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Analysis of Translation Techniques, Readability, and Accuracy of Idioms in the Movie Encanto on Disney+ Streaming Platform

BACHELOR'S THESIS

Submitted as One of the Requirements to Obtain a Bachelor's Degree in
Applied Linguistics (S.Tr.Li)

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**POLITEKNIK
NEGERI
JAKARTA**

**STUDY PROGRAM OF ENGLISH FOR BUSINESS AND
PROFESSIONAL COMMUNICATION**

DEPARTMENT OF BUSINESS ADMINISTRATION

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2026



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PREFACE

All praise is due to Allah SWT for His endless blessings and guidance, which have enabled the writer to complete this thesis. This thesis is submitted as one of the requirements for obtaining a Bachelor's Degree in Applied Linguistics under the Study Program of English for Business and Professional Communication, Department of Business Administration, Politeknik Negeri Jakarta.

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ABSTRACT

Idioms pose significant challenges in audiovisual translation due to strict spatial and temporal constraints. Subtitlers must ensure figurative meanings are accurately conveyed to the target audience. This study aims to identify idiom types in the movie *Encanto*, analyze translation techniques used in the Disney+ Indonesian subtitles, and evaluate translation accuracy and readability. Employing a descriptive qualitative method, data were collected via content analysis and a Focus Group Discussion (FGD) involving expert raters and target readers. The study applied Fernando's (1996) taxonomy for idiom classification, Molina and Albir's (2002) theory for translation techniques, and Nababan et al.'s (2012) framework for quality assessment. The findings reveal 50 idiomatic expressions: pure idioms (38%), semi-idioms (32%), and literal idioms (30%). The Disney+ subtitler predominantly applied Established Equivalent (50%) and Modulation (46%), whereas Literal Translation was rarely used (4%). Consequently, the translation quality achieved high average scores of 2.86 (Accurate) and 2.98 (Readable). The discussion highlights an interconnected relationship among these variables. Applying Established Equivalent and Modulation successfully preserved pragmatic intents and ensured naturalness, while literal translation caused semantic distortion. In conclusion, context-based translation techniques are highly effective for handling idioms in audiovisual media, producing high-quality subtitles despite spatial and temporal constraints.

Keywords: Accuracy; Audiovisual translation; Idioms; Readability; Translation techniques.



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ABSTRAK

Idiom menimbulkan tantangan besar dalam penerjemahan audiovisual karena adanya batasan ruang dan waktu. Penerjemah harus memastikan makna kiasan tersampaikan secara akurat kepada penonton. Penelitian ini bertujuan mengidentifikasi jenis idiom dalam film *Encanto*, menganalisis teknik penerjemahan pada subtitle bahasa Indonesia di Disney+, dan mengevaluasi keakuratan serta keterbacaan terjemahan. Menggunakan metode kualitatif deskriptif, data dikumpulkan melalui analisis isi dan Focus Group Discussion (FGD) bersama penilai ahli dan pembaca sasaran. Idiom diklasifikasikan dengan taksonomi Fernando (1996), teknik penerjemahan dianalisis berdasarkan Molina dan Albir (2002), dan kualitas dinilai menggunakan instrumen Nababan dkk. (2012). Hasil penelitian menemukan 50 ungkapan idiomatik: idiom murni (38%), semi-idiom (32%), dan idiom harfiah (30%). Penerjemah secara dominan menerapkan teknik *Established Equivalent* (50%) dan *Modulation* (46%), sementara *Literal Translation* sangat jarang digunakan (4%). Sebagai hasilnya, kualitas terjemahan mencapai skor rata-rata yang tinggi, yaitu 2.86 (Akurat) dan 2.98 (Tingkat Keterbacaan Tinggi). Diskusi menyoroti hubungan antar variabel; penerapan *Established Equivalent* dan *Modulation* berhasil mempertahankan maksud pragmatis dan memastikan kewajaran bahasa, sementara terjemahan harfiah memicu distorsi makna. Kesimpulannya, teknik penerjemahan berbasis konteks sangat efektif untuk menangani idiom pada media audiovisual, sehingga menghasilkan subtitle berkualitas tinggi terlepas dari batasan ruang dan waktu.

Kata Kunci: Idiom; Keakuratan; Keterbacaan; Penerjemahan audiovisual; Teknik penerjemahan.



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CHAPTER 1 INTRODUCTION

1.1 Background of the study

Online streaming platforms have become the primary medium for accessing entertainment, driving a significant increase in digital media consumption in Indonesia, particularly among younger audiences. Many viewers now prefer watching movies and series through these streaming services rather than traditional cinemas due to their convenience and affordability. This prominent shift has accelerated the growth of various over-the-top (OTT) streaming platforms that provide diverse content tailored specifically to audience preferences.

Streaming platforms in Indonesia, such as Disney+, Netflix, Hulu, and Amazon Prime, are experiencing rapid growth. Disney+, launched in 2019, offers a wide range of content, including local and international movies, television series, and documentaries across various genres. With its diverse content library and accessible services, Disney+ has become one of the major entertainment platforms for Indonesian audiences and a strong competitor among global streaming services. This trend is supported by a recent survey by Jakpat (2025), which shows that 86% of respondents use OTT platforms to watch movies and 67% to watch series, indicating the high consumption of audiovisual content in Indonesia.

With the increasing popularity of English-language films in Indonesia, the demand for high-quality subtitles has also risen. Subtitles play a crucial part in helping viewers overcome language barriers and understand the content effectively. Therefore, translators shoulder the significant responsibility of ensuring that the intended message of English-language movies is conveyed clearly to Indonesian audiences.



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Beyond media consumption, translation serves as a fundamental bridge for communication gaps between people from different linguistic and cultural backgrounds. It involves conveying the speaker's intended meaning in another language (Newmark, 1988). One of the challenges in translation is handling cultural concepts, which require specific techniques (Baker, 2018). These techniques guide translators in choosing the best way to translate words, phrases, and sentences, functioning as tools to achieve the final translated product (Ardi, 2016). Consequently, applying the appropriate techniques is vital to guarantee that the meaning of the source text is delivered accurately and effectively in the target language. Ideally, a translation should not feel like a translation (Nababan et al., 2012). A good translation is accurate, easy to read, and understandable for all audiences, including children, teenagers, and adults (Shavit, 1986).

In the context of audiovisual translation, subtitling is one of the most commonly used methods. Subtitles appear as written text on the screen, allowing viewers to follow the dialogue while listening to the original audio (Abdelaal, 2019). This process requires not only linguistic accuracy but also consideration of cultural aspects, as audiovisual content often contains culturally bound expressions (Murat, 2023). Translators must be able to handle various types of expressions, including slang, humor, and idioms, in order to maintain the original meaning and effect of the dialogue (Murat, 2022).

While slang, humor, and idioms are all essential elements of expressive dialogue in audiovisual media, they possess distinct linguistic structures and boundaries. Slang consists of highly informal, non-standard words or phrases used by specific social groups, which change rapidly across generations (Thorne, 2014). Humor, on the other hand, is a broader communicative device aimed at evoking amusement or laughter, relying heavily on comedic timing, situational context, or semantic incongruity (Attardo, 1994). In contrast, idioms are conventional, structurally fixed expressions whose figurative meanings cannot be deduced from the literal meanings of their individual components (Fernando, 1996).



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Understanding these differences is vital for subtitlers, as each category demands different pragmatic adjustments to preserve the original communicative intent.

Rather than analyzing all three, this study focuses exclusively on idioms because they are deeply rooted in the cultural fabric of a language. Unlike slang, which is often short-lived, or humor, which relies heavily on visual cues, idioms present a more consistent and complex challenge in subtitle translation. This focus is especially relevant since one of the distinctive features of English is the frequent use of idiomatic expressions. Idioms are expressions whose meanings cannot be directly understood from the literal meanings of their individual words (Pratama & Damara, 2018). They are widely used in daily communication to express emotions, add humor, and make conversations more engaging (Hao, 2016; Zaid, 2019; Ekorini, 2022). Idioms are also commonly found in various forms of media, including films, where they contribute to natural and expressive dialogue (O'Dell, 2010).

As part of everyday language use, idioms are also commonly found in movies, where they contribute to the naturalness of dialogue and reflect cultural expressions. A prominent example can be seen in the movie *Encanto*, a 2021 animated musical film produced by Walt Disney Animation Studios. The film achieved massive global popularity and high viewership on Disney+, becoming the most-streamed movie of 2022 with over 27.4 billion viewing minutes (Nielsen, 2022). This widespread cultural reach makes the film highly relevant for study. Furthermore, its character-driven script heavily relies on conversational, everyday English idiomatic expressions, integrated within both spoken lines and musical lyrics. The story explores themes of family relationships, identity, and the pressure to meet expectations. Therefore, the dense use of idioms in this widely watched film directly contributes to the humor, character development, and narrative depth, making it a critical and rich subject for analyzing translation quality.

However, translating idioms is not always straightforward, as idioms are closely connected to cultural contexts, which often create challenges in translation (Nida & Reyburn in Budianto, 2001). Although English and Indonesian idioms may



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share similar meanings, differences in cultural background can result in different expressions. For instance, in the official Disney+ subtitles of the movie *Encanto*, the expression “run with the ball” is translated literally into Indonesian as “*lari dengan bola*”. This translation follows a literal approach, but it fails to convey the intended figurative meaning of the source text, which implies taking charge of a situation or handling a heavy responsibility. As a result, the translation sounds out of place in the context of the scene and does not accurately reflect the idiomatic meaning. This indicates that even on professional streaming platforms, the misinterpretation of idioms through literal translation can still occur, leading to a loss of meaning and reduced readability. Therefore, translators need a deep understanding of both languages and their cultural contexts to apply the correct translation techniques, ensuring accurate and natural translations.

Previous studies have examined idioms and their translation in various types of media. For instance, Syifa & Syogie (2019) focused on idiom translation strategies in the novel *Diary of a Wimpy Kid: The Third Wheel*, while Roswana & Dede (2020) analyzed idiomatic expressions in Justin Bieber’s *Purpose* album. In addition, Ariska et al. (2022) investigated idiom translation in the dubbed version of the movie *Mulan* (2020).

Meanwhile, Oktaviela (2022) explored idioms, translation techniques, and translation quality in the Webtoon *Winter Woods*. Although her research shares similar analytical variables with this study, namely combining translation techniques and quality assessment, it was conducted within the context of a digital comic. Translating a Webtoon relies on static visual contexts and speech bubbles, which differs significantly from audiovisual translation. Therefore, this current study distinguishes itself by applying these interconnected variables to movie subtitles, where translators face strict spatial and temporal constraints, such as screen space and reading speed, that do not exist in comics. Furthermore, Safitri (2023) examined idioms in the Indonesian subtitles of the Netflix series *Wednesday* (2022), but primarily focused on identifying the idiom forms rather than evaluating how the translation strategies impacted the final quality.



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These studies indicate that research on idioms has been conducted across different media. However, studies that simultaneously analyze idiom types, translation techniques, and readability and accuracy in movie subtitles, particularly on streaming platforms such as Disney+, are still limited. While some studies have examined idioms in movie subtitles, they tend to focus primarily on identifying idiom types or translation strategies. Limited attention has been given to how translation techniques influence the quality of idiom translation, particularly in terms of preserving pragmatic meaning and idiomatic nuances. In audiovisual contexts such as films, idioms often carry emotional and cultural meanings that go beyond their literal forms. Therefore, analyzing both translation techniques and translation quality is essential to understand not only how idioms are translated, but also whether their intended meanings are effectively conveyed to the audience.

1.2 Statement of the Problem

This study seeks to address the following questions:

1. What kinds of idioms are found in the movie Encanto?
2. What translation techniques are used to translate the idioms in the Encanto subtitles produced by Disney+?
3. How are the accuracy and readability of idiom translation in the Encanto subtitles produced by Disney+?

1.3 Objectives of the Study

The objectives of this study are:

1. To identify the kinds of idioms used in the movie Encanto.
2. To analyze the translation techniques used to translate idioms in the Encanto's subtitles produced by Disney+.
3. To evaluate the accuracy and readability of idiom translation in the subtitles produced by Disney+.



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1.4 Limitation of the Study

This study is limited to the analysis of idiomatic expressions found in the movie *Encanto*. The classification of idioms is based on the theory proposed by Fernando (1996). Furthermore, the study analyzes the translation techniques used by the subtitler based on the framework developed by Molina & Albir (2002). In terms of translation quality, the analysis focuses on accuracy and readability, using the assessment model proposed by Nababan et al. (2012). The acceptability aspect is not included due to its subjective nature and the tendency of subtitle translation to apply free translation strategies (Nababan et al., 2012). Overall, this research aims to examine how translation techniques influence the accuracy and readability of idiom translation in the subtitles produced by Disney+.

1.5 Significance of the Study

1. Theoretical Benefits

The study contributes to the field of translation studies by offering a focused examination of idiom translation techniques in audiovisual media. By analysing the Indonesian translation of idioms in "*Encanto*," this research adds to existing literature on idiom translation, particularly in the realm of animated films, which often use idioms to convey humour, character traits, and cultural authenticity. This study also provides insights into how different translation techniques impact the retention of cultural elements, which can help scholars better understand the challenges of translating culturally specific expressions across languages. Furthermore, it opens avenues for further research on the role of idioms in storytelling and how their translations influence cultural interpretation and audience engagement.

2. Practical Benefits

From a practical standpoint, this study offers valuable insights for translators and professionals in the translation industry, especially those working with films or other forms of audiovisual media. By examining the techniques used in translating idioms within "*Encanto*," this research can serve as a guide for translators on



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effective strategies to handle idiomatic language in culturally rich narratives. These insights may be particularly useful for translators dealing with languages that have distinct cultural contexts, as they highlight the importance of balancing linguistic accuracy with cultural accessibility. Additionally, this study may benefit localization experts by showcasing the nuances of translating idioms, thus helping them create versions of films that resonate meaningfully with target audiences without sacrificing the cultural essence of the source material.





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CHAPTER 5

CONCLUSIONS AND SUGGESTIONS

5.1 Conclusions

Based on the results and discussions presented in the previous chapter regarding the translation of idioms in the Encanto movie subtitles on Disney+, several conclusions can be drawn:

First, based on Fernando's (1996) taxonomy, three types of idioms were found in the movie: pure idioms, semi-idioms, and literal idioms. Out of the 50 idiomatic expressions extracted, pure idioms were the most dominant type with 19 occurrences (38.00%), followed by semi-idioms with 16 occurrences (32.00%), and literal idioms with 15 occurrences (30.00%). The high frequency of pure and semi-idioms indicates that the characters in Encanto frequently communicate using highly figurative language that is deeply tied to English cultural contexts, requiring specific translation strategies to decode their opaque meanings.

Second, regarding the translation techniques proposed by Molina and Albir (2002), the official subtitler primarily utilized three techniques: Established Equivalent, Modulation, and Literal Translation. Established Equivalent was the most dominant technique, applied in 25 instances (50.00%), closely followed by Modulation in 23 instances (46.00%). Meanwhile, Literal Translation was rarely used, appearing in only 2 instances (4.00%). This demonstrates a highly professional approach, as the translator actively sought recognized Indonesian equivalents and shifted cognitive perspectives rather than translating fixed idiomatic expressions word-for-word.

Third, this effective use of contextual translation techniques resulted in excellent translation quality based on the assessment parameters by Nababan et al. (2012) ``. The translation accuracy achieved a high average score of 2.86, placing it solidly in the Accurate category, with 88.00% of the data successfully conveying the original pragmatic meaning without distortion. Similarly, the readability aspect achieved a near-perfect average score of 2.98, placing it in the Readable



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category, proving that the subtitles were highly natural and easy to comprehend within a limited screen time.

Finally, this study demonstrates a strong, interconnected relationship between idiom types, translation techniques, and translation quality. Translating pure and semi-idioms using Literal Translation proved to be highly ineffective, as it produced contextually distorted and cognitively confusing texts. Conversely, the official Disney+ translator successfully proved that applying the Established Equivalent and Modulation techniques is the absolute standard for translating idiomatic expressions effectively in an audiovisual context, as they preserve both the figurative meaning and the target language's naturalness.

5.2 Suggestions

Based on the conclusions drawn from this study, the following suggestions are proposed:

1. For Translators and Subtitlers

Translators dealing with audiovisual media, particularly family-oriented and dialogue-heavy animated films like *Encanto*, should maintain the high professional standard demonstrated in the official Disney+ subtitles. It is strongly recommended to continue prioritizing the Established Equivalent and Modulation techniques when handling pure and semi-idioms, as they have proven to be highly effective in preserving pragmatic meaning within strict subtitle time limits. Furthermore, translators must remain consistently vigilant to avoid Literal Translation, as even a minor slip (such as translating the idiom "run with the ball" literally) can cause a severe drop in contextual accuracy and disrupt the audience's viewing experience.

2. For Future Researchers

This study specifically focused on evaluating the accuracy and readability of idiom translations using Molina and Albir's (2002) translation techniques on an official streaming platform. For future researchers interested in a similar field, it is highly recommended to conduct a comparative analysis between these official



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Disney+ subtitles and amateur fan-made subtitles (fansubs). Such a study could investigate the quality gap and determine how differently professional and amateur translators handle figurative language. Additionally, future researchers could expand the scope by including the "Acceptability" parameter to observe how these translation techniques impact the cultural norms and grammatical acceptance of the target readers, or explore idiom translations in different film genres (such as action or sci-fi) to provide broader insights into how genre-specific constraints affect translator decisions.





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CURRICULUM VITAE



Dariel Dwiky Aulia was born in Jakarta, Indonesia. He is currently pursuing his undergraduate studies in English for Business and Professional Communication at Politeknik Negeri Jakarta. During his studies, he actively participated in campus organizations and events, serving as the Project Leader for BUKBER BISPRO 22, Vice-Project Leader for BISPRO First Gathering 2023, and a Logistics Division Staff for both BISPRO Arena of English 2023 and INTRO BISPRO 2023. He has gained professional experience in journalism and digital content creation, including working as an Article Writer at NNC Netral News, where he published bilingual articles and handled translation projects. Most recently, he served as an intern and has now advanced to the role of Contributor Creative Writer at IDN Popmama, where he continues to leverage and develop his expertise in creative writing, translation, and digital media.

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APPENDICES

No	SL	TL	Idiom Type	Translation Technique	Accuracy	Readability
1.	When my children came of age...	Ketika anak-anakku mencapai usia tertentu...	Pure Idiom	Modulation	2	3
2.	But let's be clear, abuela runs this show.	Mari kita pahami Nenek pemimpin di sini.	Pure Idiom	Modulation	3	3
3.	Oh, and that's my mom Julieta, here's her deal.	Dan itu ibuku Julieta Begini ceritanya.	Pure Idiom	Established Equivalent	2	3
4.	Hey, coming through!	Hei, permisi!	Literal Idiom	Established Equivalent	3	3
5.	How do you keep them all straight?	Bagaimana cara mengingatnya?	Pure Idiom	Modulation	3	3
6.	Cousin Dolores can hear a pin drop.	Sepupu Dolores sangat tajam pendengarannya	Semi-Idiom	Modulation	3	3
7.	...grows a flower and the town goes wild.	...Menanam bunga dan kota menjadi indah.	Semi-Idiom	Modulation	2	3
8.	She's the perfect golden child.	Dia anak emas yang sempurna.	Semi-Idiom	Established Equivalent	3	3
9.	Well he's accident-prone but he means well.	Dia rawan kecelakaan Namun, baik iktikadnya.	Literal Idiom	Established Equivalent	3	3
10.	Well he's accident-prone but he means well.	Dia rawan kecelakaan Namun, baik iktikadnya.	Literal Idiom	Established Equivalent	3	3



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11.	My cousin Dolores can hear this whole chorus a mile away.	Dolores sepupuku Mendengar nyanyian ini dari jauh.	Semi-Idiom	Modulation	3	3
12.	The last gift ceremony was a bummer.	Upacara Karunia terakhir mengecewakan.	Pure Idiom	Established Equivalent	3	3
13.	Maybe your gift is being in denial.	Mungkin Karuniamu adalah menyangkal.	Semi-Idiom	Established Equivalent	3	3
14.	Get the chairs out of the way.	Permisi. (atau Singkirkan)	Literal Idiom	Modulation	3	3
15.	Luisa, the piano goes upstairs! I'm on it!	Luisa, pianonya taruh di atas! Baik!	Pure Idiom	Established Equivalent	3	3
16.	If you weren't always trying too hard, you wouldn't be in the way.	jika kau berhenti berusaha, kau takkan menghalangi.	Literal Idiom	Established Equivalent	3	3
17.	And I'm not in the way. You are.	Aku tidak menghalangi. Kau yang menghalangi.	Literal Idiom	Established Equivalent	3	3
18.	- Bee stings! - And I've been there.	-Sengatan lebah! -Aku pernah mengalaminya.	Pure Idiom	Modulation	3	3
19.	So, the best way for some of us to help is to step aside.	Jadi, cara terbaik bagimu untuk menolong adalah dengan tidak menghalangi.	Literal Idiom	Modulation	3	3
20.	- Camilo! Stop pretending you're Dolores... - Worth a shot.	-Camilo! Berhenti pura-pura jadi Dolores... - Pantas dicoba.	Pure Idiom	Modulation	3	3



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21.	Luisa, Dolores says you're totally freaking out .	Luisa, kata kau panik .	Semi-Idiom	Establishe d Equivalent	3	3
22.	We must never take our miracle for granted ...	jangan menyia-nyiakan keajaiban kita...	Pure Idiom	Establishe d Equivalent	3	3
23.	Hey! Luisa, hold up!	Hei! Luisa, tunggu!	Literal Idiom	Establishe d Equivalent	3	3
24.	Wow, sorry. That snuck out there.	Maaf. Itu mendadak .	Pure Idiom	Modulatio n	2	3
25.	But under the surface , I feel berserk...	Namun, di hatiku , aku merasa kesal...	Pure Idiom	Modulatio n	3	3
26.	The straw in the stack that breaks the camel's back.	Satu hal terakhir Yang membuat orang tak tahan	Pure Idiom	Modulatio n	3	3
27.	The straw in the stack that breaks the camel's back .	Satu hal terakhir Yang membuat orang tak tahan	Pure Idiom	Modulatio n	3	3
28.	Who am I if I can't run with the ball ?	Siapa aku jika tak bisa lari dengan bola?	Pure Idiom	Literal Translatio n	1	2
29.	If the same pressure would have pulled you under .	Apakah tekanan yang sama Akan membuatmu gagal	Pure Idiom	Modulatio n	3	3
30.	Who am I if I don't have what it takes ?	Siapa aku jika aku tidak sanggup?	Semi-Idiom	Modulatio n	3	3
31.	That place is off limits for a reason.	Tempat itu terlarang karena suatu alasan.	Literal Idiom	Establishe d Equivalent	3	3
32.	Such a perfect match .	Pasangan yang sempurna.	Semi-Idiom	Establishe d Equivalent	3	3



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33.	He told me I'd grow a gut and just like he said.	Dia bilang perutku akan gemuk Dan seperti yang dia katakan	Pure Idiom	Modulation	3	3
34.	Your fate is sealed when your prophecy is read.	Nasibmu sudah dipastikan Ketika ramalanmu dibacakan.	Literal Idiom	Established Equivalent	3	3
35.	He told me the man of my dreams would be just out of reach.	Dia mengatakan bahwa pria impianku Akan di luar jangkauanku.	Literal Idiom	Literal Translation	3	3
36.	I never should have brought up Bruno.	Seharusnya aku tak menyinggung Bruno	Pure Idiom	Established Equivalent	3	3
37.	Well, it's all gonna come down to you.	Semua ada di tanganmu.	Pure Idiom	Modulation	3	3
38.	Sometimes family weirdos just get a bad rap.	Terkadang anggota keluarga yang aneh dapat reputasi buruk.	Pure Idiom / Semi Idiom	Established Equivalent	3	3
39.	It's all out of order.	Semuanya berantakan.	Literal Idiom	Established Equivalent	3	3
40.	I think we're running out of time here.	Kita kehabisan waktu.	Literal Idiom	Established Equivalent	3	3
41.	You see, you're missing the point.	Kau melewatkan intinya.	Pure Idiom	Established Equivalent	3	3
42.	The fate of the family, it's not up to her.	Nasib keluarga bukan di tangannya.	Literal Idiom	Modulation	2	3
43.	Let's hug it out , huh?	Mari kita berpelukan.	Pure Idiom	Modulation	3	3
44.	Have you lost your mind?	Kau sudah gila?	Semi-Idiom	Established Equivalent	3	3



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45.	Okay, get over here. Bring it in.	Kemari. Peluk aku.	Pure Idiom	Modulation	3	3
46.	Making waves	Melakukan gebrakan	Pure Idiom	Established Equivalent	3	3
47.	Isabela's out of control.	Isabela tidak terkendali.	Literal Idiom	Established Equivalent	3	3
48.	...that I lost sight of who our miracle was for.	...sehingga aku lupa untuk siapa keajaiban kita.	Pure Idiom	Modulation	3	3
49.	And I'm sorry I held on too tight.	Maaf aku terlalu keras kepala.	Semi-Idiom	Modulation	3	3
50.	Okay, I'll take it from here. Goodbye!	Biar kuambil alih. Sampai jumpa!	Pure Idiom	Established Equivalent	3	3

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