required to check that the data can be used as a research item. According to Cresswell (2009), in qualitative methods, the data of the research must test the accuracy for validity. According to Denzin (1978), there are four basic types of triangulation, they are data triangulation, investigator triangulation, theory triangulation, and methodological triangulation.

In this research, the researcher used investigator triangulation with an applied validator to validate the data of the commissive act. It related with Moleong (2017) states that researcher triangulation uses another researcher to assess the validity. The validators were chosen using the following criteria: knowing English – Indonesian language, having good knowledge of linguistics, having good knowledge of the commissive act, having good knowledge of translation strategies, and understanding the theory involved. The researcher requests the validator to check the accuracy of the data and the analysis. The researcher also applied a rater with an expert to rate the quality of the commissive act subtitling. The Validator of this research is Vilya Lakstian Catra Mulia, S.Hum., M.Hum. to validate the data of commissive acts. The validator and the Rater in this research is Fatkhuna'imah Rhina Zulkarnain, M.Hum to validate the subtitle strategies and assess the quality of the research.

## **F. Data Analysis Techniques**

The researcher uses stages Spradley in Sutopo (2002) to analyze the data that has been collected. Based on Spradley, there are four stages to

analyze the data, namely domain analysis, taxonomy analysis, componential analysis, and the last is cultural themes. The analysis of this research will be explained as follow :

### **1. Domain analysis**

In domain analysis, there is a process of reviewing some notes that contain a summary of the interviews, observations, and document reviews of the researcher and the researcher's thinking to discover the domain of meaning associated with the people's lives studied and the specific details of the lives categorized with the domains. To apply the domain analysis, the researcher analyzed with the following steps :

#### a. Determining the object of the research

The object of the research is the commissive act utterances in the Aladdin film.

#### b. Collecting the data

The data are the commissive acts and utterances found in the Aladdin film

#### c. Identifying the types of commissive acts types

The researcher uses John. Searle theory to analyzing the commissive act types that consist of seventeen styles.

#### d. Validating the data

The researcher used the validator to validate the data of commissive acts with someone who has experts in English and Indonesian language and also linguistics experts.

Table 3. 2 Analysis form

No.	Data	Non-data
1.	Would you like to take an evening stroll?	It's better when you sing

## 2. Taxonomy analysis

Taxonomic analysis is a process to find potential organizational structures for the terms included within particular domains. Selected observations are additional trips to the field notes or research to supplement and validate the taxonomic analysis.

Table 3. 3 Types of commissive speech acts

No.	SL	TL	Types of commissive speech acts																	
1			Com	Pro	Thr	Vow	Ple	Swe	Acc	Con	Ref	Off	Bid	Ass	Gua	War	Cot	Bet	Cov	

Table 3. 4 subtitling strategies

No	SL	TL	Subtitling strategies											
			Exp	Par	Tra	Imi	Trs	Dis	Con	Dec	Del	Res		
1														

Table 3. 5 subtitling quality

NO	SL	TL	Quality																				
			Readability									Acceptability						Functional Equivalence					
			RL			PG			SS			IE		SP		GE		SE			SC		
			MI	ST	SE	MI	ST	SE	MI	ST	SE	MI	ST	SE	MI	ST	SE	MI	ST	SE	MI	ST	SE

The researcher following steps of taxonomy analysis :

- a. The researcher analyzes the subtitling strategies used by the translator in translating commissive acts in the Aladdin film. The researcher uses the theory by Gottlieb (1992) to analyze and classify the subtitling strategies.
- b. Encoding the data

Each data collected will be given a code showing the datum number, the time, the part of the commissive acts, and the translation taken.

Example :

Code : 23/00:25:18/Jaf/Com/Tra/-

18 : Data number

00:25:22 : Time

Jaf : The name of the character (Jafar)

Com : The types of commissive acts (Commit)

Tra : The name of subtitling strategy (Transfer)

### **3. Componential analysis**

Componential analysis is the way to distinguish among the included terms in each selected domain to understand why participants differentiate among the terms.

Table 3. 6 Componential Table

Type of commissive	Subtitling Strategy		Quality																								No error
			Functional Equivalence						Acceptability						Readability												
			SE		SC		IE		SP		GE		RL		PG		SS										
			MI	ST	SE	MI	ST	SE	MI	ST	SE	MI	ST	SE	MI	ST	SE	MI	ST	SE	MI	ST	SE	MI	ST	SE	
COM	EXP																										
	PAR																										
	TRA																										
	CON																										
	DEC																										
	DEL																										

#### 4. Cultural theme analysis

Cultural theme analysis is the relationship patterns of all components from analyzing the domain, taxonomic and component analysis. In this part, the researcher would see the subtitling strategy domain used in delivering the materials.

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSIONS

This chapter describes the findings and discussion. The findings section contains an explanation of the data found in this study. The discussion section contains reasons or explanations regarding the categorization of each data.

#### A. Research Findings

This chapter, the researcher presents the analysis of the data found in this research. There are two parts in this chapter, part one contains research findings, and part two contains discussions about the data obtained in the research. In this study, there are four problem statements: the first is the analysis of commissive act types found in *Aladdin* film, the second is the analysis of the subtitling strategy applied to translate the dialogue of commissive acts in the *Aladdin* film, the third is the analysis of the subtitling quality of *Aladdin* film and the fourth is analyzing of the impact subtitling strategies to the subtitling quality. This research, 74 data were found from commissive acts sentences in the film *Aladdin*. The researcher will provide data results from each problem statement.

##### 1. The Commissive Act in *Aladdin* Film

The first research question is to find out the commissive acts found in *the Aladdin* film. In order to get valid data for the first objective, after the researcher classified the sentence of the dialogue based on commissive speech acts, the researcher gave the data to the validator, who checked and

validated all the data. The table below shows the types of commissive speech acts found.

Table 4. 1 Commissive Speech Acts Types

No	Commissive Speech Acts types	Frequency	Percentage
1.	Commit	3	4.16%
2.	Promise	7	9.72%
3.	Threat	10	13.88%
4.	Pledge	1	1.38%
5.	Swear	4	5.55%
6.	Accept	16	22.22%
7.	Refuse	15	20.83%
8.	Offer	11	15.27%
9.	Assure	4	5.55%
10.	Covenant	1	1.38%
Total		72	

As shown in the table, there are 12 data of commissive speech acts types by Searle and Vanderveken that can be found in the *Aladdin* film. They are 3 (4.05%) data of commit, 7 (9.72%) data of promise, 10 (13.88%) data of threat, 1 (1.38%) data pledge, 4 (5.55%) data of swear, 16 (22.22%) data of accept, 15 (20.83%) data of refuse, 11 (15.27%) data of offer, 4 (5.55%) data of assure, and 1 (1.38%) data of covenant. From all of the data, the researcher took some of the data to give examples, followed by an explanation of each commissive speech act type. The example of the analysis is presented below :

a. Commit

Commit is a speech act when the speaker commits himself to carry out the way of action represented by propositional content. In this research there are 3 data of commissive speech acts type, the explain can be presented below:

**13/JAS/COM/TRA**

Jasmine : I should get out more

The context of the dialogue is when Jasmine is amazed by the panorama of Agrabah city because she is forbidden to go out of the palace by the sultan, then she says, “**I should get out more**”. The utterance is commit commissive speech acts type because she commits herself to explore Agrabah City more often to see another beauty of Agrabah City.

**18/JAF/COM/TRA**

Jafar : Once that lamp sits in my hand then **I shall sit on his throne**

The context of the dialogue is when Jafar talks to Lago about his ambition to become king of the kingdom of Agrabah and promises that if he can get his magic lamp, he will soon be on the throne. The utterance is commit commissive speech act type because he commits himself to get the throne if he can get the magic lamp.

Beside the datum 13 & 18, the commit commissive speech acts can be seen in datum 15/SUL/COM/TRA.



b. Promise

Promise is the paradigm commissive act that has special features, first is a promise is when the speaker makes the hearer do something for the speaker's benefit and the second is a promise that involves a rather special kind of commitment, called obligation. In this research there are 4 data of commissive speech acts type, the explain can be presented below:

**23/JAF/PRO/TRA**

Jafar: “You see, I was once like you. A common thief. Only I thought bigger. Steal an apple, and you're a thief. Steal a kingdom, and you're a statesman. Only weak men stop there. You're either the most powerful man in the room, or you're nothing. You. You stumbled upon an opportunity. **I can make you rich. Rich enough to impress a princess.** But nothing comes for free.”

His dialogue occurs when Jafar meets with Aladdin. He tries to trap Aladdin into making a fake deal. Jafar pretends to sympathise with Aladdin by telling him about Aladdin's similarities with himself. In addition, Jafar also promises that he can make Aladdin rich by approaching Princess Jasmine. The utterance is a promise commissive speech act. The promise form is “**I can make you rich. Rich enough to impress a princess.**” It means that Jafar promised Aladdin that he could make him rich.

**49/ALD/PRO/PAR**

Aladdin : “When the time is right, **I will tell her.**”

His dialogue occurs When Aladdin tells the Genie of his journey with Jasmine through the kingdom of Agrabah. He said that Jasmine suspected he was not Prince Ali but Aladdin, and Aladdin promised to reveal the truth at an appropriate time. The utterance is a promise commissive speech act. The promise form is **“I will tell her.”** It means that Aladdin promised to reveal the truth to Jasmine when the time was right.

Beside the datum 23, the promise commissive speech acts can be seen in datum 22/ALD/PRO/TRA, 24/JAF/PRO/TRA, 29/GEN/PRO/DEL and 71/GEN/PRO/TRA.

c. Threat

Threaten has differences from a promise. First, threatening is when the response of the hearer is not to do something for the benefit of himself but instead to his detriment and second is threatening has no obligation for the hearer to do something from the speaker. In this research there are 9 data of threat commissive speech acts type, the explain can be presented below:

**50/JAF/THR/EXP**

Ja'far: **“If I throw you off of that balcony,** and you are who you say you are, you will die a watery death. If you survive, it can only be because of the lamp. In which case, I will have my answer. For the last time... Where is the lamp?”

In this scene, Jafar interrogates Aladdin to discover the location of the magic lamp. Aladdin is tied to a chair and placed on the edge of the palace balcony. Jafar threatens Aladdin that he will throw him off the balcony into the sea if he does not reveal the lamp's location. The utterance is a threat commissive speech act. The threat form is “**If I throw you off of that balcony**” which means that Jafar threatens Aladdin to throw him into the sea if he does not tell where he keeps the magic lamp.

#### **54/JAF/THR/PAR**

Jafar : “You're insignificant. An irritation I no longer need to tolerate once **I... ensure your agonizing death by banishing you to the ends of the earth.**”

In this scene, Jafar takes over the magic lamp and becomes the sultan of the Agrabah kingdom. Jafar punished Aladdin by asking the genie to throw Aladdin to the end of the world and die. The utterance is a threat commissive speech act. The threat form is “**I... ensure your agonizing death by banishing you to the ends of the earth**”. It means that Jafar threatens Aladdin to kill him by banishing him to the ends of the earth.

Beside the datum 11, the threat commissive speech acts can be seen in datum 14/GRD/THR/TRA, 17/JAF/THR/TRA, 26/COW/THR/TRA 50/JAF/THR/EXP, 55/JAF/THR/TRA, 56/JAF/THR/DEL, 62/LAG/THR/TRA, 64/JAF/THR/TRA

d. Pledge

A pledge is a strong commitment to a future course of action. Pledging has a similarity to vowing, but Pledge has not had the solemnity of vowing. In this research there is 1 data of pledge commissive speech acts type, the explain can be presented below:

**51/JAF/PLE/TRA**

Ja'far :Yes. My Sultan... **You know my loyalty belongs to you.**

This dialogue occurs when Jasmine tells the Sultan that Jafar has kidnapped and almost killed Aladdin. Knowing this, the Sultan asked Jafar to explain what had happened, Jafar agreed to the Sultan's request because of his loyalty to the Sultan. This utterance is a pledge commissive speech act. The pledge form is **“You know my loyalty belongs to you.”** It means that Jafar pledges to always give his loyalty to The Sultan and obey the Sultan's orders.

e. Swear

Swear is a speech act when the speaker commits himself to do something in a solemn way, he is committed to a vow to do it. In this research there are 4 data of swear commissive speech acts type, the explain can be presented below:

**28/GEN/SWE/TRA**

Genie : Oh, great one who summons me, terrible one who commands me, **i stand by my oath, loyalty to wishes three**

This dialogue occurs when Aladdin gets Genie out of the lamp. After getting out, Genie swears to whoever has succeeded in getting him out of the lamp that he will be loyal to him and will make his three wishes come true. This utterance is a swear commissive speech act. The swear form is **“I stand by my oath, loyalty to wishes three.”** it means that Genie swears to someone who saved him from the magic lamp that he will give her loyalty and grant his three wishes.

**66/JAF/SWE/TRA**

Jafar : **“I will not forget you, boy! Mark my words. I will not forget what you have done to me!”**

This conversation took place. When Jafar fell into Aladdin's trap, he was mad at Aladdin and swore never to forget what Aladdin had done to him. The swear form is **“I will not forget you, boy! Mark my words. I will not forget what you have done to me!”** it means that Jafar swears he will never forget what Aladdin had done to him.

Beside the datum 28 & 66, the swear commissive speech acts can be seen in datum 63/JAF/SWE/TRA 65/JAF/SWE/TRA.

f. Accept

Accept is when someone accepts to let the speaker do what the speaker commits himself to do in certain ways. In this research there are 17 data of accept commissive speech acts type, the explain can be presented below:

**35/ALD/ACC/PAR**

Aladdin : **Of course**, Your... Serene Self. We will join you.

This conversation took place when Aladdin accompanied Genie to the palace. The Sultan invited Aladdin for an upcoming party at the palace this evening, which Aladdin graciously accepted. This utterance is an accept commissive speech act. The accept form is “**Of course**” it means that Aladdin accepts the invitation from The Sultan to join the party.

#### **44/DAL/ACC/TRA**

Dalia : “My favorites. I accept. Please continue.”

This conversation took place when the genie presented Dalia with a bouquet, she accepted the bouquet and inquired about the genie's purpose for approaching her. The accept form is “**My favorites. I accept**”, meaning that Dalia accepts The Genie's bouquet.

Beside the datum 34, the accept commissive speech acts can be seen in datum 06/JAM/ACC/TRA, 30/ALD/ACC/TRA, 33/ALD/ACC/TRA, 34/GEN/ACC/DEL, 39/ALD/ACC/TRA, 43/ALD/ACC/TRA, 46/DAL/ACC/TRA, 47/ALD/ACC/TRA, 48/JAS/ACC/PAR, 52/GEN/ACC/TRA, 58/JAS/ACC/TRA, 60/JAF/ACC/TRA, 68/SUL/ACC/TRA, ,70/GEN/ACC/CON, 72/DAL/ACC/TRA.

g. Refuse

Refuse is a negative response when someone can refuse or accept a speech act from someone who allows for the option of acceptance or refusal. In this research there are 15 data of refuse commissive speech acts type, the explain can be presented below:

**01/GEN/REF/PAR**

Genie: **No, no. No singing.** It's been a long day.

This dialogue occurred when Genie and her two children were talking. One of his children asked him to sing, but Genie refused to sing because he had not sung for a long time. The utterance is a refuse commissive speech act. The refuse form is “**No, no. No singing.**”

**16/SUL/REF/DEL**

Sultan : “**My dear, you cannot be a sultan.** Because it has never been done in the thousand-year history of our kingdom.”

This dialogue occurred when Jasmine wanted to rule the Kingdom of Agrabah to The Sultan. However, The Sultan refused and said, “**My dear, you cannot be a sultan**”. This utterance is a refusal commissive act because it shows that the Sultan refuses Jasmine’s desire.

Beside the datum 01 & 16, the refuse commissive speech acts can be seen in datum 02/ZUL/REF/CON, 05/JAS/REF/DEL, 08/JAS/REF/CON, 21/JAS/REF/TRA, 27/ALD/REF/DEL, 38/ALD/REF/CON, 40/ALD/REF/TRA, 41/GEN/REF/DEL,

42/ALD/REF/PAR, 53/JAS/REF/TRA, 57/SUL/REF/TRA,  
61/JAS/REF/EXP, 67/ALD/REF/DEL

h. Offer

Offer is a kind of speech act in that the speaker commits to do something or give something to the hearer if it's accepted by the hearer. In this research there are 11 data of offer commissive speech acts type, the explain can be presented below:

**04/JAS/OFF/PAR**

Jasmine: Here, **take some bread.**

When Jasmine was walking around the market, she saw a little boy who was starving, so she bought bread and gave it to the boy. The utterance is an offer commissive speech act. The offer form is “**take some bread**”, which means that Jasmine offers the child to take some bread for him.

**37/JAF/OFF/TRA**

Jafar : “Jafar.Vizier to the Sultan. **I could be a valuable ally to help you get what you want.**”

This dialogue occurs when Aladdin and the Genie stroll towards the party venue, Jafar attempts to offer his help and become Aladdin's ally to achieve his desires by saying "**I could be a valuable ally to help you get what you want.**" This utterance is an assure commissive act because it shows that Jafar offers help to Aladdin.



Beside the datum 04 & 37, the offer commissive speech acts can be seen in datum 03/ALD/OFF/CON, 12/ALD/OFF/TRA, 19/JAS/OFF/TRA, 20/ALD/OFF/CON, 25/DAL/OFF/CON, 31/GEN/OFF/TRA, 32/GEN/OFF/PAR, 45/GEN/OFF/PAR, 69/GEN/OFF/TRA

i. Assure

Assure is when someone commits the hearer to future action with the perlocutionary intention of convincing. The hearer will do it while presupposing that the hearer has doubt. In this research there are 4 data of assure commissive speech acts type, the explain can be presented below:

**09/ALD/ASS/CON**

Aladdin : “look at me. Look at me. **You can do this**”

This dialogue occurs when Aladdin and Jasmine are being chased by the guards. When they are on the roof of the house, Aladdin asks Jasmine to jump to the roof of the house on the other side, but Jasmine refuses because she is afraid, Aladdin persuades Jasmine to have the courage to jump by saying, "**you will be fine**". This utterance is an assure commissive act because it shows that Aladdin assures Jasmine to trust him and jump into another building.

**10/ALD/ASS/PAR**

Aladdin: “Come on. **I know somewhere we'll be safe.**”

This dialogue occurs when Aladdin and Jasmine are being chased by the guards. Aladdin tries to persuade Jasmine to follow him to safety

from the pursuing royal guards by saying, **“I know somewhere we will be safe.”** This utterance is an assure commissive act because it shows that Aladdin assures Jasmine to trust him and follow him to the safe place.

Beside the datum 09 and 10, the assure commissive speech acts can be seen in datum 07//ALD/ASS/TRA, 36//GEN/ASS/CON

#### j. Covenant

Covenant has the same sense as a contract, but the covenant has more solemnity, archaic, and dignified. In this research there is 1 data of covenant commissive speech acts type, the explain can be presented below:

#### **59/MAN/COV/TRA**

Man : Your Highness, Sultan. **In honesty and sincerity, - do you accept Princess Jasmine... –**

This dialogue takes place when Jasmine and Jafar are in the midst of a wedding procession, they are saying their wedding vows, led by the royal priest. The utterance is a covenant commissive speech act. The covenant form is **“In honesty and sincerity, - do you accept Princess Jasmine... –”**, it means that the priest said the covenant wedding to the Jafar and Jasmine.

## 2. Subtitling strategies of Commissive speech acts

The second research question of this research is to find the subtitling strategies of commissive speech acts found in *the Aladdin* film. In order to answer the research question, the researcher classified each sentence of the dialogue based on the subtitling strategy. The researcher gives the data to the validator to check and validate the subtitling strategies that the researcher classifies. The table below shows the subtitling strategies of commissive speech acts.

Table 4. 2 Subtitling Strategies

No	Subtitling Strategies	Frequency	Percentage
1.	Expansion	2	2.70%
2.	Paraphrase	11	14.86%
3.	Transfer	41	55.40%
4.	Condensation	8	10.81%
5.	Decimation	1	1.35%
6.	Deletion	9	12.16%
Total		72	

### a. Expansion

Expansion strategy is a kind of subtitle strategy that is applied when the source language (SL) requires an additional explanation in translating the original language because of some cultural nuance not retrievable in the target language (TL).

#### **50/JAF/THR/EXP**

**SL : Ja'far: If I throw you off of that balcony, and you are who you say you are, you will die a watery death.** If you survive, it can

only be because of the lamp. In which case, I will have my answer. For the last time... Where is the lamp? (threat)

TL : *Jika kulempar kau dari balkon itu, dan kau memang Pangeran Ali kau akan mati tenggelam. Jika kau selamat itu pasti karena lampu itu. Yang mana pun, aku akan dapat jawaban. Untuk kali terakhir dimana lampu itu ?*

Based on the data above shows that the dialogue “If I throw you off of that balcony, and you are who you say you are, you will die a watery death. If you survive, it can only be because of the lamp. In which case, I will have my answer. For the last time... Where is the lamp?” translated into “*Jika kulempar kau dari balkon itu, dan kau memang Pangeran Ali kau akan mati tenggelam. Jika kau selamat itu pasti karena lampu itu. Yang mana pun, aku akan dapat jawaban. Untuk kali terakhir dimana lampu itu ?*”. The dialogue is a dialogue from Jafar to Aladdin because he wants to threaten Aladdin to drop Aladdin from the balcony underwater if Aladdin does not want to hand over the magic lamp. This data is categorized into expansion strategy because it can be indicated from the “and you are who you say you are” from the source language, which was translated into “*dan kau memang Pangeran Ali*” in the target language. In this case, the translator mentions the name of “*Pangeran Ali*” to explain the context of “who you say you’re” that can make the viewers understand.

**61/JAS/REF/EXP**

SL : I... Do not!

TL : *Aku tidak bersedia!*

Based on the data above, the dialogue “I... Do not!” was translated into “*Aku tidak bersedia!*” This is a dialogue between Jasmine and Aladdin because she cannot jump into another building, such as Aladdin’s direction to avoid the guard. This data is categorized into expansion strategy because it can be indicated from the “I do not” from the source language was translated into “*Aku tidak bersedia*” in the target language, in this case the translator tried to make the nuance of the original meaning is more easily to understand the meaning of “I do not”.

b. Paraphrase

Paraphrasing is a type of subtitling strategy used by translators when translating from source to target, using the same syntactic structure as the source language without changing the intended message. The strategy aims to enhance viewer comprehension of the source language.

**01/PED/REF/PAR**

SL: Here you go, Abu

TL : *ini Abu*

Based on the data above, the dialogue “Here you go, Abu” is translated into “*ini Abu.*” The dialogue is a dialogue from Aladdin to Abu because he wants to share the dates with Abu. This data is categorized into paraphrase strategy because it can be indicated from the

“Here you go” from the source language was translated into “*ini*” in the target language, in this case from the translation result, which is not possible to be literally translated but rather focused on closest words that still maintained the same context and the meaning of the source language.

**10/ALD/ASS/PAR**

SL : Come on. I know somewhere we'll be safe.

TL : *Ayo. Aku tahu tempat yang aman.*

Based on the data above shows that the dialogue “Come on. I know somewhere we'll be safe” translated into “*Ayo. Aku tahu tempat yang aman.*” the dialogue is a dialogue from Aladdin to Jasmine because he wants to assure Jasmine that he knows the safe place for them. This data is categorized into paraphrase strategy because it can be indicated from the “I know somewhere we'll be safe” from the source language was translated into “*Aku tahu tempat yang aman*” in the target language, in this case from the translation result which is not possible to be literally translated but rather focused on closest words that still maintained the same context and the meaning of the source language. 04/JAS/OFF/PAR, 32/GEN/OFF/PAR, 35/ALD/ACC/PAR, 37/JAF/CON/PAR, 37/JAF/OFF/PAR, 42/ALD/REF/PAR, 48/JAS/ACC/PAR, 49/ALD/PRO/PAR, 54/JAF/THR/PAR, 69/GEN/OFF/PAR,

c. Transfer

The transfer strategy is a type of subtitling approach used when the translator effectively and accurately translates the content from the source language (SL) to the target language (TL).

**07/ALD/ASS/TRA**

SL : “You were born worthless and you will die worthless. And only your fleas will mourn you.”

TL : “*Kau lahir tak berharga dan akan mati tak berharga. Hanya kutu yang akan menangisimu.*”

Based on the data above shows that the dialogue “You were born worthless and you will die worthless. And only your fleas will mourn you” translated into “*Kau lahir tak berharga dan akan mati tak berharga. Hanya kutu yang akan menangisimu*” the dialogue is a dialogue from Guard to Aladdin because he dared to talk to him which is the guard of the palace, he demeaned Aladdin by saying that Aladdin was someone who was worthless and when he died only fleas would mourn him. This data is categorized into transfer strategy because it can be indicated from the “You were born worthless and you will die worthless. And only your fleas will mourn you” from the source language was translated into “*Kau lahir tak berharga dan akan mati tak berharga. Hanya kutu yang akan menangisimu*” in target language, in this case from the translation result was literally translated without any changing or modifying the target language.

**14/GRD/THR/TRA,**

SL : you'll be fine

TL : *Kau akan baik-baik saja*

Based on the data above, it shows that the dialog “you’ll be fine” translated into “*Kau akan baik-baik saja.*” the dialog is a dialog from Aladdin to Jasmine because he wants to reassure Jasmine that she will be fine with Abu. This data is categorized into transfer strategy because it can be indicated from the “you’ll be fine” from the source language was translated into “*Kau akan baik-baik saja*” in the target language, in this case, the translation result was literally translated without any changing

or modifying the target language. 06/JAM/ACC/TRA,  
12/ALD/OFF/TRA, 13/JAS/COM/TRA 14/GRD/THR/TRA  
15/SUL/COM/TRA, 17/JAF/THR/TRA, 18/JAF/COM/TRA  
19/JAS/OFF/TRA, 21/JAS/REF/TRA, 22/ALD/PRO/TRA,  
23/JAF/PRO/TRA 24/JAF/PRO/TRA, 26/COW/THR/TRA,  
28/GEN/SWE/TRA, 30/ALD/ACC/TRA 31/GEN/OFF/TRA,  
33/ALD/ACC/TRA, 39/ALD/ACC/TRA, 40/ALD/REF/TRA  
43/ALD/ACC/TRA, 44/DAL/ACC/TRA, 45/GEN/OFF/TRA  
46/DAL/ACC/TRA, 47/ALD/ACC/TRA 51/JAF/PLE/TRA,  
52/GEN/ACC/TRA, 53/JAS/REF/TRA, 55/JAF/THR/TRA  
57/SUL/REF/TRA, 58/JAS/ACC/TRA, 59/MAN/COV/TRA,  
60/JAF/ACC/TRA 62/LAG/THR/TRA, 63/JAF/SWE/TRA,



64/JAF/THR/TRA, 65/JAF/SWE/TRA, 66/JAF/SWE/TRA,  
68/SUL/ACC/TRA, 71/GEN/PRO/TRA, 72/DAL/ACC/TRA

d. Condensation

Condensation is a strategy for shortening text in a non-disruptive way. It is employed by translators when there is too much dialogue, where the omission of redundant information is omitted in order to improve the coherence for the reader.

**02/ZUL/REF/CON**

SL : “Stop right there, Aladdin. Whatever it is you stole today, I don't want it.”

TL : “*Berhenti disana, Aladdin. Apapun yang kau curi hari ini, aku tidak mau*”

Based on the data above shows that the dialog “Stop right there, Aladdin. Whatever it is you stole today, I don't want it” translated into “*Berhenti disana, Aladdin. Apapun yang kau curi hari ini, aku tidak mau.*” the dialog is a dialog from Zulla to Aladdin because Zulla refuses to buy the stolen goods that Aladdin has sold. This data is categorized into condensation strategy because it can be indicated from the “Stop right there, Aladdin” from the source language translated into “*Berhenti disana, Aladdin*” in the target language. In this case, the translation result was classified into condensation strategy because it aims to create efficiency by eliminating redundant words such as “right there” in the

source language in order to make the translate look more natural for the viewers.

**09/ALD/ASS/CON**

SL : “look at me. Look at me. You can do this”

TL : “*Lihat aku. Kamu bias melakukan ini.*”

Based on the data above shows that the dialog “look at me. Look at me. You can do this” translated into “*Lihat aku. Kamu bisa melakukan ini*” the dialog is a dialog from Aladdin to Jasmine because he wants to reassure Jasmine that she can jump to another roof safely. This data is categorized into transfer strategy because it can be indicated from the “Look at me. Look at me” from the source language was translated into “*Lihat aku*” in the target language, in this case the translation result was classified into condensation strategy because it aims to create efficiency by eliminating repeating words such as the words “look at me” in the source language in order to translate look more natural for the viewers.

03/ALD/OFF/CON,      08/JAS/REF/CON,      20/ALD/OFF/CON,

25/DAL/OFF/CON,      36/GEN/ASS/CON,      38/ALD/REF/CON,

70/GEN/ACC/CON

e. Decimation

Decimation strategy is a kind of subtitling strategy that is applied when the translator is translating a quarrel dialogue with fast speaking of the actors and condensing the utterance of source language (SL) because the utterance has difficulty absorbing unstructured written text quickly.

## 11/JAF/THR/DEC

SL : “Do you know what I had to do to get the power that I have? The sacrifices that I've made? The bodies that I've buried? The five years spent in a Sherabad jail? People need to understand that they will pay for underestimating me. Second is not enough! And it will never be enough! That's why I need the lamp. And why I no longer need you!”

TL : *“kau tahu yang kulakukan untuk berkuasa seperti ini? Pengorbananku, orang-orang yang kubunuh? 5 tahun dipenjara Shirabad? Orang yang meremehkanku akan dapat balasan. Nomor 2 tidak cukup! Dan takkan pernah cukup! Karena itulah aku perlu lampunya dan kenapa aku tak perlu kau lagi !”*

Based on the data above, the dialog “Do you know what I had to do to get the power that I have? The sacrifices that I've made? The bodies that I've buried? The five years spent in a Sherabad jail? People need to understand that they will pay for underestimating me. Second is not enough! And it will never be enough! That's why I need the lamp. And why I no longer need you!” translated into *“kau tahu yang kulakukan untuk berkuasa seperti ini? Pengorbananku, orang-orang yang kubunuh? 5 tahun dipenjara Shirabad? Orang yang meremehkanku akan dapat balasan. Nomor 2 tidak cukup! Dan takkan pernah cukup! Karena itulah aku perlu lampunya dan kenapa aku tak perlu kau lagi !”* the dialog is a dialog from Jafar to guard because Jafar was furious when the Bodyguard suggests he give up trying to find the magic lamp and accept

the position of Vizier. This data is categorized into transfer strategy because it can be indicated from the “You can do this” from the source language was translated into “*Kamu bisa*” in the target language, in this case the translation result was classified into condensation strategy because it aims to create efficiency by eliminating redundant words such as the words “do this” in the source language in order to translate look more natural for the viewers.

#### f. Deletion

Deletion is a strategy that is used in the translation process to remove a part of the text completely. It removes an entire item, such as a line of dialogue, a word from sentences, or a line of dialogue or utterance from source language speech into target language subtitles.

##### **05/JAS/REF/DEL**

SL : “Sir, I don't have any money. Let go of me!”

TL : “*aku tak punya uang. Lepaskan aku !*”

Based on the data above shows that the dialog “Sir, I don't have any money. Let go of me! No.” translated into “*aku tak punya uang. Lepaskan aku !*” the dialog is a dialog from Jasmine to Jamal because She was forced to pay money for the bread Jasmine had given the starving child. This data is categorized into transfer strategy because it can be indicated from the “Sir, I don't have any money. Let go of me! No.” from the source language was translated into “*aku tak punya uang. Lepaskan aku !*” in the target language, in this case from the translation

result was classified into deletion strategy because it indicated from the element “Sir” which is omitted in the target language.

### **29/GEN/PRO/DEL**

SL : “... I promise you, there's not enough money and power on earth for you to be satisfied.”

TL : “.. *Kujamin takkan ada cukup uang dan kekuasaan yang dapat memuaskanmu.*”

Based on the data above shows that the dialog “I promise you, there's not enough money and power on earth for you to be satisfied.” translated into “.. *Kujamin takkan ada cukup uang dan kekuasaan yang dapat memuaskanmu*” the dialog is a dialog from Genie to Aladdin because The Genie tries to convince Aladdin that his power is unrivaled by anything. This data is categorized into transfer strategy because it can be indicated from the “I promise you, there's not enough money and power on earth for you to be satisfied.” from the source language was translated into “*Kujamin takkan ada cukup uang dan kekuasaan yang dapat memuaskanmu*” in target language, in this case from the translation result was classified into deletion strategy because it indicated from the element “on earth” which is omitted in the target language.

16/SUL/REF/DEL,          29/GEN/PRO/DEL          27/ALD/REF/DEL,  
34/GEN/ACC/DEL, 56/JAF/THR/DEL, 67/ALD/REF/DEL

### **3. The quality of the commissive speech acts subtitle in Aladdin film**

Another research question of this research is to analyze the Indonesian subtitle quality in *Aladdin* films. In defining the errors of the subtitle, Jan Pedersen classified a model to define the subtitle errors that named FAR (functional equivalence, acceptability, readability). In order to answer the research question, the researcher asked a rater or someone who is an expert in the subtitling quality to assess the Indonesian subtitles. The table below shows the explanation of subtitling quality data score in the Indonesian subtitle of *Aladdin* film.

#### **B. Functional Equivalence**

Functional equivalence refers to the accuracy of subtitles conveying the meaning intended by the speaker, as defined by the researcher. It comprises two aspects: semantic and stylistic errors. Semantic errors pertain to the meaning of the word, utterance or expression, and whether the conveyed meaning is accurate or not. Jan Pedersen states the semantic errors score with 0.5 score for minor, 1 score for standard and 2 score for serious. The next is stylistic errors, which are focused on the incorrect term of address, wrong register, and the out-of-tune language from the original style language. Jan Pedersen states the stylistic errors score with 0.25 score for minor, 0.5 score for standard and 1 score for serious.

As the results table below shows, there are two aspects to assessing functional equivalence in the subtitles of commissive speech acts in *Aladdin*: semantic and stylistic errors. Each aspect is rated by three points; there are

minor, standard, and serious, but the writer gives an additional one point, which is called no error, in order to make it clear. More details on functional equivalence can be found in the Appendix

Table 4. 3 Functional Equivalence

Rater	Functional Equivalence							
	Semantic Error				Stylistic Error			
	MI (0.5)	ST (1)	SE (2)	No error	MI (0.5)	ST (1)	SE (2)	No error
Rate	11	0	0	61	4	0	0	68
Total Source Error	5.5	0	0	0	2	0	0	0
Final Score Error	0.076 (minor)				0.027(minor)			
Total Score	0.103(minor)							

### 1. Semantic Error

The rater state there are 11 cases for minor error in semantic, the data number are 04/JAS/OFF/PAR, 05/JAS/REF/DEL, 08/JAS/REF/CON, 16/SUL/REF/DEL, 19/JAS/OFF/TRA, 21/JAS/REF/TRA, 3/ALD/REF/CON, 45/GEN/OFF/TRA, 49/ALD/PRO/PAR, 69/GEN/OFF/PAR and 70/GEN/ACC/CON, 0 cases for standard error, 0 cases for serious error and 63 data for no error. It can conclude that the total score for minor is 5.5. After collecting the total scores, they are added together and then divided by 72. And the overall score for all data is minor, at 0.076.

The example of the data

45/GEN/OFF/TRA

SL : Would you like to take an evening stroll?

TL : *Mau jalan-jalan malam?*

From the perspective of the rater, the datum 04SL has a mistake on it. The TL should be “maukah kamu jalan-jalan malam?” because the translation does not convey the expression as well, it shows a minor error.

02/ZUL/REF/CON

SL : Stop right there, Aladdin. Whatever it is you stole today, I don't want it.

TL : *Berhenti, Aladdin. Apapun yang kau curi hari ini, aku tidak mau.*

From the rater's perspective, the data 02TL has no mistakes, and the translation is conveyed well, which means there are no errors in this data.

## **2. Stylistic Error**

The rater state there are 4 cases for minor error in stylitic, the data number are 04/JAS/OFF/PAR, 05/JAS/REF/DEL, 16/SUL/REF/DEL, 49/ALD/PRO/PAR, 0 cases for standard error, 0 cases for serious error and 70 data for no error. It can conclude that the total score for minor is 2. After collecting the total scores, they are added together and then divided by 72. And the overall score for all data is minor, at 0.027.

The example of the data

05/JAS/REF/DEL

SL : Sir, I don't have any money. Let go of me!.

TL : *aku tak punya uang. Lepaskan aku !*



From the perspective of the rater the datum 05SL there is a mistake on it. The TL should be “*Pak, aku tak punya uang. Lepaskan aku!*” because the translation doesn’t mention the term address in the source language. It shows a minor error.

07/ALD/ASS/TRA

SL : you’ll be fine

TL : *Kau akan baik-baik saja*

From the rater perspective the data 07TL the style of the the translate is conveyed well which is no error in this data.

### **C. Acceptability**

Acceptability focuses on how well the target text conforms to language norms. The following are unnatural errors. These are errors in grammar, spelling and idiom. Grammar errors receive a score of 0.25 for minor, 0.5 for standard, and 1 for serious issues. The subsequent section pertains to spelling errors that centre on the targeted spelling in the subtitle and incorrect writing, with scores of 0.25 for minor, 0.5 for standard, and 1 for serious errors. The final aspect relates to idiomatic errors, looking at whether the idioms used are both appropriate to the source text and naturally constructed. The scores for this section are 0.25 for minor, 0.5 for standard, and 1 for serious errors.

Table 4. 4 Acceptability

Rater	Acceptability											
	Grammar				Spelling				Idiomatycity			
	MI (0.25)	ST (0.5)	SE (1)	No error	MI 0.25)	ST (0.5)	SE (1)	No Error	MI (0.25)	ST (0.5)	SE (1)	No Error
Rate	0	0	0	72	0	0	0	72	0	0	0	72
Total score error	0	0	0	0	0	0	0	0	0	0	0	0
Final score error	0 (no error)				0 (no error)				0 (no error)			
Total score	0 (minor)											

### 1. Grammar Error

Based on the table above, the rater decided that there are 0 cases for minor errors, 0 cases for standard errors and 0 cases for serious errors. It can be concluded that the final score of minor error, standard error and serious error is 0, and there are 72 data for no error. Once the total number of points has been collected, these are added together and then divided by 72. The final score for all the data is 0, which means there are no errors.

### 2. Spelling Error

Based on the table above, the rater decided that there are 0 cases for minor errors, 0 cases for standard errors and 0 cases for serious errors. It can be concluded that the final score of minor error, standard error and serious error is 0, and there are 72 data for no error. Once the total number of points

has been collected, these are added together and then divided by 72. The final score for all the data is 0, which means there are no errors.

### **3. Idiomaticity Error**

Based on the table above, the rater decided that there are 0 cases for minor errors, 0 cases for standard errors and 0 cases for serious errors. It can be concluded that the final score of minor error, standard error and serious error is 0, and there are 72 data for no error. Once the total number of points has been collected, these are added together and then divided by 72. The final score for all the data is 0, which means there are no errors.

### **D. Readability**

Readability is a crucial aspect of subtitle text for viewers. Segmentation and spotting should focus on the synchronization between the utterances and the subtitles. Three important aspects to consider are errors, segmentation and spotting, punctuation and reading speed, and line length. Additionally, proper punctuation and graphics must be employed to maintain clarity. Segmentation and spotting should focus on the synchronization between the utterances and the subtitles. Jan Pedersen outlines scores of 0.25 for minor, 0.5 for standard and 1 for serious errors. The marking scheme comprises 0.25 points for minor issues, 0.5 points for standard issues, and 1 point for serious issues. Minor error score 0.25 points, standard error score 0.5 points, and serious error score 1 point. The latter pertains to reading speed and line length, specifically how fast the text can be read in subtitles.

Table 4. 5 Readability

Rater	Readability								
	Segmentation and Spotting			Punctuation and Graphic			Reading Speed and Line Length		
	MI (0.25)	ST (0.5)	SE (1)	MI (0.25)	ST (0.5)	SE (1)	MI (0.25)	ST (0.5)	SE (1)
Rate	0	0	0	0	0	0	2	0	0
Total score Error	0	0	0	0	0	0	0.5	0	0
Final score Error	0 (no error)			0 (no error)			0.006 (minor error)		
Total score	0.006 (minor)								

### 1. Segmentation and Spotting

Based on the table above, the rater decided that there are 0 cases for minor errors, 0 cases for standard errors and 0 cases for serious errors. It can be concluded that the final score of minor error, standard error and serious error is 0, and there are 72 data for no error. Once the total number of points has been collected, these are added together and then divided by 72. The final score for all the data is 0, which means there are no errors.

### 2. Punctuation and graphic

Based on the table above, the rater decided that there are 0 cases for minor errors, 0 cases for standard errors and 0 cases for serious errors. It can be concluded that the final score of minor error, standard error and serious

error is 0, and there are 72 data for no error. Once the total number of points has been collected, these are added together and then divided by 72. The final score for all the data is 0, which means there are no errors.

### **3. Reading Speed and Line Length**

Based on the table above, the rater decided there are 2 cases of minor error. The minor error happens in data numbers 28/GEN/SWE/TRA, 64/JAF/THR/TRA, and 72 data for no error. It can be concluded that the final score for minor error is 0.5 score, 0 score for standard error and 0 score for serious error. Once the total number of points has been collected, these are added together and then divided by 72. The final score for all the data is 0.00, which means there are minor errors.

The example :

64/JAF/THR/TRA

SL : I can destroy cities. I can destroy kingdoms. And I can destroy you.

TL : *Aku bisa menghancurkan kota-kota. Aku bisa menghancurkan kerajaan-kerajaan. Dan aku bisa menghancurkanmu.*

From the rater's perspective, the data 64TL, which has more than 15 CPS is too fast to read for the viewer but still can be read, and this is a minor error.

### **E. Discussion**

This section is a summary of the conclusions that can be drawn from this research. According to this research there are 72 data collected. The

conclusion of the analysis of the sub-strategies and qualities of commissive speech acts in *Aladdin* film will be explained here. In the data analysis, the existence of a component table may show the relationship between one variable and another or what is commonly called a cultural issue. The componential table illustrates the relationship between research questions 1, 2, and 3.

The way to read the componential table is to read it from left to right. For example, 3 data from commit commissive acts are translated using the transfer strategy. These data do not find functional equivalence, acceptability, or readability errors. In the promise commissive acts data 1, data is translated using paraphrase that are found errors in functional equivalence, namely in semantic and stylistic errors. The componential table below :

Table 4. 6 Componential Table

Type of commissive	Subtitling Strategy		Quality																								No error	
			Functional Equivalence						Acceptability									Readability										
			SE			SC			IE			SP			GE			RL			PG			SS				
			M	S	S	M	S	S	M	S	S	M	S	S	M	S	S	M	S	S	M	S	S	M	S	S		
		I	T	E	I	T	E	I	T	E	I	T	E	I	T	E	I	T	E	I	T	E	I	T	E	I	T	E
COM	EXP																											
	PAR																											
	TRA	3																									3	
	CON																											
	DEC																											
	DEL																											
PRO	EXP																											
	PAR	1	1			1																						
	TRA	5																									5	
	CON																											
	DEC																											
	DEL	1																									1	
THR	EXP	1																									1	
	PAR	1																									1	
	TRA	4															1										3	
	CON																											
	DEC	4																									4	
	DEL																											
PLE	EXP																											
	PAR																											
	TRA	1																									1	
	CON																											
	DEC																											





	DEL	1																							1
COV	EXP																								
	PAR																								
	TRA	1																							1
	CON																								
	DEC																								
	DEL																								

This study found 72 data analyzed with 3 variables, there are types of commissive speech acts, translation strategies of commissive speech acts, and translation quality of commissive speech acts in Aladdin movie.

Based on the table, there are 16 data of accept commissive acts. The most dominant translation strategy used in translating accept commissive acts is transfer strategies where the data translated with transfer strategies is 12 data. While 4 data are translated by 2 data using the paraphrase strategy, 1 data is translated by the condensation strategy, and 1 data is translated by the deletion strategy. In the data of accepts commissive acts, there is one data that has a minor error in semantics which is translated by using the transfer strategy. The analysis shows that there are few errors in the translation and the quality of the translation is good, the accept commissive acts translated using the transfer strategy are appropriate.

There are 15 data of refuse commissive acts. The most dominant translation strategy used in translating refuse commissive acts is deletion strategies, there are 4 data of refuse commissive acts that translated with deletion strategies. While 1 data are translated with expansion, 2 data translated with paraphrase, 4 data translated with transfer and 3 data translated with condensation. In the data of refuse commissive acts, there is 4 data that has a minor error in semantic. The analysis shows that there are few errors in the translation and the quality of the translation is good, the refuse commissive acts translated using the transfer strategy are appropriate.

There are 11 data of offer commissive acts. The most dominant translation strategy used in translating offer commissive acts is transfer strategies, there are 4 data offer commissive acts that translated with transfer strategies. While data are translated with paraphrase and 3 data translated with condensation. In the data of offer commissive acts, there is 3 data that has a minor error in semantic and stylistic error. The data that has an error is the data that translated with paraphrase and condensation strategy, meanwhile the data that translated with transfer is not found any error. The analysis show that there are no error in the transfer strategy, which mean the appropriate strategy to translate offer commissive acts is transfer strategy. The quality of the translation of offer commissive acts is good because there are few errors are found.

There are 10 data of threat commissive acts. The most dominant translation strategies used in translating threat commissive acts is decimation. The threat commissive acts that translated with decimation has no error. The translator also using expansion, paraphrase, and transfer strategies to translate the threat commissive acts. There is minor error on the data that translate with transfer strategy. The analysis show that there are no error in the translation with decimation strategies and the quality of the translation is good with the decimation as the appropriate strategy.

There are 7 data of promise commissive acts. The most dominant translation strategies used in translating promise commissive acts is transfer. The promise commissive acts that translated with transfer has no error. The

translator also using paraphrase, and deletion strategies to translate the promise commissive acts. There is minor error on the data that translate with paraphrase strategy. The analysis show that there are no error in the translation with transfer strategies and the quality of the translation is good with the transfer as the appropriate strategy.

There are 4 data of swear commissive acts. The most dominant translation strategies used in translating swear commissive acts is transfer. The swear commissive acts that translated with transfer has minor error on the reading speed and line length. The analysis show that there are few error in the translation with transfer strategies and the quality of the translation is good with the transfer as the appropriate strategy.

There are 4 data of assure commissive acts. The most dominant translation strategies used in translating assure commissive acts is transfer. The assure commissive acts that translated with transfer has no error. The translator also using paraphrase, condensation and deletion strategies to translate the assure commissive acts. There is no error on the data that translate with tranfer strategy. The analysis show that there are no error in the translation with transfer strategies and the quality of the translation is good with the transfer as the appropriate strategy.

There are 3 data of commit commissive acts. The most dominant translation strategies used in translating assure commissive acts is transfer. The commit commissive acts that translated with transfer has no error. There is no error on the data that translate with transfer strategy. The analysis show that

there are no error in the translation with transfer strategies and the quality of the translation is good with the transfer as the appropriate strategy.

There are 1 data of pledge commissive acts. The most dominant translation strategies used in translating pledge commissive acts is transfer. The pledge commissive acts that translated with transfer has no error. There is no error on the data that translate with transfer strategy. The analysis show that there are no error in the translation with transfer strategies and the quality of the translation is good with the transfer as the appropriate strategy.

There are 1 data of covenant commissive acts. The most dominant translation strategies used in translating covenant commissive acts is transfer. The covenant commissive acts that translated with transfer has no error. There is no error on the data that translate with transfer strategy. The analysis show that there are no error in the translation with transfer strategies and the quality of the translation is good with the transfer as the appropriate strategy.

From the final results of the analysis, the cultural theme is present. The most dominant type of commissive is accept. The accept type of commissive is mostly spoken by two characters, Aladdin and Dalia. The film shows that the characters Aladdin and Dalia are someone who come from a low social class where they do not have substantial power, so with their low social position, they agree or accept what is said by their interlocutors who have higher power or social class.

The subtitling strategy and quality analyzed above, it can be concluded that the dominant subtitling strategy from the Aladdin film translated into Disneyplus Hotstar apps used a transfer subtitling strategy. The transfer strategy aims to give the source language and target language a balanced meaning that can make the viewers understand the meaning of the dialogue. It is essential to make the subtitles easy to understand because Aladdin's film's marketing target is children to adults. So, if the translation does not convey well and uses a difficult language style, it can be difficult for the viewers. The implementation of transfer strategies can influence the quality of subtitle translation in the film Aladdin, which is comparable to good translation quality with minimum errors.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusions

In this chapter, the researcher will present several conclusions from the analysis of this research. The conclusions of this research can be seen below:

The researcher found 72 data on the commissive speech act type in the Aladdin Film. To reveal the commissive speech act type, the researcher used the theory from Searle and Vanderveken. The researcher found 3 data of The Commit type, 7 data of the promise type, 10 data of the threat type, 1 data of the pledge type, 4 data of the swear type, 16 data of the accept type, 15 data of the refuse type, 11 data of the offer type, 4 data of assure type, and 1 data of the covenant type. From the research, the most dominant commissive speech act type found in the Aladdin movie is the accept type.

The subtitling strategy in the Aladdin film was found in 72 data of subtitling strategy. To reveal the subtitling strategy, the researcher used Gottlieb's theory. The researcher found 2 data on expansion strategy, 11 data on paraphrase strategy, 41 data on transfer strategy, 8 data on condensation strategy, 1 data on decimation strategy and 9 data on deletion. From the research, the most dominant subtitling strategy found in the Aladdin film is the transfer strategy.

In the translation quality assessment of the Indonesian subtitle of the Aladdin film, the researcher used Jan Pedersen's FAR model. There are functional equivalence, acceptability and readability. The first error is from

Functional equivalence, there are semantic errors and stylistic errors. The rater gives a 0.076 (minor) final score for semantics error and the stylistic error, the rater gives a 0.027 (minor) final score. It can be concluded that the subtitle contains minor semantic and stylistic errors. The second error is acceptability; there are grammar errors, spelling errors and idiomaticity errors. The rater gives 0 (no error) for grammar errors; for spelling errors, the rater gives 0 (no error); and for idiomaticity, the rater gives 0 (no error); it can be concluded that for grammar errors, spelling errors and idiomaticity, there is no error exist in the subtitle. The third error is readability; there are segmentation and spotting errors, punctuation and graphic errors and reading speed and line length errors. The rater gives a final score of 0 (no error) for segmentation and spotting errors. For segmentation and spotting, there is no error exist in the subtitle. For punctuation and graphics, the error rater gives a final score of 0 (no error). It can be concluded that no error exists in the subtitle for punctuation and graphics. For the reading speed and line length error, the rater gives 0.006 (minor error). It can be concluded that the subtitle contains minor reading speed and line length errors.



## **B. Suggestion**

After receiving the results of the analysis, the researcher would like to make key recommendations for future researchers and translators to consider :

### **1. For the next researcher**

The researcher hopes this research can inspire the next researcher to do better research about subtitling strategy and the quality of translation in the movie.

### **2. For the translator**

The translator can translate this film excellently. The researcher hopes that the translator improves their proficiency in translating subtitles for the movie, ensuring a focus on the meaning and other aspects.

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## Appendices

### APPENDICES

#### Appendix 1 : Validator sheet

#### VALIDATION SHEET

The thesis data titled "SUBTITLING STRATEGIES AND QUALITIES OF COMMISSIVE ACTS IN ALADDIN FILM" had been checked and validated by Vilya Lakstian Catra Mulia, S.Hum., M.Hum. in:

Day : Friday

Date : May 26<sup>th</sup>, 2023

Surakarta, May 26<sup>th</sup>, 2023

Validator



Vilya Lakstian Catra Mulia, S.Hum., M.Hum.

**APPENDICES**

**Appendix 2 : Validator & Rater sheet**

**VALIDATION & RATE SHEET**

The thesis data titled "SUBTITLING STRATEGIES AND QUALITIES OF COMMISSIVE ACTS IN ALADDIN FILM" had been validated and rated by Fatkhuna'imah Rhina Z., M.Hum.,

on :

Day : Wednesday

Date : July 26<sup>th</sup>, 2023

Surakarta, May 26<sup>th</sup>, 2023

Validator & rater



**Fatkhuna'imah Rhina Z., M.Hum.**

Codes	Source Language	Target Language	Commissive Speech Acts	Sub Strategies	Validation/Comments	
					Commissive Speech Acts	Sub Strategies
01/PED/REF/PAR	Peddler: No, no. No singing. It's been a long day.	Peddler : Tidak ada nyanyian. Ini hari yang melelahkan.	Refusal	Paraphrase	√	√
02/ZUL/REF/CON	Zulla: Stop right there, Aladdin. Whatever it is you stole today, I don't want it.	Zulla : Berhenti, Aladdin. Apapun yang kau curi hari ini, aku tidak mau.	Refusal	Condensation	√	√
03/ALD/OFF/CON	Aladdin: Here you go, Abu	Aladdin : ini Abu	Offer	Condensation	√	√
04/JAS/OFF/PAR	Jasmine: Here, take some bread.	Jasmine : Ambil roti ini.	Offer	Paraphrase	√	√
05/JAS/REF/DEL	Jasmine: Sir, I don't have any money. Let go of me! No.	Jasmine : aku tak punya uang. Lepaskan aku !	Refusal	Deletion	√	√
06/JAM/ACCEPT/TRA	Jamal : yeah. Thank you.	Iya, terimakasih	Accept	Imitation	√	Transfer
07/ALD/ASSURE/TRA	Aladdin : you'll be fine	Aladdin : Kau akan baik-baik saja	Assure	Imitation	√	Transfer
08/JAS/REF/COND/CON	Jasmine: Sorry! I can't do this.	Jasmine : maaf! Aku tidak bisa	Refusal	Imitation	√	Condensation

09/ALD/ASS/CON	Aladdin : look at me. Look at me. You can do this	Aladdin : lihat aku. Lihat aku. Kamu bisa.	Assure	Deletion	√	Condensation
10/ALD/ASS/PAR	Aladdin: Come on. I know somewhere we'll be safe.	Aladddin : Ayo. Aku tahu tempat yang aman.	Assure	Paraphrase	√	√
11/JAF/THR/DEC	Jafar: Do you know what I had to do to get the power that I have? The sacrifices that I've made? The bodies that I've buried? The five years spent in a Sherabad jail? People need to understand that they will pay for underestimating me. Second is not enough! And it will never be enough! That's why I need the lamp. And why I no longer need you!	Jafar : kau tahu yang kulakukan untuk berkuasa seperti ini? Pengorbananku, orang-orang yang kubunuh? 5 tahun dipenjara Shirabad? Orang yang meremehkanku akan dapat balasan. Nomor 2 tidak cukup! Dan takkan pernah cukup! Karena itulah aku perlu lampunya dan kenapa aku tak perlu kau lagi!	Threaten	Decimation	√	√
12/ALD/OFF/TRA	Aladdin: Tea?	Teh?	Offer	Transfer	√	√
13/JAS/COM/TRA	Jasmine : I should get out more	aku perlu lebih sering keluar.	Commit	Transfer	√	√



14/GRD/THR/TRA	Guard: You were born worthless and you will die worthless. And only your fleas will mourn you.	Kau lahir tak berharga dan akan mati tak berharga. Hanya kutu yang akan menangisimu	Threaten	Deletion	√	Transfer
15/SUL/COM/TRA	Sultan : we must finds you a husband and we are running out of kingdoms	Kita harus menemukan suami untukmu, dan kita mulai kehabisan kerajaan.	Commit	Transfer	√	√
16/SUL/REF/DEL	Sultan: My dear, you cannot be a sultan. Because it has never been done in the thousand-year history of our kingdom.	Kau tak bisa menjadi sultan. karena itu tidak pernah dilakukan sepanjang 1000 tahun kerajaan kita.	Refusal	Deletion	√	√
17/JAF/THR/TRA	Jafar. If I hear that...! One more time.	Jika aku dengar itu sekali lagi...	Threaten	Transfer	√	√
18/JAF/COM/TRA	Jafar : Once that lamp sits in my hand then I shall sit on his throne	Begitu kudapat lampunya aku akan duduk di tahtanya.	Commit	Transfer	√	√
19/JAS/OFF/TRA	Jasmine: Can I help you?	Bisa kubantu ?	Offer	Transfer	√	√
20/ALD/OFF/CON	Aladdin : while The Princess is out, would you like to go	Sementara putri sedang keluar, mau jalan-jalan?	Offer	Condensation	√	√

	for a stroll? Have a little chat?					
21/JAS/REF/TRA	Jasmine: What? No, you can't.	Apa? Kau tak bisa..	Refusal	Transfer	√	√
22/ALD/PRO/TRA	Aladdin: Meet me in the courtyard beside the fountain. When the moon is above the minaret. To return this. I promise. (promise)	Temui aku di samping air mancur ketika bulan di atas menara. Untuk mengembalikan ini. Aku berjanji	Guarantee	Transfer	Promise	√
23/JAF/PRO/TRA	Jafar: You see, I was once like you. A common thief. Only I thought bigger. Steal an apple, and you're a thief. Steal a kingdom, and you're a statesman. Only weak men stop there. You're either the most powerful man in the room, or you're nothing. You. You stumbled upon an opportunity. I can make you rich. Rich enough to impress a princess. But nothing comes for free.	Dahulu aku seperti dirimu. Pencuri biasa. Bedanya aku berpikir tinggi. Curi apel dan kau adalah pencuri, curi kerajaan dan kau adalah negarawan. Hanya orang lemah yang berhenti disitu. Kau harus menjadi orang terkuat atau kau bukan apa-apa. Kau mendapatkan kesempatan. Aku bisa membuatmu kaya. Cukup kaya untuk memukau putri. Tapi tidak ada yang gratis.	Promise	Transfer	√	√
24/JAF/PRO/TRA	Jafar: There's a cave nearby. And in it, a simple oil lamp. Retrieve it for me, and I will make you wealthy enough to	Ada sebuah gua dekat sini. Didalamnya ada lampu minyak sederhana. Dapatkan untukku dan akan kubuat kau	Contract	Transfer	Promise	√

	impress a princess. You're nothing to her. But you could be. Your life begins now, Aladdin.	cukup kaya untuk memukau putri. Kau tak berarti baginya, tapi kau bisa berarti. Hidupmu dimuali sekarang, Aladdin				
25/DAL/OFF/CON	Dalia: I'll be upstairs if you need me.	Aku akan diatas jika diperlukan	Offer	Condensation	√	√
26/COW/THR/TRA	Cave of Wonders: (voice) You have touched the forbidden treasure! Now, you will never again see the light of day!	Kau telah menyentuh harta terlarang. Kini kau takkan pernah lagi melihat terang siang hari!	Guarantee	Transfer	Threat	√
27/ALD/REF/DEL	Aladdin: No, no, first, your hand.	Tidak, tanganmu dahulu	Refusal	Deletion	√	√
28/GEN/SWE/TRA	Oh, great one who summons me, terrible one who commands me, i stand by my oath, loyalty to wishes three	Oh, orang mulia yang memanggilku, orang mengerikan yang memerintahku, kupegang sumpahku, setia untuk tiga permintaan.	Swear	Transfer	√	√
29/GEN/PROM/DEL	Genie:... I promise you, there's not enough money and	.. Kujamin takkan ada cukup uang dan kekuasaan yang	Guarantee	Deletion	Promise	√

	power on earth for you to be satisfied.	dapat memuaskanmu.				
30/ALD/ACC/TRA	Aladdin: Okay, Genie. I wish for you to get us out of this cave.	Baik jin. Aku minta bawa kita keluar dari gua ini.	Accept	Transfer	√	√
31/GEN/OFF/TRA	Genie: What would you like?	Kau mau minta apa?	Offer	Transfer	√	√
32/GEN/OFF/PAR	Genie: May I take your order please?	Mau pesan apa?	Offer	Paraphrase	√	√
33/ALD/ACC/TRA	Aladdin: I'll do it. I've got three, right?	Akan kulakukan. Aku punya tiga, bukan?	Accept	Transfer	√	√
34/GEN/ACC/DEL	Genie: Okay. I can do that.	Baik aku bisa	Accept	Deletion	√	√
35/ALD/ACC/PAR	Aladdin : Of course, Your... Serene Self. We will join you.	Tentu, Yang Tentram. Kami akan datang	Accept	Transfer	√	Paraphrase
36/GEN/ASS/CON	Genie : don't worry. You are not out of the game yet. Just do whatever you normally do at a party	Tenang. Kau belum kalah. lakukan yang biasa kau lakukan di pesta.	Assure	Condensation	√	√
37/JAF/OFF/PAR	Jafar : Jafar. Vizier to the Sultan. I could be a valuable ally to help you get what you	Aku bisa menolongmu mendapatkan yang kau mau.	Offer	Transfer	√	Paraphrase

	want.					
38/ALD/REF/CON	Aladdin :No. No, no, no, no. You can't leave me.	Jangan tinggalkan aku	Refusal	Paraphrase	√	Condensation
39/ALD/ACC/TRA	Aladdin :Okay. Mm-hrm	Baik	Accept	Transfer	√	√
40/ALD/REF/TRA	Aladdin : No, I'm waiting for the right moment.	Tidak . aku menunggu saat yang tepat	Refusal	Transfer	√	√
41/GEN/REF/DEL	Genie : No, no. No waiting. We're done waiting.	Tidak. Cukup menunggunya	Refusal	Condensation	√	Deletion
42/ALD/REF/PAR	Aladdin :No. I'm in charge, okay? I say when it's the right moment.	Aku yang memimpin. Aku yang memutuskan kapan saatnya.	Refusal	Paraphrase	√	√
43/ALD/ACC/TRA	Aladdin :Yes.	Ya	Accept	Transfer	√	√
44/DAL/ACC/TRA	Dalia : My favorites. I accept. Please continue.	Favoritku. Kuterima. Lanjutkan	Accept	Transfer	√	√
45/GEN/OFF/TRA	Genie : would you like to take an evening stroll?	Mau jalan-jalan malam?	Offer	Transfer	√	√
46/DAL/A	Dahlia : I've never done this	Aku belum pernah melakukan	Accept	Transfer	√	√

CC/TRA	before. How does it work?	ini. Bagaimana caranya?				
47/ALD/ACC/TRA	Aladdin : I'd love to. (accept)	Dengan senang hati	Accept	Transfer	√	√
48/JAS/ACC/PAR	Jasmine : I think so.	Kurasa	Accept	Paraphrase	√	√
49/ALD/PRO/PAR	Aladdin :When the time is right, I will tell her. (promise)	Aku akan beri tahu pada waktu yang tepat.	Promise	Paraphrase	√	√
50/JAF/THR/EXP	Ja'far: If I throw you off of that balcony, and you are who you say you are, you will die a watery death. If you survive, it can only be because of the lamp. In which case, I will have my answer. For the last time... Where is the lamp? (threat)	Jika kulempar kau dari balkon itu, dan kau memang Pangeran Ali kau akan mati tenggelam. Jika kau selamat itu pasti karena lampu itu. Yang mana pun, aku akan dapat jawaban. Untuk kali terakhir dimana lampu itu ?	Threaten	Transfer	√	Expansion
51/JAF/PLE/TRA	Ja'far :Yes. My Sultan... You know my loyalty belongs to you.	Ya. Sultan kau tahu kesetiaanku milikmu sepenuhnya.	Accept	Transfer	Pledge	√
52/GEN/A	Genie : As you wish Master	Sesuai permintaanmu, Tuan.	Accept	Transfer	√	√

CC/TRA						
53/JAS/REF/TRA	Jasmine :You cannot...	Kau tidak bisa	Refusal	Transfer	√	√
54/JAF/THR/PAR	Ja'far : You're insignificant. An irritation I no longer need to tolerate once I... ensure your agonizing death by banishing you to the ends of the earth.	Kau tidak penting. Gangguan yang tak perlu lagi kudiankan, dengan mengirimmu ke ujung bumi untuk mati secara mengerikan.	Threaten	Paraphrase	√	√
55/JAF/THR/TRA	Ja'far: I could simply kill you all. But that would be inadequate repayment for years of humiliation and neglect. "Remember your place, Jafar." "You forget yourself, Jafar."	Aku bisa membunuh kalian semua. Tapi itu tidak sepadan dengan bertahun-tahun penghinaan dan diabaikan. "ingat kedudukanmu, Jafar". "kau lupa siapa dirimu, Jafar."	Threaten	Transfer	√	√
56/JAF/THR/DEL	Ja'far "No, the most suitable punishment would be to make you watch - while I take what you love most. And marry your daughter.	Tidak. Hukuman paling sesuai adalah melihatku mengambil apa yang kau cintai dan menikahi putrimu	Threaten	Transfer	√	Deletion

57/SUL/REF/TRA	Sultan :She will never marry you.	Dia takkan menikahimu	Refusal	Transfer	√	√
58/JAS/PRO/TRA	Jasmine : I will do as you wish!	Kulakukan permintaanmu	Accept	Transfer	Promise	√
59/MAN/COV/TRA	Your Highness, Sultan. In honesty and sincerity, - do you accept Princess Jasmine... —	Yang mulia,Sultan, dengan jujur dan tulus apa kau menerima Putri Jasmine..	Covenant	Transfer	√	√
60/JAF/ACC/TRA	Ja'far :Yes. Yes, I accept. Princess.	Ya aku bersedia Putri	Accept	Transfer	√	√
61/JAS/REF/EXP	Jasmine : I... Do not!	Aku tidak bersedia!	Refusal	Paraphrase	√	Expansion
62/LAG/THR/TRA	Lago : Punish them. Punish them.	Hukum mereka. Hukum mereka	Threaten	Transfer	√	√
63/JAF/SWE/TRA	Jafar: ... I will create an empire that history cannot ignore.	...,Akan kuciptakan kerajaan yang tak terlupakan oleh sejarah.	Vow	Transfer	Swear	√



64/JAF/TH R/TRA	Jafar: I can destroy cities. I can destroy kingdoms. And I can destroy you.	Aku bisa menghancurkan kota-kota. Aku bisa menghancurkan kerajaan-kerajaan. Dan aku bisa menghancurkanmu.	Threaten	Transfer	√	√
65/JAF/SW E/TRA	Jafar: I will make sure no one will ever say these words again!	Akan kupastikan tak ada yang mengucapkan itu lagi!	Swear	Transfer	√	√
66/JAF/SW E/TRA	Jafar: I will not forget you, boy! Mark my words. I will not forget what you have done to me!	Aku takkan melupakanmu nak. Pegang kata-kataku, aku takkan lupa perbuatanmu kepadaku.	Swear	Transfer	√	√
67/ALD/R EF/DEL	Aladdin :Oh, no, no. You don't need to thank me	Tidak perlu berterima kasih.	Refusal	Transfer	√	Deletion
68/SUL/A CC/TRA	Sultan : we all make mistakes	Kita semua buat kesalahan	Accept	Transfer	√	√
69/GEN/O FF/PAR	Genie : Let me take care of that for you	Biar aku perbaiki	Offer	Condensation	√	Paraphrase
70/GEN/A CC/CON	Genie :Yes! Two of them.	Ya. Dua	Accept	Transfer	√	Condensation

71/GEN/P RO/TRA	Genie: We'll have a boat.	Kita akan punya kapal	Promise	Transfer	√	√
72/DAL/A CC/TRA	Dahlia :Perfect.	Sempurna	Accept	Transfer	√	√

Codes	Source Language	Target Language	Functional Equivalence		Reason
			Semantic Error	Stylistic Error	
01/PED/REF/PAR	Peddler: No, no. No singing. It's been a long day.	Peddler : Tidak ada nyanyian. Ini hari yang melelahkan.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
02/ZUL/REF/CON	Zulla: Stop right there, Aladdin. Whatever it is you stole today, I don't want it.	Zulla : Berhenti, Aladdin. Apapun yang kau curi hari ini, aku tidak mau.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
03/ALD/OFF/CON	Aladdin: Here you go, Abu	Aladdin : ini Abu	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
04/JAS/OFF/PAR	Jasmine: Here, take some bread.	Jasmine : Ambil roti ini.	0.5	0.5	There is minor error for the semantic and stylistic in this data, the translation should be "Ini. Ambil beberapa roti"
05/JAS/REF/DEL	Jasmine: Sir, I don't have any money. Let go of me!	Jasmine : aku tak punya uang. Lepaskan aku !	0.5	0.5	There is minor error for the semantic and stylistic in this data, the translation should be 'Pak, aku sama sekali tidak punya uang. Lepaskan aku! "
06/JAM/ACC/TRA	Jamal : yeah. Thank you.	Iya, terimakasih	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers

07/ALD/ASS/TRA	Aladdin : you'll be fine	Aladdin : Kau akan baik-baik saja	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
08/JAS/REF/CON	Jasmine: Sorry! I can't do this.	Jasmine : maaf! Aku tidak bisa	0.5	-	There is no error for the stylistic in this data that's mean it conveyed well to the readers but there is an error on semantic, the translation should be "Maaf! Aku tidak bisa melakukan ini"
09/ALD/ASS/CON	Aladdin : look at me. Look at me. You can do this	Aladdin : lihat aku. Lihat aku. Kamu bisa.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
10/ALD/ASS/PAR	Aladdin: Come on. I know somewhere we'll be safe.	Aladddin : Ayo. Aku tahu tempat yang aman.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
11/JAF/THR/DEC	Jafar: Do you know what I had to do to get the power that I have? The sacrifices that I've made? The bodies that I've buried? The five years spent in a Sherabad jail? People need to understand that they will pay for underestimating me. Second is not enough! And it will never be enough! That's why I	Jafar : kau tahu yang kulakukan untuk berkuasa seperti ini? Pengorbananku, orang-orang yang kubunuh? 5 tahun dipenjara Shirabad? Orang yang meremehkanku akan dapat balasan. Nomor 2 tidak cukup! Dan takkan pernah cukup! Karena itulah aku perlu lampunya dan	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers

	need the lamp. And why I no longer need you!	kenapa aku tak perlu kau lagi !			
12/ALD/OFF/TRA	Aladdin: Tea?	Teh?	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
13/JAS/COM/TRA	Jasmine : I should get out more	aku perlu lebih sering keluar.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
14/GRD/THR/DEL	Guard: You were born worthless and you will die worthless. And only your fleas will mourn you.	Kau lahir tak berharga dan akan mati tak berharga. Hanya kutu yang akan menangisimu	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
15/SUL/COM/TRA	Sultan : we must finds you a husband and we are running out of kingdoms	Kita harus menemukan suami untukmu, dan kita mulai kehabisan kerajaan.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
16/SUL/REF/DEL	Sultan: My dear, you cannot be a sultan. Because it has never been done in the thousand-year history of our kingdom.	Kau tak bisa menjadi sultan. karena itu tidak pernah dilakukan sepanjang 1000 tahun kerajaan kita.	0.5	0.5	There is minor error for the semantic and stylistic in this data, the translation should be "Sayangku, kau tak bisa menjadi sultan. Karena itu tidak pernah dilakukan sepanjang 1000 tahun sejarah kerajaan kita."

17/JAF/THR/TRA	Jafar. If I hear that...! One more time.	Jika aku dengar itu sekali lagi...	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
18/JAF/COM/TRA	Jafar : Once that lamp sits in my hand then I shall sit on his throne	Begitu kudapat lampunya aku akan duduk di tahtanya.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
19/JAS/OFF/TRA	Jasmine: Can I help you?	Bisa kubantu ?	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
20/ALD/OFF/CON	Aladdin : while The Princess is out, would you like to go for a stroll? Have a little chat?	Sementara putri sedang keluar, mau jalan-jalan?	0.5	-	There is no error for the stylistic in this data that's mean it conveyed well to the readers but there is an error on semantic, the translation should be "sembari putri sedang keluar, maukah kau jalan-jalan?berbincang?"
21/JAS/REF/TRA	Jasmine: What? No, you can't.	Apa? Kau tak bisa..	0.5	-	There is no error for the stylistic in this data that's mean it conveyed well to the readers but there is an error on semantic, the translation should be "Apa? Tidak, kau tidak bisa"
22/ALD/PRO/TRA	Aladdin: Meet me in the courtyard beside the fountain. When the moon is above the minaret. To return this. I	Temui aku di samping air mancur ketika bulan di atas menara. Untuk mengembalikan ini.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers

	promise. (promise)	Aku berjanji			
23/JAF/PRO/TRA	Jafar: You see, I was once like you. A common thief. Only I thought bigger. Steal an apple, and you're a thief. Steal a kingdom, and you're a statesman. Only weak men stop there. You're either the most powerful man in the room, or you're nothing. You. You stumbled upon an opportunity. I can make you rich. Rich enough to impress a princess. But nothing comes for free.	Dahulu aku seperti dirimu. Pencuri biasa. Bedanya aku berpikir tinggi. Curi apel dan kau adalah pencuri, curi kerajaan dan kau adalah negarawan. Hanya orang lemah yang berhenti disitu. Kau harus menjadi orang terkuat atau kau bukan apa-apa. Kau mendapatkan kesempatan. Aku bisa membuatmu kaya. Cukup kaya untuk memukau putri. Tapi tidak ada yang gratis.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
24/JAF/PRO/TRA	Jafar: There's a cave nearby. And in it, a simple oil lamp. Retrieve it for me, and I will make you wealthy enough to impress a princess. You're nothing to her. But you could be. Your life begins now, Aladdin.	Ada sebuah gua dekat sini. Didalamnya ada lampu minyak sederhana. Dapatkan untukku dan akan kubuat kau cukup kaya untuk memukau putri. Kau tak berarti baginya, tapi kau bisa berarti. Hidupmu dimuali sekarang,	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers

		Aladdin			
25/DAL/OFF/CON	Dalia: I'll be upstairs if you need me.	Aku akan diatas jika diperlukan	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
26/COW/THR/TRA	Cave of Wonders: (voice) You have touched the forbidden treasure! Now, you will never again see the light of day!	Kau telah menyentuh harta terlarang. Kini kau takkan pernah lagi melihat terang siang hari!	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
27/ALD/REF/DEL	Aladdin: No, no, first, your hand.	Tidak, tanganmu dahulu	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
28/GEN/SWE/TRA	Oh, great one who summons me, terrible one who commands me, i stand by my oath, loyalty to wishes three	Oh, orang mulia yang memanggilku, orang mengerikan yang memerintahku, kupegang sumpahku, setia untuk tiga permintaan.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
29/GEN/PRO/DEL	Genie:... I promise you, there's not enough money and power on earth for you to be	.. Kujamin takkan ada cukup uang dan kekuasaan yang dapat memuaskanmu.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers



	satisfied.				
30/ALD/ACC/TRA	Aladdin: Okay, Genie. I wish for you to get us out of this cave.	Baik jin. Aku minta bawa kita keluar dari gua ini.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
31/GEN/OFF/TRA	Genie: What would you like?	Kau mau minta apa?	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
32/GEN/OFF/PAR	Genie: May I take your order please?	Mau pesan apa?	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
33/ALD/ACC/TRA	Aladdin: I'll do it. I've got three, right?	Akan kulakukan. Aku punya tiga, bukan?	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
34/GEN/ACC/DEL	Genie: Okay. I can do that.	Baik aku bisa	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
35/ALD/ACC/TRA	Aladdin : Of course, Your... Serene Self. We will join you.	Tentu, Yang Tentram. Kami akan datang	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
36/GEN/ASS/CON	Genie : don't worry. You are not out of the game yet. Just do whatever you normally do at a party	Tenang. Kau belum kalah. lakukan yang biasa kau lakukan di pesta.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers

37/JAF/OFF/TRA	Jafar : Jafar.Vizier to the Sultan. I could be a valuable ally to help you get what you want.	Aku bisa menolongmu mendapatkan yang kau mau.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
38/ALD/REF/PAR	Aladdin :No. No, no, no, no. You can't leave me.	Jangan tinggalkan aku	0.5	-	There is no error for the stylistic in this data that's mean it conveyed well to the readers but there is an error on semantic, the translation should be "Tidak. Tidak,tidak,tidak. Kau tidak bias meninggalkanku"
39/ALD/ACC/TRA	Aladdin :Okay. Mm-hrm	Baik	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
40/ALD/REF/TRA	Aladdin : No, I'm waiting for the right moment.	Tidak . aku menunggu saat yang tepat	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
41/GEN/REF/DEL	Genie : No, no. No waiting. We're done waiting.	Tidak. Cukup menunggunya	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
42/ALD/REF/PAR	Aladdin :No. I'm in charge, okay? I say when it's the right moment.	Aku yang memimpin. Aku yang memutuskan kapan saatnya.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers

43/ALD/ACC/TRA	Aladdin :Yes.	Ya	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
44/DAL/ACC/TRA	Dalia : My favorites. I accept. Please continue.	Favoritku. Kuterima. Lanjutkan	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
45/GEN/OFF/TRA	Genie : would you like to take an evening stroll?	Mau jalan-jalan malam?	0.5	-	There is no error for the stylistic in this data that's mean it conveyed well to the readers but there is an error on semantic, the translation should be "maukah kau jalan-jalan malam?"
46/DAL/ACC/TRA	Dahlia : I've never done this before. How does it work?	Aku belum pernah melakukan ini. Bagaimana caranya?	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
47/ALD/ACC/TRA	Aladdin : I'd love to. (accept)	Dengan senang hati	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
48/JAS/ACC/PAR	Jasmine : I think so.	Kurasa	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
49/ALD/PRO/PAR	Aladdin :When the time is right, I will tell her. (promise)	Aku akan beri tahu pada waktu yang tepat.	0.5	0.5	There is minor error for the semantic and stylistic in this data, the translation should be "ketika waktunya sudah tepat, aku akan memberitahunya"

50/JAF/THR/TRA	Ja'far: If I throw you off of that balcony, and you are who you say you are, you will die a watery death. If you survive, it can only be because of the lamp. In which case, I will have my answer. For the last time... Where is the lamp? (threat)	Jika kulempar kau dari balkon itu, dan kau memang Pangeran Ali kau akan mati tenggelam. Jika kau selamat itu pasti karena lampu itu. Yang mana pun, aku akan dapat jawaban. Untuk kali terakhir dimana lampu itu ?	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
51/JAF/PLE/TRA	Ja'far :Yes. My Sultan... You know my loyalty belongs to you.	Ya. Sultan kau tahu kesetiaanku milikmu sepenuhnya.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
52/GEN/ACC/TRA	Genie : As you wish Master	Sesuai permintaanmu, Tuan.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
53/JAS/REF/TRA	Jasmine :You cannot...	Kau tidak bisa	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
54/JAF/THR/PAR	Ja'far : You're insignificant. An irritation I no longer need to tolerate once I.. ensure your agonizing death by banishing you	Kau tidak penting. Gangguan yang tak perlu lagi kudiamkan, dengan mengirimmu ke ujung bumi untuk mati secara	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers

	to the ends of the earth.	mengerikan.			
55/JAF/THR/TRA	Ja'far: I could simply kill you all. But that would be inadequate repayment for years of humiliation and neglect. "Remember your place, Jafar." "You forget yourself, Jafar."	Aku bisa membunuh kalian semua. Tapi itu tidak sepadan dengan bertahun-tahun penghinaan dan diabaikan. "ingat kedudukanmu, Jafar". "kau lupa siapa dirimu, Jafar."	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
56/JAF/THR/TRA	Ja'far "No, the most suitable punishment would be to make you watch - while I take what you love most. And marry your daughter.	Tidak. Hukuman paling sesuai adalah melihatku mengambil apa yang kau cintai dan menikahi putrimu	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
57/SUL/REF/TRA	Sultan :She will never marry you.	Dia takkan menikahimu	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
58/JAS/PRO/TRA	Jasmine : I will do as you wish!	Kulakukan permintaanmu	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers

59/MAN/COV/TRA	Your Highness, Sultan. In honesty and sincerity, - do you accept Princess Jasmine... –	Yang mulia,Sultan, dengan jujur dan tulus apa kau menerima Putri Jasmine..	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
60/JAF/ACC/TRA	Ja'far :Yes. Yes, I accept. Princess.	Ya aku bersedia Putri	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
61/JAS/REF/PAR	Jasmine : I... Do not!	Aku tidak bersedia!	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
62/LAG/THR/TRA	Lago : Punish them. Punish them.	Hukum mereka. Hukum mereka	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
63/JAF/SWE/TRA	Jafar: ... I will create an empire that history cannot ignore.	...,Akan kuciptakan kerajaan yang tak terlupakan oleh sejarah.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
64/JAF/THR/TRA	Jafar: I can destroy cities. I can destroy kingdoms. And I can destroy you.	Aku bisa menghancurkan kota- kota. Aku bisa menghancurkan kerajaan-kerajaan. Dan aku bisa menghancurkanmu.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers

65/JAF/SWE/TRA	Jafar: I will make sure no one will ever say these words again!	Akan kupastikan tak ada yang mengucapkan itu lagi!	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
66/JAF/SWE/TRA	Jafar: I will not forget you, boy! Mark my words. I will not forget what you have done to me!	Aku takkan melupakanmu nak. Pegang kata-kataku, aku takkan lupa perbuatanmu kepadaku.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
67/ALD/REF/TRA	Aladdin :Oh, no, no. You don't need to thank me	Tidak perlu berterima kasih.	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
68/SUL/ACC/TRA	Sultan : we all make mistakes	Kita semua buat kesalahan	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
69/GEN/OFF/CON	Genie : Let me take care of that for you	Biar aku perbaiki	0.5	-	There is no error for the stylistic in this data that's mean it conveyed well to the readers but there is an error on semantic, the translation should be "Biar kuperbaiki itu untukmu"
70/GEN/ACC/TRA	Genie :Yes! Two of them.	Ya. Dua	0.5	-	There is no error for the stylistic in this data that's mean it conveyed well to the readers but there is an error on semantic, the translation should be "Ya. Mereka berdua"

71/GEN/PRO/TRA	Genie: We'll have a boat.	Kita akan punya kapal	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers
72/DAL/ACC/TRA	Dahlia :Perfect.	Sempurna	-	-	There is no error for the semantic and stylistic in this data that's mean it conveyed well to the readers



Codes	SL	TL	Acceptability			Reason
			Grammar Error	Spelling Error	Idiomatycity Error	
01/PED/REF/PAR	Peddler: No, no. No singing. It's been a long day.	Peddler : Tidak ada nyanyian. Ini hari yang melelahkan.	0	0	0	In the grammar, spelling and idiomatycity there is no error in this data and conveyed well
02/ZUL/REF/CON	Zulla: Stop right there, Aladdin. Whatever it is you stole today, I don't want it.	Zulla : Berhenti, Aladdin. Apapun yang kau curi hari ini, aku tidak mau.	0	0	0	In the grammar, spelling and idiomatycity there is no error in this data and conveyed well
03/ALD/OFF/CON	Aladdin: Here you go, Abu	Aladdin : ini Abu	0	0	0	In the grammar, spelling and idiomatycity there is no error in this data and conveyed well
04/JAS/OFF/PAR	Jasmine: Here, take some bread.	Jasmine : Ambil roti ini.	0	0	0	In the grammar, spelling and idiomatycity there is no error in this data and conveyed well
05/JAS/REF/DEL	Jasmine: Sir, I don't have any money. Let go of me! No.	Jasmine : aku tak punya uang. Lepaskan aku !	0	0	0	In the grammar, spelling and idiomatycity there is no error in this data and conveyed well
06/JAM/ACC/TRA	Jamal : yeah. Thank you.	Iya, terimakasih	0	0	0	In the grammar, spelling and idiomatycity there is no error in this data and conveyed well

07/ALD/ASS/TRA	Aladdin : you'll be fine	Aladdin : Kau akan baik-baik saja	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
08/JAS/REF/CON	Jasmine: Sorry! I can't do this.	Jasmine : maaf! Aku tidak bisa	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
09/ALD/ASS/CON	Aladdin : look at me. Look at me. You can do this	Aladdin : lihat aku. Lihat aku. Kamu bisa.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
10/ALD/ASS/PAR	Aladdin: Come on. I know somewhere we'll be safe.	Aladddin : Ayo. Aku tahu tempat yang aman.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
11/JAF/THR/DEC	Jafar: Do you know what I had to do to get the power that I have? The sacrifices that I've made? The bodies that I've buried? The five years spent in a Sherabad jail? People need to understand that they will pay for	Jafar : kau tahu yang kulakukan untuk berkuasa seperti ini? Pengorbananku, orang-orang yang kubunuh? 5 tahun dipenjara Shirabad? Orang yang meremehkanku akan dapat balasan. Nomor 2 tidak cukup! Dan takkan pernah cukup! Karena itulah aku perlu lampunya dan kenapa aku tak perlu kau lagi !	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well

	underestimating me. Second is not enough! And it will never be enough! That's why I need the lamp. And why I no longer need you!					
12/ALD/OFF/TRA	Aladdin: Tea?	Teh?	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
13/JAS/COM/TRA	Jasmine : I should get out more	aku perlu lebih sering keluar.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
14/GRD/THR/DEL	Guard: You were born worthless and you will die worthless. And only your fleas will mourn you.	Kau lahir tak berharga dan akan mati tak berharga. Hanya kutu yang akan menangismu	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
15/SUL/COM/TRA	Sultan : we must finds you a husband and we are running out of	Kita harus menemukan suami untukmu, dan kita mulai kehabisan kerajaan.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well

	kingdoms					
16/SUL/REF/DEL	Sultan: My dear, you cannot be a sultan. Because it has never been done in the thousand-year history of our kingdom.	Kau tak bisa menjadi sultan. karena itu tidak pernah dilakukan sepanjang 1000 tahun kerajaan kita.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
17/JAF/THR/TRA	Jafar. If I hear that...! One more time.	Jika aku dengar itu sekali lagi...	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
18/JAF/COM/TRA	Jafar : Once that lamp sits in my hand then I shall sit on his throne	Begitu kudapat lampunya aku akan duduk di tahtanya.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
19/JAS/OFF/TRA	Jasmine: Can I help you?	Bisa kubantu ?	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
20/ALD/OFF/CON	Aladdin : while The Princess is out, would you like to go for a stroll? Have a little chat?	Sementara putri sedang keluar, mau jalan-jalan?	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well

21/JAS/REF/TRA	Jasmine: What? No, you can't.	Apa? Kau tak bisa..	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
22/ALD/PRO/TRA	Aladdin: Meet me in the courtyard beside the fountain. When the moon is above the minaret. To return this. I promise. (promise)	Temui aku di samping air mancur ketika bulan di atas menara. Untuk mengembalikan ini. Aku berjanji	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
23/JAF/PRO/TRA	Jafar: You see, I was once like you. A common thief. Only I thought bigger. Steal an apple, and you're a thief. Steal a kingdom, and you're a statesman. Only weak men stop there. You're either the most powerful man in the room, or you're nothing. You. You stumbled upon an	Dahulu aku seperti dirimu. Pencuri biasa. Bedanya aku berpikir tinggi. Curi apel dan kau adalah pencuri, curi kerajaan dan kau adalah negarawan. Hanya orang lemah yang berhenti disitu. Kau harus menjadi orang terkuat atau kau bukan apa-apa. Kau mendapatkan kesempatan. Aku bisa membuatmu kaya. Cukup kaya untuk memukau putri. Tapi	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well

	opportunity. I can make you rich. Rich enough to impress a princess. But nothing comes for free.	tidak ada yang gratis.				
24/JAF/PRO/TRA	Jafar: There's a cave nearby. And in it, a simple oil lamp. Retrieve it for me, and I will make you wealthy enough to impress a princess. You're nothing to her. But you could be. Your life begins now, Aladdin.	Ada sebuah gua dekat sini. Didalamnya ada lampu minyak sederhana. Dapatkan untukku dan akan kubuat kau cukup kaya untuk memukau putri. Kau tak berarti baginya, tapi kau bisa berarti. Hidupmu dimuali sekarang, Aladdin	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
25/DAL/OFF/CON	Dalia: I'll be upstairs if you need me.	Aku akan diatas jika diperlukan	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
26/COW/THR/TRA	Cave of Wonders: (voice) You have touched the	Kau telah menyentuh harta terlarang. Kini kau takkan pernah lagi	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well

	forbidden treasure! Now, you will never again see the light of day!	melihat terang siang hari!				
27/ALD/REF/DEL	Aladdin: No, no, first, your hand.	Tidak, tanganmu dahulu	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
28/GEN/SWE/TRA	Oh, great one who summons me, terrible one who commands me, i stand by my oath, loyalty to wishes three	Oh, orang mulia yang memanggilku, orang mengerikan yang memerintahku, kupegang sumpahku, setia untuk tiga permintaan.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
29/GEN/PRO/DEL	Genie:... I promise you, there's not enough money and power on earth for you to be satisfied.	.. Kujamin takkan ada cukup uang dan kekuasaan yang dapat memuaskanmu.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
30/ALD/ACC/TRA	Aladdin: Okay, Genie. I wish for you to get us out of this cave.	Baik jin. Aku minta bawa kita keluar dari gua ini.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well

31/GEN/OFF/TRA	Genie: What would you like?	Kau mau minta apa?	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
32/GEN/OFF/PAR	Genie: May I take your order please?	Mau pesan apa?	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
33/ALD/ACC/TRA	Aladdin: I'll do it. I've got three, right?	Akan kulakukan. Aku punya tiga, bukan?	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
34/GEN/ACC/DEL	Genie: Okay. I can do that.	Baik aku bisa	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
35/ALD/ACC/TRA	Aladdin : Of course, Your... Serene Self. We will join you.	Tentu, Yang Tentram. Kami akan datang	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
36/GEN/ASS/CON	Genie : don't worry. You are not out of the game yet. Just do whatever you normally do at a party	Tenang. Kau belum kalah. lakukan yang biasa kau lakukan di pesta.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
37/JAF/OFF/TRA	Jafar : Jafar. Vizier to the Sultan. I could be a valuable ally to	Aku bisa menolongmu mendapatkan yang kau mau.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well



	help you get what you want.					
38/ALD/REF/PAR	Aladdin :No. No, no, no, no. You can't leave me.	Jangan tinggalkan aku	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
39/ALD/ACC/TRA	Aladdin :Okay. Mm-hrm	Baik	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
40/ALD/REF/TRA	Aladdin : No, I'm waiting for the right moment.	Tidak . aku menunggu saat yang tepat	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
41/GEN/REF/DEL	Genie : No, no. No waiting. We're done waiting.	Tidak. Cukup menunggunya	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
42/ALD/REF/PAR	Aladdin :No. I'm in charge, okay? I say when it's the right moment.	Aku yang memimpin. Aku yang memutuskan kapan saatnya.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
43/ALD/ACC/TRA	Aladdin :Yes.	Ya	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
44/DAL/ACC/TRA	Dalia : My favorites. I accept.	Favoritku. Kuterima.	0	0	0	In the grammar, spelling and idiomaticity there is no error in

	Please continue.	Lanjutkan				this data and conveyed well
45/GEN/OFF/TRA	Genie : would you like to take an evening stroll?	Mau jalan-jalan malam?	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
46/DAL/ACC/TRA	Dahlia : I've never done this before. How does it work?	Aku belum pernah melakukan ini. Bagaimana caranya?	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
47/ALD/ACC/TRA	Aladdin : I'd love to. (accept)	Dengan senang hati	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
48/JAS/ACC/PAR	Jasmine : I think so.	Kurasa	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
49/ALD/PRO/PAR	Aladdin :When the time is right, I will tell her. (promise)	Aku akan beri tahu pada waktu yang tepat.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
50/JAF/THR/TRA	Ja'far: If I throw you off of that balcony, and you are who you say	Jika kulempar kau dari balkon itu, dan kau memang Pangeran Ali kau akan mati	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well

	you are, you will die a watery death. If you survive, it can only be because of the lamp. In which case, I will have my answer. For the last time... Where is the lamp? (threat)	tenggelam. Jika kau selamat itu pasti karena lampu itu. Yang mana pun, aku akan dapat jawaban. Untuk kali terakhir dimana lampu itu ?				
51/JAF/PLE/TRA	Ja'far : Yes. My Sultan... You know my loyalty belongs to you.	Ya. Sultan kau tahu kesetiaanku milikmu sepenuhnya.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
52/GEN/ACC/TRA	Genie : As you wish Master	Sesuai permintaanmu, Tuan.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
53/JAS/REF/TRA	Jasmine : You cannot...	Kau tidak bisa	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
54/JAF/THR/PAR	Ja'far : You're insignificant. An irritation I no longer need to tolerate once I...	Kau tidak penting. Gangguan yang tak perlu lagi kudiamkan, dengan mengirimmu ke ujung bumi untuk mati	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well

	ensure your agonizing death by banishing you to the ends of the earth.	secara mengerikan.				
55/JAF/THR/TRA	Ja'far: I could simply kill you all. But that would be inadequate repayment for years of humiliation and neglect. "Remember your place, Jafar." "You forget yourself, Jafar."	Aku bisa membunuh kalian semua. Tapi itu tidak sepadan dengan bertahun-tahun penghinaan dan diabaikan. "ingat kedudukanmu, Jafar". "kau lupa siapa dirimu, Jafar."	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
56/JAF/THR/TRA	Ja'far "No, the most suitable punishment would be to make you watch - while I take what you love most. And marry your daughter.	Tidak. Hukuman paling sesuai adalah melihatku mengambil apa yang kau cintai dan menikahi putrimu	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well

57/SUL/REF/TRA	Sultan :She will never marry you.	Dia takkan menikahimu	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
58/JAS/PRO/TRA	Jasmine : I will do as you wish!	Kulakukan permintaanmu	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
59/MAN/COV/TRA	Your Highness, Sultan. In honesty and sincerity, - do you accept Princess Jasmine... –	Yang mulia,Sultan, dengan jujur dan tulus apa kau menerima Putri Jasmine..	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
60/JAF/ACC/TRA	Ja'far :Yes. Yes, I accept. Princess.	Ya aku bersedia Putri	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
61/JAS/REF/PAR	Jasmine : I... Do not!	Aku tidak bersedia!	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
62/LAG/THR/TRA	Lago : Punish them. Punish them.	Hukum mereka. Hukum mereka	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well

63/JAF/SWE/TRA	Jafar: ... I will create an empire that history cannot ignore.	...,Akan kuciptakan kerajaan yang tak terlupakan oleh sejarah.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
64/JAF/THR/TRA	Jafar: I can destroy cities. I can destroy kingdoms. And I can destroy you.	Aku bisa menghancurkan kota-kota. Aku bisa menghancurkan kerajaan-kerajaan. Dan aku bisa menghancurkanmu.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
65/JAF/SWE/TRA	Jafar: I will make sure no one will ever say these words again!	Akan kupastikan tak ada yang mengucapkan itu lagi!	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
66/JAF/SWE/TRA	Jafar: I will not forget you, boy! Mark my words. I will not forget what you have done to me!	Aku takkan melupakanmu nak. Pegang kata-kataku, aku takkan lupa perbuatanmu kepadaku.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
67/ALD/REF/TRA	Aladdin :Oh, no, no. You don't need to thank me	Tidak perlu berterima kasih.	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
68/SUL/ACC/TRA	Sultan : we all	Kita semua buat	0	0	0	In the grammar, spelling and

	make mistakes	kesalahan				idiomaticity there is no error in this data and conveyed well
69/GEN/OFF/CON	Genie : Let me take care of that for you	Biar aku perbaiki	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
70/GEN/ACC/TRA	Genie :Yes! Two of them.	Ya. Dua	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
71/GEN/PRO/TRA	Genie: We'll have a boat.	Kita akan punya kapal	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well
72/DAL/ACC/TRA	Dahlia :Perfect.	Sempurna	0	0	0	In the grammar, spelling and idiomaticity there is no error in this data and conveyed well

Codes	KPM	Source Language	Target Language	Readability			Reason
				Segmentation and Spotting Error	Punctuation and Graphic	Reading Speed and Line Length	
01/PED/REF/PAR	12	Peddler: No, no. No singing. It's been a long day.	Peddler : Tidak ada nyanyian. Ini hari yang melelahkan.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
02/ZUL/REF/CON	15	Zulla: Stop right there, Aladdin. Whatever it is you stole today, I don't want it.	Zulla : Berhenti, Aladdin. Apapun yang kau curi hari ini, aku tidak mau.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
03/ALD/OFF/CON	4	Aladdin: Here you go, Abu	Aladdin : ini Abu	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
04/JAS/OFF/PAR	4	Jasmine: Here, take some bread.	Jasmine : Ambil roti ini.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well



05/JAS/REF/DEL	9	Jasmine: Sir, I don't have any money. Let go of me! No.	Jasmine : aku tak punya uang. Lepaskan aku !	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
06/JAM/ACC/TR A	11	Jamal : yeah. Thank you.	Iya, terimakasih	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
07/ALD/ASS/TRA	13	Aladdin : you'll be fine	Aladdin : Kau akan baik-baik saja	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
08/JAS/REF/CON	12	Jasmine: Sorry! I can't do this.	Jasmine : maaf! Aku tidak bisa	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
09/ALD/ASS/CON	7	Aladdin : look at me. Look at me. You can do this	Aladdin : lihat aku. Lihat aku. Kamu bisa.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
10/ALD/ASS/PAR	8	Aladdin: Come on. I know somewhere we'll	Aladddin : Ayo. Aku tahu tempat yang aman.	0	0	0	In the segmentation and spotting, punctuation and

		be safe.					graphic, reading speed and line length there is no error in this data and conveyed well
11/JAF/THR/DEC	15	Jafar: Do you know what I had to do to get the power that I have? The sacrifices that I've made? The bodies that I've buried? The five years spent in a Sherabad jail? People need to understand that they will pay for underestimating me. Second is not enough! And it will never be enough! That's why I need the lamp. And why I no longer need you!	Jafar : kau tahu yang kulakukan untuk berkuasa seperti ini? Pengorbananku, orang-orang yang kubunuh? 5 tahun dipenjara Shirabad? Orang yang meremehkanku akan dapat balasan. Nomor 2 tidak cukup! Dan takkan pernah cukup! Karena itulah aku perlu lampunya dan kenapa aku tak perlu kau lagi !	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
12/ALD/OFF/TRA	2	Aladdin: Tea?	Teh?	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
13/JAS/COM/TRA	11	Jasmine : I should get out more	aku perlu lebih sering keluar.	0	0	0	In the segmentation and spotting, punctuation and

							graphic, reading speed and line length there is no error in this data and conveyed well
14/GRD/THR/DEL	15	Guard: You were born worthless and you will die worthless. And only your fleas will mourn you.	Kau lahir tak berharga dan akan mati tak berharga. Hanya kutu yang akan menangisimu	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
15/SUL/COM/TRA	15	Sultan : we must find you a husband and we are running out of kingdoms	Kita harus menemukan suami untukmu, dan kita mulai kehabisan kerajaan.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
16/SUL/REF/DEL	15	Sultan: My dear, you cannot be a sultan. Because it has never been done in the thousand-year history of our kingdom.	Kau tak bisa menjadi sultan. karena itu tidak pernah dilakukan sepanjang 1000 tahun kerajaan kita.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
17/JAF/THR/TRA	8	Jafar. If I hear that...! One more time.	Jika aku dengar itu sekali lagi...	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well

18/JAF/C OM/TRA	14	Jafar : Once that lamp sits in my hand then I shall sit on his throne	Begitu kudapat lampunya aku akan duduk di tahtanya.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
19/JAS/O FF/TRA	6	Jasmine: Can I help you?	Bisa kubantu ?	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
20/ALD/ OFF/CON	10	Aladdin : while The Princess is out, would you like to go for a stroll? Have a little chat?	Sementara putri sedang keluar, mau jalan-jalan?	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
21/JAS/R EF/TRA	13	Jasmine: What? No, you can't.	Apa? Kau tak bisa..	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
22/ALD/P RO/TRA	11	Aladdin: Meet me in the courtyard beside the fountain. When the moon is above the minaret. To return this. I promise. (promise)	Temui aku di samping air mancur ketika bulan di atas menara. Untuk mengembalikan ini. Aku berjanji	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well

23/JAF/P RO/TRA	15	Jafar: You see, I was once like you. A common thief. Only I thought bigger. Steal an apple, and you're a thief. Steal a kingdom, and you're a statesman. Only weak men stop there. You're either the most powerful man in the room, or you're nothing. You. You stumbled upon an opportunity. I can make you rich. Rich enough to impress a princess. But nothing comes for free.	Dahulu aku seperti dirimu. Pencuri biasa. Bedanya aku berpikir tinggi. Curi apel dan kau adalah pencuri, curi kerajaan dan kau adalah negarawan. Hanya orang lemah yang berhenti disitu. Kau harus menjadi orang terkuat atau kau bukan apa-apa. Kau mendapatkan kesempatan. Aku bisa membuatmu kaya. Cukup kaya untuk memukau putri. Tapi tidak ada yang gratis.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
24/JAF/P RO/TRA	15	Jafar: There's a cave nearby. And in it, a simple oil lamp. Retrieve it for me, and I will make you wealthy enough to impress a princess. You're nothing to her. But you could be.	Ada sebuah gua dekat sini. Didalamnya ada lampu minyak sederhana. Dapatkan untukku dan akan kubuat kau cukup kaya untuk memukau putri. Kau tak berarti baginya, tapi kau bisa	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well

		Your life begins now, Aladdin.	berarti. Hidupmu dimuali sekarang, Aladdin				
25/DAL/OFF/CON	9	Dalia: I'll be upstairs if you need me.	Aku akan diatas jika diperlukan	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
26/COW/THR/TR A	12	Cave of Wonders: (voice) You have touched the forbidden treasure! Now, you will never again see the light of day!	Kau telah menyentuh harta terlarang. Kini kau takkan pernah lagi melihat terang siang hari!	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
27/ALD/REF/DEL	14	Aladdin: No, no, first, your hand.	Tidak, tanganmu dahulu	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
28/GEN/SWE/TRA	19	Oh, great one who summons me, terrible one who commands me, i stand by my oath, loyalty to wishes	Oh, orang mulia yang memanggilku, orang mengerikan yang memerintahku, kupegang sumpahku, setia untuk tiga	0	0	0.25	In the segmentation and spotting, punctuation and graphic there is no error in this data and conveyed well, but for the reading speed and line length there is a mistake

		three	permintaan.				because the Cps is more than 15 which is minor error.
29/GEN/P RO/DEL	15	Genie:... I promise you, there's not enough money and power on earth for you to be satisfied.	.. Kujamin takkan ada cukup uang dan kekuasaan yang dapat memuaskanmu.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
30/ALD/ ACC/TR A	10	Aladdin: Okay, Genie. I wish for you to get us out of this cave.	Baik jin. Aku minta bawa kita keluar dari gua ini.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
31/GEN/ OFF/TRA	8	Genie: What would you like?	Kau mau minta apa?	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
32/GEN/ OFF/PAR	8	Genie: May I take your order please?	Mau pesan apa?	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
33/ALD/ ACC/TR A	12	Aladdin: I'll do it. I've got three, right?	Akan kulakukan. Aku punya tiga, bukan?	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this

							data and conveyed well
34/GEN/ ACC/DE L	5	Genie:Okay. I can do that.	Baik aku bisa	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
35/ALD/ ACC/TR A	14	Aladdin : Of course, Your... Serene Self. We will join you.	Tentu, Yang Tentram. Kami akan datang	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
36/GEN/ ASS/CON	8	Genie : don't worry. You are not out of the game yet. Just do whatever you normally do at a party	Tenang. Kau belum kalah. lakukan yang biasa kau lakukan di pesta.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
37/JAF/O FF/TRA	15	Jafar : Jafar.Vizier to the Sultan. I could be a valuable ally to help you get what you want.	Aku bisa menolongmu mendapatkan yang kau mau.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
38/ALD/ REF/PAR	7	Aladdin :No. No, no, no, no. You can't leave me.	Jangan tinggalkan aku	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well



39/ALD/ ACC/TR A	3	Aladdin :Okay. Mm- hrm	Baik	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
40/ALD/ REF/TRA	12	Aladdin : No, I'm waiting for the right moment.	Tidak . aku menunggu saat yang tepat	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
41/GEN/ REF/DEL	10	Genie : No, no. No waiting. We're done waiting.	Tidak. Cukup menunggunya	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
42/ALD/ REF/PAR	15	Aladdin :No. I'm in charge, okay? I say when it's the right moment.	Aku yang memimpin. Aku yang memutuskan kapan saatnya.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
43/ALD/ ACC/TR A	2	Aladdin :Yes.	Ya	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
44/DAL/ ACC/TR	9	Dalia : My favorites. I accept. Please	Favoritku. Kuterima.	0	0	0	In the segmentation and spotting, punctuation and

A		continue.	Lanjutkan				graphic, reading speed and line length there is no error in this data and conveyed well
45/GEN/OFF/TRA	5	Genie : would you like to take an evening stroll?	Mau jalan-jalan malam?	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
46/DAL/ACC/TR A	13	Dahlia : I've never done this before. How does it work?	Aku belum pernah melakukan ini. Bagaimana caranya?	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
47/ALD/ACC/TR A	14	Aladdin : I'd love to. (accept)	Dengan senang hati	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
48/JAS/ACC/PAR	6	Jasmine : I think so.	Kurasa	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
49/ALD/PRO/PAR	11	Aladdin : When the time is right, I will tell her. (promise)	Aku akan beri tahu pada waktu yang tepat.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this

							data and conveyed well
50/JAF/THR/TRA	15	Ja'far: If I throw you off of that balcony, and you are who you say you are, you will die a watery death. If you survive, it can only be because of the lamp. In which case, I will have my answer. For the last time... Where is the lamp? (threat)	Jika kulempar kau dari balkon itu, dan kau memang Pangeran Ali kau akan mati tenggelam. Jika kau selamat itu pasti karena lampu itu. Yang mana pun, aku akan dapat jawaban. Untuk kali terakhir dimana lampu itu ?	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
51/JAF/PLE/TRA	12	Ja'far :Yes. My Sultan... You know my loyalty belongs to you.	Ya. Sultan kau tahu kesetiaanku milikmu sepenuhnya.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
52/GEN/ACC/TRA	10	Genie : As you wish Master	Sesuai permintaanmu, Tuan.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
53/JAS/REF/TRA	9	Jasmine :You cannot...	Kau tidak bisa	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line

							length there is no error in this data and conveyed well
54/JAF/T HR/PAR	15	Ja'far : You're insignificant. An irritation I no longer need to tolerate once I... ensure your agonizing death by banishing you to the ends of the earth.	Kau tidak penting. Gangguan yang tak perlu lagi kudiapkan, dengan mengirimmu ke ujung bumi untuk mati secara mengerikan.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
55/JAF/T HR/TRA	15	Ja'far: I could simply kill you all. But that would be inadequate repayment for years of humiliation and neglect. "Remember your place, Jafar." "You forget yourself, Jafar."	Aku bisa membunuh kalian semua. Tapi itu tidak sepadan dengan bertahun-tahun penghinaan dan diabaikan. "ingat kedudukanmu, Jafar". "kau lupa siapa dirimu, Jafar."	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
56/JAF/T HR/TRA	15	Ja'far "No, the most suitable punishment would be to make you watch - while I take what you love most. And marry your	Tidak. Hukuman paling sesuai adalah melihatku mengambil apa yang kau cintai dan menikahi putrimu	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well

		daughter.					
57/SUL/REF/TRA	5	Sultan :She will never marry you.	Dia takkan menikahimu	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
58/JAS/PRO/TRA	13	Jasmine : I will do as you wish!	Kulakukan permintaanmu	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
59/MAN/COV/TRA	15	Your Highness, Sultan. In honesty and sincerity, - do you accept Princess Jasmine... –	Yang mulia,Sultan, dengan jujur dan tulus apa kau menerima Putri Jasmine..	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
60/JAF/ACC/TRA	6	Ja'far :Yes. Yes, I accept. Princess.	Ya aku bersedia Putri	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
61/JAS/REF/PAR	10	Jasmine : I... Do not!	Aku tidak bersedia!	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this

							data and conveyed well
62/LAG/THR/TRA	12	Lago : Punish them. Punish them.	Hukum mereka. Hukum mereka	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
63/JAF/SWE/TRA	11	Jafar: ... I will create an empire that history cannot ignore.	...,Akan kuciptakan kerajaan yang tak terlupakan oleh sejarah.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
64/JAF/THR/TRA	19	Jafar: I can destroy cities. I can destroy kingdoms. And I can destroy you.	Aku bisa menghancurkan kota-kota. Aku bisa menghancurkan kerajaan-kerajaan. Dan aku bisa menghancurkanmu.	0	0	0.25	In the segmentation and spotting, punctuation and graphic there is no error in this data and conveyed well, but for the reading speed and line length there is a mistake because the Cps is more than 15 which is minor error.

65/JAF/S WE/TRA	12	Jafar: I will make sure no one will ever say these words again!	Akan kupastikan tak ada yang mengucapkan itu lagi!	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
66/JAF/S WE/TRA	15	Jafar: I will not forget you, boy! Mark my words. I will not forget what you have done to me!	Aku takkan melupakanmu nak. Pegang kata-kataku, aku takkan lupa perbuatanmu kepadaku.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
67/ALD/ REF/TRA	7	Aladdin :Oh, no, no. You don't need to thank me	Tidak perlu berterima kasih.	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
68/SUL/A CC/TRA	11	Sultan : we all make mistakes	Kita semua buat kesalahan	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
69/GEN/ OFF/CON	11	Genie : Let me take care of that for you	Biar aku perbaiki	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well

70/GEN/ ACC/TR A	3	Genie :Yes! Two of them.	Ya. Dua	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
71/GEN/P RO/TRA	15	Genie: We'll have a boat.	Kita akan punya kapal	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well
72/DAL/ ACC/TR A	7	Dahlia :Perfect.	Sempurna	0	0	0	In the segmentation and spotting, punctuation and graphic, reading speed and line length there is no error in this data and conveyed well