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**TRANSLATION TECHNIQUES AND TRANSLATION
ACCURACY OF EMOTIONAL EXPRESSIONS IN
JUMBO (2025)**

BACHELOR'S THESIS

Submitted as One of the Requirements to Obtain a Bachelor's Degree in
Applied Linguistics

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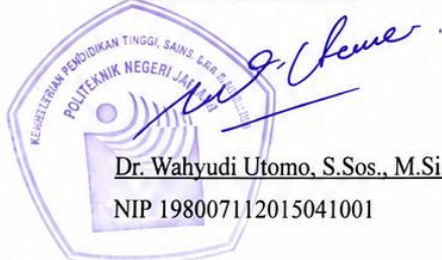
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PREFACE

Praise be to the Lord Jesus Christ for His abundant blessings, grace, and guidance, through which the researcher was able to complete this thesis entitled "Translation Techniques and Translation Accuracy of Emotional Expressions in *Jumbo* (2025)." This research has broadened the researcher's understanding of translation studies, particularly in the field of subtitle translation, emotional expressions, and translation quality assessment. Throughout this research process, the researcher learned not only about the complexity of translating emotions across languages but also about the importance of perseverance, patience, discipline, and continuous learning in conducting academic research.

The completion of this thesis would not have been possible without the support, guidance, and encouragement of many individuals. Therefore, the researcher would like to express her sincere gratitude to:

1. Farizka Humolungo, S.Pd., M.A., Coordinator of the English for Business and Professional Communication Study Program, for her guidance and support throughout the researcher's academic journey.
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5. Dr. Drs. Supriatnoko, M.Hum., who served as one of the examiners during the thesis defense. His critical comments and academic insights provided valuable perspectives that enhanced the quality of this study.
6. Dra. Ina Sukaesih, Dipl. TESOL., M.M., M.Hum., who kindly served as one of the raters in assessing the translation accuracy of the data. Her expertise and valuable evaluations contributed significantly to the credibility and validity of this research.
7. Turkan Akhyar, who generously served as the second rater in this study. His time, careful assessment, and constructive input were greatly appreciated and contributed to the reliability of the research findings.
8. The researcher's beloved family, for their endless love, prayers, understanding, and unwavering support throughout the research process. Their encouragement has always been the researcher's greatest source of strength.
9. Sheilla Aliarza, the researcher's best friend, for always being there through every challenge, offering endless encouragement, thoughtful advice, and unwavering friendship throughout this journey.
10. Wong Yan Pin, the researcher's beloved boyfriend for his constant prayers, unconditional support, patience, and encouragement throughout the completion of this thesis.

Finally, the researcher realizes that this thesis is far from perfect. Therefore, constructive criticism and suggestions are sincerely welcomed for future improvement. The researcher hopes that this study will contribute to the field of translation studies, particularly subtitle translation, and provide useful references for future researchers interested in translation techniques, emotional expressions, and translation accuracy.

Depok, 8 July 2026

The Researcher



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ABSTRACT

This study aims to identify the types of emotional expressions, analyze the translation techniques used, and assess the translation accuracy of the English subtitles in *Jumbo* (2025). The data were analyzed based on Martin and Rose's (2003) appraisal theory, Molina and Albir's (2002) translation techniques, and Nababan et al.'s (2012) translation quality assessment. A descriptive qualitative method was employed using content analysis and Focus Group Discussion (FGD) involving two translation raters. The results reveal 70 data containing emotional expressions, consisting of six affect types: happiness, unhappiness, security, insecurity, satisfaction, and dissatisfaction. Among these, insecurity is the most dominant affect type. Seven translation techniques were identified, with established equivalent being the most frequently applied technique. The overall translation accuracy achieved an average score of 2.93, indicating that most emotional expressions were translated accurately. Therefore, the findings suggest that the appropriate use of translation techniques contributes to preserving emotional meaning and producing accurate subtitle translations.

Keywords: Emotional Expressions, Subtitle Translation, Translation Techniques, Translation Accuracy, *Jumbo* (2025)

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ABSTRAK

Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis ekspresi emosional, menganalisis teknik penerjemahan yang digunakan, serta menilai keakuratan terjemahan pada subtitle bahasa Inggris dalam film Jumbo (2025). Data dianalisis berdasarkan teori appraisal yang dikemukakan oleh Martin dan Rose (2003), teori teknik penerjemahan oleh Molina dan Albir (2002), serta penilaian kualitas terjemahan oleh Nababan dkk. (2012). Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik analisis isi (content analysis) dan Focus Group Discussion (FGD) yang melibatkan dua orang penilai terjemahan. Hasil penelitian menunjukkan bahwa terdapat 70 data yang mengandung ekspresi emosional, yang terdiri atas enam jenis afek, yaitu happiness, unhappiness, security, insecurity, satisfaction, dan dissatisfaction. Di antara keenam jenis afek tersebut, insecurity merupakan jenis afek yang paling dominan. Penelitian ini juga mengidentifikasi tujuh teknik penerjemahan, dengan kesepadanan lazim sebagai teknik yang paling sering digunakan. Hasil penilaian keakuratan terjemahan memperoleh skor rata-rata 2,93, yang menunjukkan bahwa sebagian besar ekspresi emosional telah diterjemahkan secara akurat. Oleh karena itu, temuan penelitian ini menunjukkan bahwa penggunaan teknik penerjemahan yang tepat berkontribusi dalam mempertahankan makna emosional serta menghasilkan terjemahan subtitle yang akurat.

Kata Kunci: *Ekspresi Emosional, Penerjemahan Subtitle, Teknik Penerjemahan, Akurasi Terjemahan, Jumbo (2025).*



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CHAPTER I INTRODUCTION

1.1. Background of Study

Film is one of the most widely used audiovisual media to convey stories, cultural values, and various emotional experiences to audiences. According to Bordwell and Thompson (2013), film functions not only as entertainment but also as a medium that communicates meaning through visual and verbal elements, including dialogue. In films, emotions are often expressed through dialogues between characters that show feelings, attitudes, and reactions toward particular situations. For international audiences, understanding these dialogues strongly depends on the quality of subtitle translation provided in the film. Therefore, subtitle translation plays an important role in helping viewers from different linguistic backgrounds understand the story and the message delivered in a film.

Subtitling is a form of audiovisual translation that converts spoken dialogue in a film into written text displayed on the screen in the target language. According to Shuttleworth and Cowie (2014), subtitling is one of the main methods of language transfer in audiovisual media, defined as the process of providing synchronized captions for film and television dialogue. Unlike other forms of translation, subtitling has limitations in terms of space and time, which require translators to condense or adjust the dialogue when transferring it into subtitles. These limitations may affect how meaning, including emotional meaning, is conveyed to the audience.

One important element in film dialogue is emotional expression. Emotional expressions refer to linguistic forms used to communicate a person's feelings, attitudes, or reactions toward a particular situation. In linguistic studies, emotional expressions can be analyzed through the appraisal framework, particularly the category of affect, which focuses on the expression of feelings in language (Martin & Rose, 2003). Affect is categorized into three types, namely un/happiness, in/security, and dis/satisfaction, representing different emotional states expressed in



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communication. These emotional expressions are commonly reflected in characters' dialogue and interactions in films.

Translating emotional expressions into subtitles can be challenging because subtitling is subject to spatial and temporal constraints. According to Gottlieb (1992), subtitles are limited by the amount of text that can be displayed on the screen and the time available for viewers to read them. As a result, translators often need to condense, simplify, or modify the original dialogue. These constraints may affect the transfer of emotional meanings and nuances from the source language to the target language. Since emotional expressions play an important role in conveying characters' feelings, attitudes, and interpersonal relationships, it is important to examine how these expressions are translated and whether their meanings are accurately conveyed in subtitles.

In this context, one film that provides an interesting case for examining the translation of emotional expressions is the Indonesian animated film *Jumbo* (2025). The film was selected because it contains a wide range of emotional expressions in the characters' dialogue, especially related to self-confidence, bullying, and loss. These aspects make the film relevant for analyzing affect in subtitle translation. The story follows Don, a boy who struggles with low self-confidence, and Meri, who plays an important role in supporting him. Both characters also have experiences related to losing their parents, which makes their interactions emotionally strong and rich in emotional expressions. Therefore, this study focuses on the dialogues of Don and Meri to allow a more focused analysis of emotional expressions in the film.

As an Indonesian animated film intended for a wider audience, *Jumbo* (2025) provides English subtitles for international viewers. The film has also been released in more than 17 countries across Asia and Europe, indicating its global reach and highlighting the importance of high-quality subtitle translation (Kompas, 2025). Therefore, the emotional expressions in the original dialogue must be accurately translated so that international audiences can understand the characters' feelings and reactions. In practice, translators apply various techniques to deal with linguistic



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differences, cultural context, and the constraints of subtitling. Molina and Albir (2002) explain that translation techniques are procedures used at the micro level of a text to solve specific translation problems. The selection of different techniques may influence how meaning, including emotional expressions, is transferred from the source language to the target language.

Therefore, evaluating translation quality becomes essential. According to Nababan et al. (2012), translation quality can be assessed through three main aspects: accuracy, acceptability, and readability. However, this study focuses specifically on accuracy, as it is the most fundamental aspect in ensuring that the meaning of emotional expressions in the source language is correctly conveyed into the target language. Accuracy is particularly crucial in this study because the main objective is to examine whether the emotional meanings expressed in the original dialogue are preserved in the subtitles. While acceptability and readability are also important, they are not the primary focus of this research in order to maintain a more specific and in-depth analysis.

Several previous studies have examined subtitle translation from different perspectives, particularly in terms of translation techniques, translation quality, and emotional aspects. Studies such as Ghufroon et al. (2022) and Putri (2022) focus on the analysis of translation techniques and their relation to translation quality. Meanwhile, Effendi (2024) and Cahyanisa (2021) explore emotional aspects in dialogue, particularly how emotional expressions are conveyed in translation. However, these studies tend to examine these aspects separately, without clearly showing how translation techniques are used in translating emotional expressions in subtitle translation contexts.

Considering that emotional meaning is crucial in conveying messages in films, especially in Indonesian animated films such as *Jumbo* (2025), this study aims to analyze the translation techniques used in translating emotional expressions into English subtitles and to evaluate the accuracy of those translations.

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1.2. Statement of the Problems

Based on the explanation in the background of this research, the researcher identified the following statement of the problems:

1. What types of emotional expressions are found in the Indonesian dialogues of *Jumbo* (2025)?
2. What translation techniques are used in translating those emotional expressions into English subtitles?
3. How accurate are the translations of emotional expressions from Indonesian into English subtitles?

These questions aim to identify the types of emotional expressions, analyze the translation techniques applied in translating them, and evaluate the accuracy of the translated emotional expressions in the English subtitles.

1.3. Objectives of the Study

Based on the formulation of the research problems above, the researcher determined the objectives of this study are as follows:

1. to identify the types of emotional expressions found in the Indonesian dialogues of *Jumbo* (2025).
2. to analyze the translation techniques used in translating those emotional expressions into English subtitles.
3. to examine the translation accuracy of emotional expressions translated from Indonesian into English subtitles.

1.4. Limitation of the Study

This study focuses on the translation of emotional expressions in *Jumbo* (2025). The data are obtained from Indonesian dialogues and their English subtitles. The analysis emphasizes verbal emotional expressions, while non-verbal elements are not treated as primary data. However, contextual understanding of the scenes is considered to support the interpretation of emotional meaning.

1. Focus on Emotional Expressions



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This research is limited to emotional expressions found in the spoken dialogues of *Jumbo (2025)*, particularly in the interactions between Jumbo and Meri. The analysis focuses on verbal expressions of emotion, both explicitly and implicitly conveyed through the dialogue. Other linguistic elements outside emotional expressions are not included in the analysis.

2. Focus on Translation Techniques

This research focuses on identifying the translation techniques used in translating emotional expressions into English subtitles based on the theory proposed by Molina and Albir (2002).

3. Focus on Translation Accuracy

This research focuses on examining the level of translation accuracy of emotional expressions in English subtitles based on Nababan et al. (2012) to determine whether the meaning is accurately conveyed in the target language.

1.5. Significances of the Study

This research is expected to provide theoretical and practical benefits as follows:

1. Theoretical

This research contributes to the study of audiovisual translation, particularly subtitle translation, by analyzing translation techniques and evaluating translation accuracy in the translation of emotional expressions. It also enriches translation studies by applying the translation techniques proposed by Molina and Albir (2002) and the translation quality assessment model proposed by Nababan et al. (2012).

2. Practical

This research provides insights for translators regarding the importance of selecting appropriate translation techniques to maintain the accuracy of emotional expressions in subtitle translation. It also highlights that translating film dialogue involves not only transferring linguistic meaning but also ensuring that the emotional message of the source text is accurately conveyed in the target language.

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CHAPTER V

CONCLUSIONS AND SUGGESTIONS

5.1. Conclusions

Based on the findings and discussion, it can be concluded that six types of affect proposed by Martin and Rose (2003) were identified in the subtitle translation of *Jumbo* (2025), namely happiness, unhappiness, security, insecurity, satisfaction, and dissatisfaction. Among these categories, insecurity emerged as the most dominant affect type, indicating that the film strongly portrays emotional struggles related to fear, anxiety, worry, and uncertainty experienced by the characters throughout the story. These emotional expressions contribute to the construction of interpersonal meaning and help audiences understand the emotional conditions and relationships among the characters.

The analysis of translation techniques based on Molina and Albir (2002) revealed that seven translation techniques were used in translating emotional expressions in *Jumbo* (2025), namely established equivalent, literal translation, modulation, amplification, reduction, generalization, and linguistic compression. Among these techniques, established equivalent was the most frequently applied, followed by literal translation and modulation. The dominance of these techniques indicates the translator's effort to preserve emotional meaning while maintaining naturalness and readability in the target language.

Furthermore, the assessment of translation accuracy using Nababan et al.'s (2012) theory showed that the translation of emotional expressions in *Jumbo* (2025) achieved a high level of accuracy, with an average score of 2.93. Most emotional expressions were translated accurately because the intended emotional meanings were successfully transferred from the source language to the target language.

The findings also demonstrate that affect types, translation techniques, and translation accuracy are closely interconnected in subtitle translation. Techniques such as established equivalent, literal translation, and modulation generally contributed to maintaining emotional equivalence and producing accurate



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translations, whereas techniques involving omission or simplification, such as reduction and linguistic compression, occasionally reduced emotional intensity and affected the transfer of meaning. Therefore, the translator's choice of translation technique plays an important role in preserving emotional meaning and ensuring translation accuracy in audiovisual translation.

5.2. Suggestions

1. For translators it is necessary to pay closer attention to emotional meaning and interpersonal nuances when translating emotional expressions in audiovisual works. Emotional expressions should not only be translated lexically, but also contextually in order to maintain the emotional intensity and intended feelings of the characters. In this study, several emotional meanings were reduced due to the use of reduction and linguistic compression techniques. Therefore, translators are expected to apply more appropriate translation techniques, such as established equivalent and modulation, to preserve emotional meaning naturally in the target language.
2. For subtitle translators, it is important to balance translation accuracy and subtitle limitations, such as duration and space. Although subtitle translation requires concise expressions, subtitlers should avoid excessive omission that may reduce emotional intensity and interpersonal meaning. In audiovisual translation, subtitles should remain clear, natural, and emotionally equivalent so that the audience can fully understand the characters' emotions and interactions.
3. For future researchers, this study only focuses on affect categories in emotional expressions and translation accuracy in Jumbo (2025). Therefore, future researchers are suggested to analyze other aspects of appraisal theory, such as judgement and appreciation, in order to provide broader insights into interpersonal meaning in subtitle translation. In addition, future studies may examine other aspects of translation quality, such as acceptability and readability, or analyze emotional expressions in different film genres and audiovisual media.



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CURRICULUM VITAE



Maylan Paulina is a motivated and proactive English for Business and Professional Communication graduate with a strong interest in translation, international communication, and administrative support. Through various internship experiences in both government institutions and private companies, she has gained valuable experience in translation, administrative tasks, content writing, and cross-cultural communication while working in professional environments. She has also actively participated in campus organizations and events, where she strengthened her leadership, teamwork, communication, and time management skills through collaboration with diverse teams and responsibilities. With a strong sense of responsibility, adaptability, and attention to detail, she is eager to continuously develop her knowledge and skills while contributing effectively and positively to a dynamic and professional workplace.

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APPENDIXES

No.	Context	Source Language	Target Language	Affect	Intensity	Translation Techniques	Translation Accuracy
1	Don reacts to the story about a large island.	Don: Wih, besar ya?	Don: Wow, is it that huge?	Happiness	Medium	Established Equivalent	3
2	Don answers his father's question about whether the story is fun.	Don: Seru banget.	Don: Yeah.	Happiness	High	Reduction	1
3	Don feels scared while listening to a story.	Don: Takut!	Don: So scary!	Insecurity	Medium	Amplification	3
4	Don asks about what happens next in the story.	Don: Ayah ibunya pulang lagi kan...	Don: Then will his parents come back...	Insecurity	Medium	Modulation	3
5	Don looks at a photo of his parents.	Don: Don sayang Ibu.	Don: I love you too, Mom.	Happiness	Medium	Established Equivalent	3
6	Don reacts after being hit with spinach thrown by his friend's goat.	Don: Aduh!	Don: Ouch!	Unhappiness	Low	Established Equivalent	3
7	Don volunteers to replace his friend who falls during a baseball game.	Don: Aku aja!	Don: I'll do it!	Security	Medium	Established Equivalent	3
8	Don is teased for being overweight.	Don: Aku bosan diledengin terus.	Don: I'm sick of being made fun of.	Unhappiness	High	Established Equivalent	3
9	Don questions his own ability after feeling insecure because he is excluded from games.	Don: Emang benar ya, kalo main sama aku kalah terus?	Don: Do I always make everyone lose?	Insecurity	Medium	Modulation	3
10	Don is encouraged by his best friends to join a festival competition.	Don: Aku mendongeng di depan anak-anak aja aku diledengin.	Don: But the others mocked me for telling them stories.	Unhappiness	Medium	Established Equivalent	2



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11	Don expresses doubt about his ability to join the competition.	Don: Nggak yakin aku.	Don: There's no way I can win.	Insecurity	High	Modulation	2
12	Don decides to join the festival after seeing a song made by his mother for him.	Don: Kalo kita menang, aku nggak bakal diledengin Jumbo lagi!	Don: If we win, they'd stop calling me Jumbo!	Security	Medium	Established Equivalent	3
13	Don decides to participate in a festival competition together with his friends.	Don: Temanku jadi banyak deh!	Don: I'll have a lot of friends!	Happiness	Medium	Literal	3
14	Don asks his best friends to help him prepare for the festival.	Don: Please ya? Please.	Don: Pretty please?	Insecurity	Medium	Linguistic Compression	3
15	Don confidently responds to a boy who often bullies him.	Don: Ya bisa dong. Siapa dulu, liat ni Don!	Don: Well, it's easy. This is me we're talking about! Don!	Security	Medium	Modulation	3
16	Don defends himself when accused of cheating after late registration for the festival.	Don: Aku diterima karena aku mau bikin pentas yang keren.	Don: They accepted me because I am going to make a cool performance.	Security	Medium	Established Equivalent	3
17	Atta takes his book to prevent him from joining the performance.	Don: Balikin nggak! Itu dari ayah ibuku!	Don: Give it back! It's from my parents!	Dissatisfaction	High	Established Equivalent	3
18	Meri's parents are trapped inside a radio and are about to leave.	Meri: Terus mami mau kemana? Jangan tinggalkan Meri!	Meri: Where are you going? Don't leave me!	Insecurity	High	Established Equivalent	3
19	Meri begs Don to help her save her parents after he initially refuses.	Meri: Tolong Don, bantuin aku bebasin papi mami ku. Kumohon?	Meri: Please help me free my parents. Please?	Insecurity	High	Amplification	3
20	Meri is happy because Don	Meri: Serius?	Meri: Really? Thank you, Don!	Happiness	Medium	Established Equivalent	3

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	finally agrees to help her.	Terima kasih, Don.					
21	Don tries to run away after being caught taking back his stolen book from his friend.	Don: Kabur!	Don: Run away!	Insecurity	High	Established Equivalent	3
22	Don asks Meri to perform together with him at the festival.	Meri: Nggak! Aku ngga mau ditonton orang-orang!	Meri: No! I don't want to be a spectacle!	Insecurity	High	Modulation	3
23	Meri protests and reminds Don about the promise he made.	Meri: Kan janjinya kalo kamu dapat bukunya, kamu bantu aku cari papi mami ku.	Meri: You promised me that if I get the book, you'll help me find my parents.	Dissatisfaction	Medium	Established Equivalent	3
24	Meri agrees to help Don perform.	Meri: Bener ya Don? Terakhir.	Meri: Promise? This is the last time.	Insecurity	Medium	Established Equivalent	3
25	Don feels happy after Meri agrees to help him with the performance.	Don: Meri bantuin pentas kita! Yay!	Don: Meri will help us with our performance!	Happiness	Medium	Reduction	3
26	Don and his best friends win a coin-pulling game.	Don: Kita menang!	Don: We won!	Happiness	High	Literal	3
27	Don tells Meri about his best friends, Nurman and Mae.	Don: Aku suka ngerasa yang ngirim mereka berdua tuh ayah ibuku dari surga.	Don: Sometimes, I feel like my mom and dad sent me those two to me from heaven.	Happiness	Medium	Modulation	3
28	Meri asks about Don's book, and Don explains its connection to his parents.	Don: Ini yang aku ingat terakhir dari ayah ibuku.	Don: This is the last thing I remember from my mom and dad.	Unhappiness	Medium	Literal	3
29	Don shows a character in the book to Meri.	Don: Kesatria ini sama kayak aku. Ditinggal	Don: This knight is exactly like me. His parents left	Unhappiness	Medium	Established Equivalent	3

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		orang tuanya di pulau.	him on an island.				
30	Meri shows a necklace given by her parents before they were separated.	Meri: Waktu aku kepisah dari papi mami ku, mereka juga kasih aku ini.	Meri: When I got separated from my mom and dad, they gave me this.	Unhappiness	Medium	Literal	3
31	Meri explains that she cannot return to her parents if the necklace loses its magic.	Meri: Tapi kalo ini layu semua, aku nggak bisa pulang bersama mereka.	Meri: But if the necklace wilts, I can't go home with them.	Insecurity	Medium	Literal	3
32	Don asks what would happen to Meri if she cannot return to her parents.	Meri: Yah... hilang.	Meri: I'll just vanish.	Insecurity	Medium	Modulation	3
33	Don reassures Meri that she will be able to return to her parents.	Don: Meri. Aku janji, kamu bisa pulang.	Don: Meri. I promise, you'll be able to go home.	Security	Medium	Literal	3
34	Meri feels upset because Don breaks his promise again after the performance.	Meri: Don, kan bukan begitu janjinya.	Meri: That's not what you promised me, Don.	Dissatisfaction	Medium	Established Equivalent	3
35	Meri protests because Don breaks his promise and asks her to perform again.	Meri: Aku kan udah bilang, aku cuma mau muncul sekali aja!	Meri: I told you I'd only appear once!	Dissatisfaction	High	Established Equivalent	3
36	Meri urges Don because he wants to delay helping her.	Meri: Don! Waktu ku nggak banyak!	Meri: Don! I don't have much time!	Insecurity	High	Literal	3
37	Meri gets angry and decides to look for her parents alone because Don delays helping.	Meri: Yaudah! Aku cari orang tua ku sendiri kalo kamu nggak mau nolongin!	Meri: Fine! I'll look for them myself if you won't help me!	Dissatisfaction	High	Established Equivalent	3

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38	Meri feels upset and disappointed with Don.	Meri: Kamu Don!	Meri: I can't believe you!	Dissatisfaction	High	Modulation	3
39	Don warns Meri to stay away after her parents become possessed and turn evil.	Don: Meri! Jangan deketin! Mereka bukan orang tua kamu!	Don: Meri! Get away from them! They're not your parents!	Insecurity	High	Established Equivalent	3
40	Meri refuses to believe Don after he warns her about her parents.	Meri: Aku nggak percaya sama kamu!	Meri: I don't believe you!	Dissatisfaction	High	Literal	3
41	Don apologizes to Meri after their conflict.	Don: Meri, aku minta maaf.	Don: Meri, I'm sorry.	Unhappiness	Medium	Established Equivalent	3
42	Meri struggles and cries out as she is about to be trapped inside the radio.	Meri: Lepasin!	Meri: Let me go!	Insecurity	High	Established Equivalent	3
43	Don shouts to stop Atta from damaging his book.	Don: Jangan!	Don: No!	Insecurity	High	Literal	3
44	Don tries to take his book back from Atta.	Don: Cuma buku ini yang aku punya.	Don: This book is the only thing I have!	Unhappiness	High	Literal	3
45	Don feels deeply sad and worried when his precious book is about to get damaged.	Don: Buku ku! Please jangan rusak.	Don: My book! Please stay intact.	Unhappiness	High	Modulation	3
46	Don angrily blames Atta after his book is damaged.	Don: Semua gara-gara kamu, Atta!	Don: It's all because of you, Atta!	Dissatisfaction	High	Literal	3
47	Don protests and defends himself after being blamed by his friends.	Don: Loh kamu kok nyalahin aku sih? Ini kan salah dia!	Don: You guys are blaming me? It's all his fault!	Dissatisfaction	High	Established Equivalent	3
48	Don refuses to believe Atta and	Don: Aku nggak mau percaya sama dia!	Don: I don't believe him! He's lying!	Dissatisfaction	High	Established Equivalent	3

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	insists that he is lying.	Dia pasti bohong!					
49	Don still refuses to believe Atta and accuses his brother of being involved.	Don: Abangnya juga ikut nangkep Meri. Abangnya jahat!	Don: His brother took Meri too. He is a bad guy!	Dissatisfaction	High	Established Equivalent	3
50	Don feels hurt and angry because he thinks his friends don't care about him.	Don: Kalian nggak ada yang peduli sama aku!	Don: You guys don't care about me!	Dissatisfaction	High	Established Equivalent	3
51	Don feels guilty because he realizes his actions have made many people sad.	Don: Don bikin sedih banyak orang.	Don: I made a lot of people sad.	Unhappiness	Medium	Literal	3
52	Don seeks advice from his grandmother on how to fix his situation.	Don: Gimana cara benerin cerita Don, Oma?	Don: How do I fix my story?	Insecurity	Low	Literal	3
53	Don asks Atta what he wants when he suddenly comes to his house after their argument.	Don: Mau ngomong apa?	Don: What do you want?	Dissatisfaction	Medium	Generalization	3
54	Don apologizes to Atta after insulting his brother.	Don: Maaf juga ya. Aku udah bilang kakakmu jahat.	Don: I'm sorry too. I called your brother a bad guy.	Unhappiness	Medium	Established Equivalent	3
55	Don asks Atta for help to rescue Meri and his brother.	Don: Bantuin aku nolongin meri dan abang kamu. Ya?	Don: Help me rescue Meri and your brother? Okay?	Insecurity	High	Established Equivalen	3
56	Don apologizes to his best friends because he feels guilty for not being a good friend.	Don: Aku minta maaf. Aku belum jadi teman yang baik.	Don: I'm sorry. I haven't been a good friend.	Unhappiness	Medium	Literal	3



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57	Don realizes he has been selfish and forgotten his friends.	Don: Aku lupa, ada teman-teman yang dari dulu udah baik banget sama aku.	Don: I forgot about my friends who care deeply about me.	Unhappiness	Medium	Modulation	2
58	Don realizes he has always depended on his friends.	Don: Dari dulu aku nggak bisa sendirian. Aku cuma bisa kalo dibantu Nurman dan Mae.	Don: I could never have done anything myself. I reached this far thanks to you, Nurman and Mae.	Unhappiness	Medium	Modulation	3
59	Don reacts while escaping from the village chief during his attempt to save Meri.	Don: Waduh! Nggak jadi, pak!	Don: Gosh! Never mind, sir!	Insecurity	High	Established Equivalent	3
60	Don feels satisfied after he successfully frees Meri from the radio.	Don: Berhasil!	Don: I did it!	Satisfaction	High	Established Equivalent	3
61	Don panics when the radio is taken back by the village chief.	Don: Waduh.	Don: Oh, no.	Insecurity	Medium	Established Equivalent	3
62	Don is impressed by Nurman's goats helping them fight the village chief.	Don: Keren!	Don: Awesome!	Happiness	Medium	Established Equivalent	3
63	Don angrily asks the village chief why he destroyed Meri's family graves,	Don: Kenapa bapak bongkar makam keluarga Meri? Tanahnya mau bapak jual ya?	Don: Why did you violate Meri's family graves? Are you trying to sell the land?	Dissatisfaction	High	Established Equivalent	3
64	Meri thanks Don and friends after finally meeting her parents.	Meri: Makasih ya, teman-teman. Udah temenin aku	Meri: Thank you, my friends. You were there for me when I was all alone.	Happiness	Medium	Established Equivalent	3

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		waktu aku sendirian.					
65	Don sadly says goodbye to Meri before she leaves.	Don: Meri. Selamat jalan.	Don: Meri. Goodbye.	Unhappiness	Low	Established Equivalent	3
66	Don expresses a strong emotional farewell to Meri.	Don: Aku akan ingat terus kamu, Meri. Selamanya.	Don: I will always remember you, Meri. Forever.	Unhappiness	Medium	Literal	3
67	Don reacts emotionally after hearing his deceased parents' voices from the radio.	Don: Ibu? Ayah! Apa kabar?	Don: Mom? Dad! How are you?	Unhappiness	High	Established Equivalent	3
68	Don makes a promise while speaking to his deceased parents through the radio.	Don: Don janji, akan lebih rajin doain ayah ibu.	Don: I promise. I'll pray even more for you.	Happiness	Medium	Established Equivalent	3
69	Don cries and expresses deep regret for breaking the radio.	Don: Maafin Don. Kalo waktu itu Don dengerin temen-temen, radio ini mungkin nggak rusak.	Don: I'm sorry. If I had listened to my friends back then, the radio wouldn't have broken.	Unhappiness	High	Established Equivalent	3
70	Don expresses his feelings as his parents are about to leave.	Don: Jangan jauh-jauh dari Don ya.	Don: Don't go too far. Don't leave me.	Unhappiness	High	Established Equivalent	3