WORD LEVEL EQUIVALENCE IN THE INDONESIAN TRANSLATION OF THE DIALOGUES IN “THE LIGHTNING THIEF”

a final project
submitted in partial fulfillment of the requirements
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in English

by
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I, Dewi Maulud Diati, hereby declare that this final project entitled *Word level Equivalence in Indonesian Translation of the Dialogue in "The Lightning Thief"* is my own work and has not been submitted in any form for another degree or diploma at any university or other institute of tertiary education. Information derived from the published and unpublished work of others has been acknowledged in the text and a list of references is given in the bibliography.

Sesarang, January 2016

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MOTTO AND DEDICATION

“When you have never made a mistake, it means you have not tried anything.”

(Dewi Maulud D)

To:

My beloved parents
Brothers and sister
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Dewi Maulud Diati
ABSTRACT

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This descriptive qualitative study mainly describes the word level equivalence found in the translated dialogues in *The Lightning Thief*. This topic is chosen since word level equivalent has a prime rules in rendering the meaning across languages and cause some problems in finding a correspondence in target language. This condition may lead to the occurrence of word level non-equivalence. That is why there must be strategies used by translators to overcome the problems. Thus, the objective of this study were to identify the word level equivalence strategy in the translated dialogues in *The Lightning Thief* and to identify its word level equivalence meaning.

The final project mainly aims at identifying the word level equivalence strategy in translating the dialogues of *The Lightning Thief* from English into Indonesian and identifying its word level equivalence meaning. The study focuses on the classification of word level equivalence offered by Mona Baker in her book *In Other Words*. The data obtained were analyzed by comparing both English and Indonesian versions. Words or phrases which contained any word level non-equivalence were analyzed further to find out the context in which it occurred. Then the data analyzed were evaluated its word level equivalent meaning. The evaluation involved some raters who are expert in their field.

The finding shows that: the strategies used by the translator to overcome the problems in translating the dialogue are translation by paraphrase using related word (24.11%), translation by a more specific word (18.43%), translation by paraphrase using unrelated word (14.89%), translation by a more general word (14.19%), translation by omission (13.48%), translation by more expressive or less neutral word (8.51%) and translation by using loan word or loan word plus explanation (6.39%). Word level equivalence meaning in the strategies: translation by using loan word (92.59%) was the strategy whose data were got higher result of score 3 (meaning is sufficiently rendered) by three raters, translation by a more general word (36.67%) was the strategy whose data were got higher result of score 2 (meaning is insufficiently), and translation by omission was the strategy whose data were got higher result of score 1 (59.65%).

Suggestion drawn from this study is that to transfer meaning of the source text into the target text accurately, the translator should decide to make choices in each word or phrases, and choose the most suitable strategies that can overcome problems and difficulties of translation, especially problems of non-equivalence at word level.
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CHAPTER I
INTRODUCTION

This chapter presents the background of the study, the reasons for choosing the topic, the statement of the problems, the objectives of the study, the significance of the study, and the outline of the final project.

1.1 Background of the Study

Reading is one of interesting activity for some people, indeed some of them assume that reading is a need and hobby. Many kinds of reading we can find in our daily life through several media, such as news paper, magazine, television, internet, and the book itself. People read something to get information. For some people who has a hobby of reading, they will read something because they are interested in reading.

From various kind of reading, novel is one of the media of reading which has fascination for some people. Novel is a long prose narrative that is normally in prose, which describes frictional characters and events, usually in the form of a sequential story. Many of story in novel have been filmed and watched by people. Besides the plot of the story or the content of the story, one of the interesting thing is the dialogue in the novel. Some of best popular novel are originally available in English, and to adapt it, the novel were translated into different languages, such as Bahasa Indonesia.

Translating the novel especially the dialogue of the novel from source language (English) into the target language (Indonesian) is not an easy task. The translator must consider not only the word selection but also the message delivery. In this point, a question come up: does the target language (Indonesian) novel, especially dialogues of the novel, deliver the same message as the source language (English) dialogue of the novel? Therefore, it is interesting
to find out whether the target language dialogues of the novel have delivered the same message as the source language dialogues of the novel or not. Ultimately, the message transfers from source language to target language can be accomplished by several strategies and making sure of the word level equivalence between the two languages. From this reason, I conducted the research of translation equivalence in the dialogues of the novel entitled “The Lightning Thief” particularly in terms of word level equivalence. In this research, I use word level equivalence classification by Baker (1992).

1.2 Reasons for Choosing the Topic

People often spare their time to read something. Whatever reading that they read, people have different taste. Novel is one of the most interesting media that everyone can read. Besides the plot of the story or the content of the story, one of the interesting thing is the dialogue in the novel. In many novels, we can find and read some dialogues that describe the characters of the actor in the story. Dialogue also describes the attitude and habit of the actors in the story. The creativity of the writer in making dialogue makes the readers interesting in reading novel.

Many of interesting novel are written in English, and due to the Indonesian, English – Indonesian is needed. In the process of translating from English into Indonesian, the translators might find some problems such as no equivalence at word level, and there could be some strategies used by the translators to overcome such problems. Therefore, my reasons for choosing the topic “Word level equivalence in dialogue “The Lightning Thief” are stated as follows:

1) Dialogue is one of the interesting thing in novel. Content of the story is the reason why people interested in reading a novel. In the content of the story, writer often adds some
dialogues to entertain the readers. The dialogues describe some actor’s character, attitude, and habit. Not rarely, the writer creates an interesting dialogue to describe the actors in the story.

2) Baker states that there is no precise word to word equivalence across languages and this may pose some problems in terms of finding a direct correspondence in the target language (TL). Some strategies are used in translating the dialogues when there is no equivalence at word level. According to Baker, word level equivalence may differ from one product to another.

1.3 Statement of the Problems

In this study, the writer limits the discussion by presenting the following problems. The problems are:

1. What are the strategies used by the translator in translating the dialogues in the novel entitled *The Lightning Thief*?

2. How is the word level equivalence meaning in the translated dialogues in *The Lightning Thief*?

1.4 Objectives of the Study

The objective of this study are:

1. Identify the strategies used by the translators in translating the dialogues in the novel entitled *The Lightning Thief* based on Baker’s classification of word level equivalence

2. Find out the word level equivalence meaning in translated dialogues in *The Lightning Thief*. 
1.5 Significance of the Study

1) The results of the study are expected to inform the readers, the writers, and the translators that the word level equivalence is important for rendering the message of dialogues from the source language (English) to the target language (Indonesian).

2) The result of the study is expected to be a reference on how important the word level equivalence is and how it influences the message transfer from the source language to the target language in the translation process.

1.6 Outline of the final project

The final Project consists of five chapters as follows:

Chapter I is the introduction, which has several sub-chapters consisting of: the background of the study, reason for choosing the topic, statement of problem, objective of the study, and significance of the study.

Chapter II is review of related literature, which presents a review of the previous studies and review of theoretical study. The review of theoretical study provides theories that support this study. There are definitions of translation, types of translation, equivalence in translation, and definitions of dialogue.

Chapter III is the method of investigation. Which contains research design, object of the study, type of data, role of researcher, procedures of data collection, and procedures of data analysis.

Chapter IV is the findings and discussion, which consists of findings, and discussion.

Chapter V presents the conclusions and suggestions.
CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter provides the review of the previous studies, review of theoretical study and theoretical framework.

2.1 Review of the Previous Study

There have been a number of studies related to translation, but there were few studies done on dialogue translation, especially at word level equivalence. Among the studies on word level equivalence, each of them were found in the English Department Library of Semarang State University:

The first study is “Word Level Equivalence of Indonesian-English Translation of Abbreviation Found in the Jakarta Post” by Munir (2009). This study mainly aimed at finding the strategies used by the translator in translating the abbreviation found in the Jakarta Post during January – May 2007. There were 103 abbreviations as sample data from Indonesian into English. The study used word level equivalence classification of Baker (1992) and it was conducted under the consideration offered in her book In Other Words: a course Book on Translation (1992) that in translating source text (in this case Indonesian) to target language (English) we can use some strategies to get the closest equivalent words to achieve the natural and acceptable translation. The findings of the study showed the following strategies: translation by more general word (superordinate) (12.62%), translation by more neutral/less expressive word (24.27%), translation using loan word or loan word plus explanation (3.88%), translation by paraphrase using related words (8.74%), translation by omission (11.66%), translation by more specific word (subordinate) (24.27%), some accurate translation (the closest equivalence) (14.56%).
There are some suggestions that were drawn from this study: to produce a good and
natural translation, translators should constantly make choices in each word, sentences or
translation unit so as decide the most suitable strategies that can overcome the problems and
difficulties of translation, especially problems of non equivalence at word level.

The second study is “Word, Above Word and Grammatical Equivalence in the
Translation of J.K. Rowling’s Novel entitled “Harry Potter and the Goblet of Fire” by
Kustanti (2006). The objective of this study was to identify the word, above word and
grammatical equivalence in the novel “Harry Potter and the Goblet of Fire” written by Joane
Kathleen Rowling and translated into Indonesian as “Harry Potter dan Piala Emas” by
Listiana Srisanti and to see what strategies were used to make the translation equal. The
findings of the analyses are as follows: Some strategies found to achieve word-level
equivalence were: more general word, more specific, more neutral, more expressive, cultural
subtitution, loan word, omission, and addition. With regard to non equivalence above word
level, the equivalence can be achieved by various types of strategies: similar meaning and
form, similar meaning and dissimilar form, paraphrase, omission, and addition. The
equivalence at grammatical level can be achieved by various strategies too: with regard to
number, the equivalence can be achieved by maintaining the SL plural form into the TL
plural form; by changing the SL plural form into TL singular form for some nouns which
always take plural forms as they refer to pair or two things. The gender aspect is absent in
Indonesian both in the third person singular and its pronoun. With regard to person, the
equivalence can be achieved by involving the inclusive/exclusive dimension and the
familiar/non familiar dimension from the SL into the TL. The distinction of temporal
distribution in Indonesian was expressed in a certain word, and the last, changing the voice
from SL active into TL passive is more natural.
Kustanti suggested that the translator should be careful when translating both individual words or collocation and idiom since they carry meaning and the meaning can be culture-specific. For this reason, the translator should understand various problems in translation in each level, so that she can choose the nearest word and sentence in the target language.

Another study was “The Strategies Dealing with Problems of Non-Equivalence at Word Level Found in the Translation of Stephanie Meyer’s Novel Entitled “Twilight” by Fitriyani (2010). The aim of the study was to identify and classify the strategies used by translator, dealing with the non-equivalence problems at word level which occurred in the translation of a novel by Stephanie Meyer’s entitled “Twilight”.

There were some conclusions given by Fitriyani (2010). The first conclusion was that almost all of the strategies suggested by Beker (1992) were used in the translation of Twilight. It was suggested that the translator has to know the strategies to overcome the problems of non-equivalence, so the messages from the source language can be transferred proportionally and appropriately into the target language. He or she also has to know that one word may not carry only one meaning and adjust the word in the target language with the context and culture in order to facilitate the reader to get information from the text.

Last study was “Word Level Equivalence in Advertising Headlines Translation” by Luluk Efendi (2012). The aim of the study was to identify the strategies used by the translators in translating the advertising headlines based on Baker’s classification of word level equivalence.

The study revealed that there were seven strategies used to translate advertising headlines: translation by paraphrase using unrelated words (39.53%), translation by paraphrase using a realated word (22.09%), translation by omission (15.12%), translation by
a more specific word (10.46%), translation by a more general word (6.97%), translation by a neutral word (4.65%), and translation by using a loan word (1.16%).

There were some suggestions that were drawn from this study: the translator should adjust the word in the target language with the context and culture in order to make the translation result natural and acceptable since one word may not carry only one meaning.

Most of the studies above were about equivalence and strategies in translation and none of them which identify dialogue dealing with word level equivalence. Considering that there was still an area that had not been explored, I decided to analyze the translation of dialogue in Rick Riordan’s novel.

2.2 Review of the Theoretical Study

In this section, I would like to review the theoretical studies relevant to the topic of the study. They are definitions of translation, types of translation, equivalence in translation, and definitions of dialogue.

2.2.1 Definitions of Translation

Translation has various definitions which can be a broad or narrow one. The broad definition of translation is a change from one form to another, for example, transforming a feeling into a poem or lyrics.

It is also revealed by Larson (1984:3) that translation consist of transferring meaning of Source Language into the Receptor Language. It means that the act of translation involves the change of form from the first language to the form of the second language; but the meaning is still constant. The form from which the translation is made will be called Source Language (SL) and the form into it is to be changed will be called the Receptor Language or Target Language (TL).

Translation contains a large number of values such as, culture, language, and so on. Further, translation has a large of experts who reveal, research, and define all it one. Catford
(1965:1) explains that, ‘Translation is the replacement of textual material in one language (SL) by equivalent textual in another language (TL)’. Next, Nida (1969:12) defines that, translation consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style”. According to Newmark (1988:7), on the other hand, “Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language”. It is also revealed by Bell (1991:1) that, ‘Translation is an art or craft and therefore not amenable to objective, scientific description, explanation. As quoted by Hewson and Martin (1991:38) Steiner states that, “The role of the translation is determining in this process cultural cross-determination, since in translating the dialectic of unison and plurality is dramatically at work.

From those definitions I can conclude that: (a) translation involves two languages, the source language (SL) and the target or receptor language (TL); (b) to translate means to reproduce or to replace the message of the SL text into that of the TL text; (c) every translator must find the equivalent of the TL; (d) translation is an art process of replacing the SL into another language (TL), involving cultural values.

In translating, translator must definitely master both the source and the target language. As explained in the earlier chapter, each language has its own genius. Consequently, the translator should reproduce or replace the message by finding the equivalence of the SL so that the result is just what is intended by the author. In doing so, the translator should keep the essence of what is conveyed. As Machali (1998:1) comments, “translating is an art of recreating meaning, not that of creating meaning”.

From the definition above, we can conclude that translation transfers the message and changes a form and translation is about communication.
2.2.2 Types of Translation

Catford (1965:21-26) divides translation based on three criteria: the extent of translation (full translation vs. Partial translation), the levels of language involved in translation (total translation vs. Restricted translation), and the grammatical rank at which the translation equivalence is established (rank-bounded translation vs. Unbounded translation).

In a full translation, every part of the source language text is replaced by the target language text material, whereas in a partial translation, some part of parts of the source-language text are, left untranslated (Catford:1965).

In a total translation, the grammar, lexis, phonology or graphology of the SL are replaced by their equivalence in the TL. In contrast, a restricted translation only replaces limited textual materials of the SL with its equivalence in the TL, e.g. grammar and lexis (Catford:1965).

Rank-bounded translation is normal total translation in which the selection of the target language equivalence is bounded or limited to a low rank or only a few ranks in the hierarchy of grammatical units, e.g. words or morphemes. In contrast, unbounded translation is normal total translation in which equivalence shift-freely up and down the rank scale (Catford:1965).

The experts of translation mention the types of translation differently based on some points of view. Generally, it is divided into literal translation and non-literal translation.

Larson as quoted by Simatupang (1999:6) divides the kinds of translation into two categories. One is meaning – based translation and the other is form – based translation. Form – based translation attempts to follow the form of the source language and is known as literal translation. On the other hand, meaning – based translation is translation that emphasizes on meaning.
Nida and Taber as cited by Simatupang (1999) support this type of translation by dividing translation into literal translation and dynamic translation. Basically, dynamic translation has the same characters with the meaning – based translation, that is emphasis on the meaning rather than on the form.

Literal translation is translation that emphasizes on the form. For example, ‘You must study alone here’ ‘Anda harus belajar sendirian disini’. In the example, we can see that English and Indonesian are related, which means that the general grammatical form may similar, so the literal translation can be understood. However, in some cases, we can find that literal translation will produce an unnatural, because the Indonesian language uses different expression.

Meaning – based translation (Larson: 1984) or dynamic translation is translation that emphasizes on the meaning rather than form. For example:

<table>
<thead>
<tr>
<th>English</th>
<th>Indonesian</th>
</tr>
</thead>
<tbody>
<tr>
<td>Green leaf</td>
<td>Daun hijau</td>
</tr>
<tr>
<td>Be my guest</td>
<td>Silahkan</td>
</tr>
<tr>
<td>The rivers runs</td>
<td>Air sungai mengalir</td>
</tr>
</tbody>
</table>

First phrase, ‘green leaf’. Is not too difficult to be translated into Indonesian. It can be expressed in Indonesian as ‘daun hijau’, ‘daun yang berwarna hijau’, or ‘daun itu warnanya hijau’. The translation presents the real meaning of the source language and also presents the real meaning of the source language and also presents the acceptable form of the target language.

The sentence ‘be my guest’, on the second example, is translated into Indonesian as “silaahkan”, not ‘jadilah tamu saya’. The meaning of the third example, ‘the river runs’, is ‘air sungai mengalir’. The word “runs” is expressed in Indonesian as ‘mengalir’. Not ‘berlari.'
2.2.3 Equivalence in Translation

In this sub-section, we will discuss about the definition of equivalence by some professionals and experts.

2.2.3.1 Definitions of Equivalence

Catford (1965:21) notes that “the central problem of translation practice is that finding TL translation equivalence. A central task of translation theory is that of defining the nature and condition of translation equivalence”. Equivalence is the most appropriate meaning of source language in the target language. Bell (1991:70) defines the term equivalence as the replacement of stretch of a source language (particularly idioms, cliches, proverb, greetings, etc.) and the like by its functional equivalent.

Baker (1992) acknowledges that equivalence can usually be obtained to some extent, but it is influenced by variety of linguistics and cultural factors and is therefore always relative. She outlines five types of translation equivalence; they are equivalence at word level, equivalence above word level, grammatical equivalence, textual equivalence and pragmatic equivalence.

2.2.3.2 Problems of Non-Equivalence at Word Level

Based on types of lexical meaning above, there are some of the more common types of non-equivalence which often pose difficulties for the translator. Non-equivalence at word level means that the target language has no direct equivalent for a word which occurs in the source

a) Culture-specific concept

In culture specific concepts, the problems emerges as a result of source-language that expresses a concept of word which is totally unknown in the target language culture. The concept may be abstract or concrete, for example: an English concept is the word *privacy*, which is understood by people from other culture.
b) The source-language concepts is not lexicalized in the target language

In this type of non-equivalence, the source-language expresses a word which easily understood by people from other culture but it is not lexicalized. For example, the word savoury has no equivalent in many languages, although its meaning is easy to understand.

c) The source-language word is semantically complex

In this type of non-equivalence, the source-language word is semantically complex, as quoted by Bolinger and Sears, Baker (1992:22) stated that words do not have to be morphologically complex to be semantically complex. A single word which consists of a single morpheme can sometimes express a more complex set of meanings than a whole sentence. For example, a word arruacao, a Brazilian word which means ‘clearing the ground under coffee trees and piling it in the middle of the row in order to aid in the recovery of beans dropped during harvesting’.

d) The source and the target languages make different distinctions in meaning.

In this type of non-equivalence, the target language may make more or fewer different distinctions in meaning than the source language. For example, the word going out in the rain makes two meaning in mIndonesia (kehujanan dan hujan-hujanan), which are different in terms of going out in the rain without knowledge (kehujanan) and going out in the rain with the knowledge (hujan-hujanan) while English does not make this distinction.

e) The target language lacks a superordinate

In this type of non-equivalent, the target languague may have specific words (hyponym) but no the general word. For example, Russian has no equivalent for facilities, but it has several words which can be thought as types of facilities.

f) The target language lacks a specific term (hyphonym)

Usually, langauges tend to have general words (superordinate), but lack the specific ones (hyphonyms). Engalish has a variety of hyphonyms which have equivalent in other
languages. For example, English has many hyponyms under the word *house*, such as *cottage, hut, villa, lodge, bungalow*, etc.

**g) Differences in physical or interpersonal perspective**

In this type of non-equivalence, physical or interpersonal perspective that has to do with where things or people are in relation to another or to a place may be more important in one language than in another. For example, Japanese has six equivalence for *give*, depending on who gives to whom: *yaru, ageru, morau, kureru, itadaku, and kudasaru* (Mc Creary, 1986).

**h) Differences in expressive meaning**

Baker (1992:24) said that differences in expressive meaning are usually more difficult to handle when the target-language equivalent is more emotionally loaded than the source-language item. For example, the English word batter (as in child/wife battering) was rendered by the more neutral Japanese word *tataku*, means ‘to beat’, plus an equivalent modifier such as ‘savagely’ or ‘ruthlessly’.

**i) Differences in form**

In this type of non-equivalence, there is often no equivalent in the target-language for a particular form in the source text. English has many couplets consist of such noun and suffixes or prefixes such as *imployer/employee, trainer/trainee, steward/stewardess*. Arabic, has no ready mechanism for producing such forms and so they are often replaced by an appropriate paraphrase, depending on the meaning they convey.

**j) Differences in frequency and purpose of using specific forms**

In this type of non-equivalence, English, for example, uses the continuous *–ing* form for binding clauses much more frequently than other languages. As a result, rendering every *–ing* from English to target language would make unnatural style.
k) The use of loan words in the source text

Once a word is loaned into a particular language, we cannot control its development or its additional meaning. For example, average Japanese translator is not likely to confuse an English *feminist* with a Japanese *feminist* (*feminist* in Japanese means a man who excessively soft with woman).

### 2.2.3.3 Strategies in Non-Equivalence Problems of Translation

Baker (1992:26) suggests some strategies to overcome the problems arising in the process of translation related to various types of non-equivalence. As this study is focused on word level equivalence, the strategies discussed are limited on that level of equivalence:

a) Translation by a more general word (superordinate)

This strategy means that the translator may go up one level in a given semantic field to find a more general word that covers the core proportional meaning of the missing hyponym in the receptor language.

b) Translation by a more neutral / less expressive word

In this strategy, the translators may use the more / less expressive word if the source language has differences in expressive meaning which is more difficult to handle because the target language equivalent is more emotionally or less emotionally than the source-language item.

c) Translation by cultural substitution

This strategy involves replacing a culture-specific item or expression with the target language item which does not have the same proportional meaning but is likely to have a similar impact on the target reader. The advantages is the readers can identify a concept which familiar to the readers.

d) Translation using a loan word or loan word plus explanation

This strategy is particularly common in dealing with non-equivalent on culture specific concepts. One item may be not exist in the particular language because it depends on the
environment culture. Once explained, the loan word continually can be used on its own, the reader can understand without further lengthy explanation, because it is explained formerly.

e) Translation by paraphrase using a related word
This strategy tends to be used when the concept expressed by the source item is lexicalized in the target language but in different form, and when the frequency which a certain form is used, the source text is significantly higher than would be natural in the target language (Baker 1992: 37).

f) Translation by paraphrase using unrelated words
In this strategy, the translators still can use the paraphrase strategy although the source text word is not lexicalized at all in the target language and it is semantically complex. The step is by modifying a superordinate or simply unpacking the meaning of the source item. The disadvantage of using this strategy is that it is awkward to use because it involves filling a one-item slot with an explanation consisting of several items.

g) Translation by omission
In this strategy, the translators sometimes can simply omit translating the word from the source text because it is not vital enough to the development of the text. it does no harm compared to distract the reader with a lengthy insignificant explanation.

h) Translation by illustration
This strategy offers an easy choice and it can be a useful option if the word which has no equivalent in the receptor language refers to a physical item which can be illustrated.

i) Translation by a more specific word (hyponym)
In addition, a strategy that is not mentioned by Baker that is translation by a more specific word (hyponym). In this strategy, the translator may go down one level in a given semantic field to find a more specific word that covers the core proportional meaning of the word in
the source language. In other words, this strategy may be used to overcome a relative lack of superordinate in the target language.

From the description above, the writer can conclude that there are many problems that may arise when one translates one word from one language to another language. The scholars found that the lack of non-equivalence words across languages may ignite the problems in translating one word across languages. Therefore; the one who does translating must know the strategies to solve the problems. Baker (1992) offers strategies to deal some problems of word level equivalence. In this study, the writer observes that the translator’s problem of non-equivalence at word level is a challenging problem to be solved. The writer decided to do the same research about word level equivalence in the Indonesian translation dialogue in The Lightning Thief novel by using Baker’s strategies.

2.3 Theoretical Framework

From the explanation above, the problems of translating emerge because of some factors, such as: the culture specific concepts, the source language is not lexicalized in the target language, the source language word is semantically complex, the source and target languages make different distinction in meaning, the target language lacks a super ordinate, the target language lacks specific term (hyponym), teh differences in physical or interpersonal perspective, differences in expressive meaning, differences in frequency and purpose of using specific forms, and the use of loan words in the source text. Most of them also become a real obstacle in translating the dialogue, especially at word level.

As well as the problem of non-equivalence, the translators also have to give attention to the strategies to gain them. In dealing with this, Baker (1992) proposed some strategies, such as: translation by a more general word, translation by a more/less expressive word, translation by cultural substitution, translation using a loan word or loan word plus
As have been stated above, several strategies have been suggested by Baker (1992) to gain the word level equivalence problems; translators should be able to produce an acceptable translation. From this point, the writer intends to find out the strategies used by the translators of the dialogue to overcome non-equivalence at word level and the equivalence meaning of the dialogue.
CHAPTER III

METHOD OF INVESTIGATION

This chapter explains the details of the method of study. It contains the research design, object of data, type of the data, roles of researcher, procedure of data collection, and procedure of data analysis.

3.1 Research Design

This sub chapter explains the steps how the study was conducted and the approach used in the study. There are two kinds of methods in research; qualitative and quantitative method. According to David Williams (in Moleong, 2007: 5) “Qualitative research is a data collection in a natural setting, using natural methods, and performed by people or researchers who are naturally interested.” In addition, Moleong (2007: 6) explains, “Qualitative research is research that produces analytical procedures that do not use statistical analysis procedures or other quantification methods.”

This study uses the qualitative research and the nature of the study is descriptive. Qualitative research presents the data and research in the form of description. Analysis of this type is done with words to describe the conclusion. Hence, the qualitative study obtains the descriptive data whether spoken or written. By using this method, the researcher is expected to be able to find out, to identify, to define and to explain the topic of the study. A library research is also used in conducting the research, in order to find out some theories through number of books, journal, articles, and other sources that have correlation in the topic.

The method of this study involved several steps. The first step is reading the novel. In the next step, the writer observed the dialogue from the novel. The researcher collected, analyzed, and drew conclusion based on the data which were taken from the novel. The English version entitled “The Lightning Thief” written by Rick Riordan
was compared with its Indonesian translation version translated by Femmy Syahrani to get the answer of the objective of the study.

3.2 Object of the Study

This sub chapter presents the object of the study chosen by the writer. The object of this study is a novel from both the Indonesian version and English version to analyze the word level equivalence in the translated dialogues that having non-equivalence problem. The data was taken first, from the “The Lightning Thief” novel written by Rick Riordan which was published by Miramax Books in 2006. Then, the novel was translated into Indonesian with the same title and published by Mizan Fantasi in 2008. This novel was translated by Femmy Syahrani. The data was taken from twenty two chapters of the novel.

3.3 Type of Data

This part describes the source and the type of the data. The source of the data in this study is the dialogue in the novel “The Lightning Thief” by Rick Riordan and the Indonesian translated novel with the same title by Femmy Syahrani. The data were in the form of written utterances of the dialogues which have non-equivalence problems. 141 of written utterances of the dialogues were found in this study. The data are listed in a table to be analyzed afterwards. The writer used dialogue in the novel from both English and Indonesian versions as the data to be analyzed. The study described what strategy used and how is the word level equivalence of the translated dialogue in the novel “The Lightning Thief”.

3.4 Role of the Researcher

In this study, the researcher was the data collector and data analyzer. The writer as a data collector collected the data needed for the analysis including finding out the book in both versions and determining the chapter. As a data analyzer, the writer analyzed the word level equivalence strategies and evaluated the finding. The last, the word level equivalence meaning in each strategy were rated by some raters into several classification of scores.
3.5 Procedure of Data Collection

In this study, the data were in the form of written texts of both English and Indonesian versions of *The Lightning Thief*. Therefore, in collecting the data, content analysis were used. This method was intended to collect the data concerned with the whole text which was analyzed. The writer collected the dialogues of the twenty two chapter of *The Lightning Thief* which contained word level non-equivalences and listed the data in the first and the second column in a table shown in the instrument of the analysis in this chapter.

3.6 Procedures of Data Analysis

The data analysis of this study used descriptive qualitative analysis. The data found from the novel were analyzed carefully. The data were all the dialogues which have non-equivalence at word level. The analysis was done based on Brown’s theory. The procedures were described as follow:

Translation by a more specific word

ST: "Boy wouldn’t feel *a thing*. Nevertheless, I’ve agreed to restrain myself. I’m thinking of turning you into a dolphin instead, sending you back to your father "


BT: "Boy wouldn’t feel *a pain*. Nevertheless, I’ve agreed to restrain myself. I’m thinking of turning you into a dolphin instead, sending you back to your father "

The word *thing* which was translated into kesakitan was considered as word level non-equivalence since the word *kesakitan* is more specific than the word *thing* itself. Thus, a further analysis was done.
CHAPTER IV
FINDINGS AND DISCUSSION

This chapter presents my findings and discussion that will answer the statement of the problems stated in chapter I including strategies of word level equivalence found in the translated dialogues in *The Lightning Thief* and its word level equivalence meaning.

4.1 Findings

There are two result of the studies according to the objective of the studies; results of the strategies used by the translator deal with the problems of non-equivalence at word level in the Indonesian translation of the dialogues in Rick Riordan’s *The Lightning Thief* viewed from Baker’s word level equivalence classification and result of the rating of word level equivalence meaning in the translated dialogues.

4.1.1 Strategies for Word Level Equivalence

The strategies used by the translator in the Indonesian translation of dialogues in Rick Riordan’s *The Lightning Thief* were translation by a more general word, translation by a more neutral/less expressive word, translation using a loan word plus explanation, translation by paraphrase using related word, translation by paraphrase using unrelated word, translation by omission, and translation by a more specific word.

By observing the findings, I conclude that most of strategies suggested by Baker were used in the Indonesian translation of dialogue in Rick Riordan’s *The Lightning Thief*, except translation by illustration and translation by cultural substitution.
As shown in the result above, there are seven Baker’s (1992) translation strategies being applied in the Indonesian translation of dialogues in the Rick Riordan’s *The Lightning Thief*. The most frequently used strategy was translation by paraphrase using related word and the least used strategies was translation using a loan word or loan word plus explanation. The strategy of translation by illustration and cultural substitution were not found in this study.

(1) Translation by paraphrase using a related word, there are 34 samples of 141 data. It means 24.11 % of 100 %. The percentage indicates that this strategy was used for 34 times, the highest result of this study.
(2) Translation by a more specific word (*subordinate*), there are 26 samples of 141 data. It means 18.43 % of 100 %. The percentage shows that the translator used this strategy for 26 times.

(3) Translation by paraphrase using unrelated word; there are 21 samples of 141 data. It means 14.89 % of 100 %. The percentage indicates that the translators used this strategy 21 times. In using this strategy, the translators may have to reword in order to make it easier for readers to understand.

(4) Translation by a more general word, there are 20 samples of 141 data. It means 14.19 % of 100 %. The percentage indicates that this strategy was used for 20 times.

(5) Translation by using omission, there are 19 samples of 141 data. It means 13.48 % of 100%. The percentage indicates that the translator used this strategy 19 times.

(6) Translation by using a more neutral/less expressive word; there are 12 samples of 141 data. It means 8.51 % of 100%. The percentage indicates that the translators used this strategy 12 times. This strategy was used because the translator wanted to use less expressive words or more neutral words for the appropriateness of meaning of the context.

(7) Translation by using loan word or loan word plus explanation, there are 9 samples of 141 data. It means 6.39 % of 100 %. The percentage indicates that the translator used this strategy 9 times.

### 4.1.2 Word Level Equivalence in the Translated Dialogues

After describing the result of strategies used by the translator dealing with the problems of non-equivalence at word level in the Indonesian translation of the dialogues, the further result is the rating of word level equivalence meaning of translated dialogues as shown in table below:
<table>
<thead>
<tr>
<th>No</th>
<th>Strategy</th>
<th>Total Data</th>
<th>Score 3</th>
<th>Score 2</th>
<th>Score1</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>1st rater</td>
<td>2nd rater</td>
<td>3rd rater</td>
<td>1st rater</td>
</tr>
<tr>
<td>1</td>
<td>Translation by paraphrase using related word</td>
<td>34</td>
<td>14</td>
<td>30</td>
<td>29</td>
<td>71.57 %</td>
</tr>
<tr>
<td>2</td>
<td>Translation by a more specific word</td>
<td>26</td>
<td>14</td>
<td>17</td>
<td>15</td>
<td>58.98 %</td>
</tr>
<tr>
<td>3</td>
<td>Translation by paraphrase using unrelated word</td>
<td>21</td>
<td>13</td>
<td>16</td>
<td>15</td>
<td>69.84 %</td>
</tr>
<tr>
<td>4</td>
<td>Translation by a more general word</td>
<td>20</td>
<td>10</td>
<td>12</td>
<td>9</td>
<td>51.68 %</td>
</tr>
<tr>
<td>5</td>
<td>Translation by omission</td>
<td>19</td>
<td>14</td>
<td>3</td>
<td>2</td>
<td>33.33 %</td>
</tr>
<tr>
<td>6</td>
<td>Translation by less neutral or more expressive word</td>
<td>12</td>
<td>1</td>
<td>7</td>
<td>8</td>
<td>44.45 %</td>
</tr>
<tr>
<td>7</td>
<td>Translation using loan word or loan word plus explanation</td>
<td>9</td>
<td>7</td>
<td>9</td>
<td>9</td>
<td>92.59 %</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>141</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note:
Score (3): meaning is sufficiently rendered (equivalent)
Score (2): meaning is insufficiently rendered (some loss of meaning)
Score (1): meaning is distorted (non-equivalent)
The table above shows the percentages of the results of the averages of rating of each scores by each raters. Translation by paraphrase using related word is the highest strategy whose data reached 34 of 141 data, with percentage of average of the result of score 3 is 71.57 %, percentage of average of score 2 is 18.63 %, and score 1 is 9.80 %. The second highest strategy is translation by a more specific word which has 26 of 141 data with 58.98 % of the average of result of score 3, then, 25.64 % of score 2, and 15.38 % of score 1. There are 21 data were found in the translation by paraphrase using unrelated word which percentage of the average of score 3 reached 69.84%, 20.64 % of score 2, and 9.52 % of score 1. Translation by a more general word has 20 of 141 data whose average of score 3 reached 51.68 %, score 2 reached 36.67 %, and 11.67 % of score 1. Translation by omission is in the forth position which has 19 of total data with 33.33 % of the average of score 3, 7.02 % of score 2, and 59.65 % of score 1. Translation by less neutral or more expressive word is under the translation by omission strategy with 12 of total data and 44.45 % of average of score 3, 30.56 % of score 2, and score 1 reached 24.99%. The last lowest strategy is translation by using Loan word or Loan word plus explanation which total data reached 9 of 141 data with 92.59 % of the average of score 3, 7.41% of score 2, and 0 % of score 1.

4.2 Discussion

This sub chapter explains the strategies dealing with problem of non-equivalence at word level found in the Indonesian translation of dialogues in Rick Riordan’s *The Lightning Thief*.

4.2.1 Translation by Paraphrase Using Related Word

This strategy tends to be used when the concept expressed by the source item is lexicalized in the target language but in different form, and when the frequency with which a
certain form is used in the source text is significantly higher than would be natural in the target language.

(1) Datum 1

ST: "Not a scratch on this car, *brain boy,*"
TT: “Jangan sampai tergores sedikitpun, *anak jenius,***”
BT: “Not a scratch on this car, *genius boy,*"

From the datum above, the word *brain* was translated to *jenius.* *Brain* means the organ inside the head that controls thought, memory, feelings and activity (Cambridge Dictionary). If the translator used the phrase *anak otak,* it will be correct but the translation work would be very ordinary and flat. Therefore, translation by paraphrase using related word was used in this case.

(2) Datum 2

ST: "I'm off to Olympus for the emergency meeting. If the boy is still here when I get back, I'll turn him into an Atlantic bottlenose. Do you understand? And Perseus Jackson, if you're at all *smart,* you'll see that's a much more sensible choice than what Chiron feels you must do."
BT: "I'm off to Olympus for the emergency meeting. If the boy is still here when I get back, I'll turn him into an Atlantic bottlenose. Do you understand? And Perseus Jackson, if you have a *brain,* you'll see that's a much more sensible choice than what Chiron feels you must do."

The word *smart* was translated to *masih punya otak.* *Smart* means having a clean, tidy and stylish appearance (Cambridge Dictionary). The proper target-language translation should be *cerdas,* and the target-language text is *masih punya otak.* Therefore, it was considered as non-equivalent.
4.2.2 Translation by a More Specific Word

In this strategy, the translator may go down one level in a given semantic field to find a more specific word that covers the core propositional meaning of the word in the source language.

(3) Datum 3

ST: "Taken together, it's almost a sure sign. The letters float off the page when you read, right? That's because your mind is hardwired for ancient Greek. And the ADHD-you're impulsive, can't sit still in the classroom. That's your battlefield reflexes. In a real fight, they'd keep you alive. As for the attention problems, that's because you see too much, Percy, not too little. Your senses are better than a regular mortal's. Of course the teachers want you medicated. Most of them are monsters. They don't want you seeing them for what they are."


BT: "Taken together, it's almost a sure sign. The letters float off the page when you read, right? That's because your mind is programmed for ancient Greek. And the ADHD-you're impulsive, can't sit still in the classroom. That's your battlefield reflexes. In a real fight, they'd keep you alive. As for the attention problems, that's because you see too much, Percy, not too little. Your senses are better than a regular mortal's. Of course the teachers want you medicated. Most of them are monsters. They don't want you seeing them for what they are."

From the datum above, the word hardwired was translated to terprogram (Back Translation: programmed). According to Cambridge Dictionary, hardware means the physical and electronic parts of a computer, rather than the instructions it follows. Thus, it was considered as non-equivalent. The translator used the word terprogram to specify the word hardware (perangkat keras).

(4) Datum 4

ST: "Your dad, actually. Don't you remember? Medusa was Poseidon's girlfriend. They decided to meet in my mother's temple. That's why Athena turned her into a monster. Medusa and her two sisters who had helped her get into the"
temple, they became the three gorgons. That's why Medusa wanted to slice me up, but she wanted to preserve you as a nice statue. She's still sweet on your dad. You probably reminded her of him."


BT: "Your dad, actually. Don't you remember? Medusa was Poseidon's girlfriend. They decided to meet in my mother's temple. That's why Athena turned her into a monster. Medusa and her two sisters who had helped her get into the temple, they became the three gorgons. That's why Medusa wanted to slice me up, but she wanted to preserve you as a nice statue. She's still like your dad. You probably reminded her of him."

From the datum above, the word sweet was translated to naksir (Back Translation: like). If an emotion or event is sweet, it is very pleasant and satisfying (Cambridge Dictionary) that is the word sweet is described as. In this sample, the translator used the word naksir instead of manis since it sounds more natural. Therefore, the translator try to specify the word manis to naksir.

4.2.3 Translation by Paraphrase Using Unrelated Word

The paraphrase may based on modifying a super ordinate or simply on unpacking the meaning of the source item, particularly if the particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanation, translators can and often do simply omit translating in question.

(5) Datum 5

ST: "He will drive you into the city, and, er, well, keep an eye on things."

TT: “Dia akan mengantarmu ke kota dan, eh, yah, pasang mata dengan keadaan sekitar.”

BT: "He will drive you into the city, and, er, well, keep an eye on the condition around"

From the datum above, the word things was translated to keadaan sekitar (Back Translation: the condition around). Thing is used to refer in an approximate way to an object
or to avoid naming it (Cambridge Dictionary). The translator used the phrase *keadaan sekitar* since it is more suitable than the proper language.

(6) Datum 6


From the datum above, the word *sponsors* was translated to *tamunya* (Back Translation: *guest*). *Sponsor* means to support a person, organization or activity by giving money, encouragement or other help (Cambridge Dictionary). The translator used the word *tamunya* instead of using *penyokong* because the word *tamunya* transfer the message much better than the proper target word equivalent.

### 4.2.4 Translation by a More General Word

In translation by a more general word, the translator may go up one level in a given semantic to find a more general word that covers the core propositional meaning of the missing hyponym in the receptor language.

(7) Datum 7

ST: “And *gave* Kronos a rock to eat instead.”

TT: “Dan *menggantinya* dengan batu untuk dimakan kronos.”

BT: “And *change* Kronos a rock to eat instead.”

From datum above, the word *gave* was translated to *menggantinya.* The word *gave* is past form of the word *give.* Cambridge Dictionary defines this word as offering something to someone, or to provide them with it. The translator used the word *menggantinya* which is a more general according to the context of the dialogue.
From the datum above, the word *fresh* was translated to *bersih* (Back Translation: *Clean*). Fresh is defined as new; different or another (Cambridge Dictionary). The translator used the word *bersih* as its target text since it is more general to explain the word clothes itself. Therefore, this strategy was used in this case.

### 4.2.5 Translation by Omission

If the meaning conveyed by particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanation, translators can and often do simply omit translating the word or expression in question.

In the datum above, there are some words omitted in the target-language. *In real life* (Back Translation: *dalam kehidupan nyata*) was omitted by the translator.

In the datum above, the word *drive* (Back translation: *mengendarai*) was omitted. Cambridge Dictionary defines the word drive as to move or travel on land in a motor vehicle, especially as the person controlling the vehicle’s movement.
4.2.6 Translation by Less Neutral/More Expressive Word

Translation by a more neutral/less expressive word means that the translator may use the more neutral/less expressive word if the source language has differences in expressive meaning, which is more difficult to handle because the target language equivalence is more emotionally or less emotionally than the source language item.

(11) Datum 11

ST: "I should have seen her for what she was. Now let's just worry about keeping Percy alive until next fall."

TT: “Semestinya saya menyadari apa sebenarnya bu Dods itu. Sekarang, kita berkosentrasi saja soal menjaga Percy tetap hidup hingga musim gugur depan.”

BT: "I should have seen her for what she was. Now let's just concentrate about keeping Percy alive until next fall."

From the datum above, the word worry was translated to berkosentrasi. Worry means to think about problems or unpleasant things that might happen in a way that makes you feel unhappy and afraid (Cambridge Dictionary). It is possible to explain that the translator used the word berkosentrasi in the target language because it is most suitable. The proper translation of the word worry will be weird; therefore, the translator used a more neutral and communicable word.

(12) Datum 12

ST: "Most thinking observers would agree that thievery is not Poseidon's style. But the Sea God is too proud to try convincing Zeus of that. Zeus has demanded that Poseidon return the bolt by the summer solstice. That's June twenty-first, ten days from now. Poseidon wants an apology for being called a thief by the same date. I hoped that diplomacy might prevail, that Hera or Demeter or Hestia would make the two brothers see sense. But your arrival has inflamed Zeus's temper. Now neither god will back down. Unless someone intervenes, unless the master bolt is found and returned to Zeus before the solstice, there will be war. And do you know what a full-fledged war would look like, Percy?"


BT: "Most thinking observers would agree that thievery is not Poseidon's style. But the Sea God is too proud to try convincing Zeus of that. Zeus has demanded that Poseidon return the bolt by the summer solstice. That's June twenty-first, ten days from now. Poseidon wants an apology for being called a thief by the same date. I hoped that diplomacy might prevail, that Hera or Demeter or Hestia would make the two brothers see sense. But your arrival has fanned Zeus's temper. Now neither god will back down. Unless someone intervenes, unless the master bolt is found and returned to Zeus before the solstice, there will be war. And do you know what a full-fledged war would look like, Percy?"

From the datum above, the word *inflamed* was transalted to *mengipasi* (Back Translation: *fan*). Cambridge Dictionary defines the word *inflame* as causing or increasing very strong feelings such as anger or excitement. The translator used the less expressive word, *mengipasi*, which is acceptable and natural to the readers.

### 4.2.7 Translation Using a Loan Word or Loan Word plus Explanation

In translation using Loan word plus explanation, one item may not be exist in the particular language because it depends on the environment culture. Once explained, the loan word continually can be used on its own; the reader can understand without further explanation.

(13) Datum 13:

ST: "My year at Yancy Academy, to instruct you. We have *satyrs* at most schools, of course, keeping a lookout. But Grover alerted me as soon as he met you. He sensed you were something special, so I decided to come upstate. I convinced the other Latin teacher to ... ah, take a leave of absence."

TT: "Aku setahun bekerja di akademi Yancy, itu untuk mengajarimu. Tentu saja, kami menempatkan *satir* di banyak sekolah untuk mengawasi. Tapi Grover memberitahu kebegian bertemu denganmu. Dia merasa kau istimewa, jadi aku memutuskan untuk datang ke utara. Aku meyakinkan guru bahasa Latin yang satu lagi untuk... eh, mengambil cuti."

BT: My year at Yancy Academy, to instruct you. We have *satyrs* at most schools, of course, keeping a lookout. But Grover alerted me as soon as he met you. He
sensed you were something special, so I decided to come upstate. I convinced the other Latin teacher to ... ah, take a leave of absence."

From datum above, the word *satyr* was written to the same word in the target text. Cambridge Dictionary defines the word *satyr* as a god in Greek literature who is half man and half goat. The translator used the same word since the word *satyr* is not exist in the target language. That word belongs to Greek environment culture. Although the translator put that word to the target text, it does not confuse the readers since the readers understand without lengthy explanation.

(14) Datum 14

**ST:** "Your dad, actually. Don't you remember? Medusa was Poseidon's girlfriend. They decided to meet in my mother's temple. That's why Athena turned her into a monster. Medusa and her two sisters who had helped her get into the temple, they became the three *gorgons*. That's why Medusa wanted to slice me up, but she wanted to preserve you as a nice statue. She's still sweet on your dad. You probably reminded her of him."


**BT:** Your dad, actually. Don't you remember? Medusa was Poseidon's girlfriend. They decided to meet in my mother's temple. That's why Athena turned her into a monster. Medusa and her two sisters who had helped her get into the temple, they became the three *gorgons*. That's why Medusa wanted to slice me up, but she wanted to preserve you as a nice statue. She's still sweet on your dad. You probably reminded her of him."

From the datum above, the word *gorgon* was translated to the same word. According to Cambridge Dictionary, *gorgon* means a woman whose appearance and behavior causes fear. The translator used the same word as its target text since that word does not exist in the target-language. Therefore the translator used this strategy.
CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter presents the conclusions of the study and the suggestions.

5.1 Conclusions

Out of the nine strategies proposed by Baker, seven strategies were used. The most dominant was translation by paraphrase using related word which has 34 data (24.11%). This strategy got 71.57% of score 3, 18.63% of score 2, and 9.80% of score 1. The second dominant was translation by a more specific word which has 26 data (18.43%). This strategy got 58.98% of score 3, 25.64% of score 2, and 15.38% of score 1. Translation by paraphrase using unrelated word which has 21 data (14.89%) was in third position with 69.84% of score 3, 20.64% of score 2, and 9.52% of score 1. The fourth position was translation by a more general word which has 20 data (14.19%) with the average of the result of score 3 was 51.68%, 36.67% of score 2, and 11.67% of score 1. Translation by omission which has 19 data (13.48%) was in fifth position with 33.33% of score 3, 7.02% of score 2, and 59.65% of score 1. The next followed by translation by less neutral or more expressive word which has 12 data (8.51%). This strategy got 44.45% of score 3, 30.56% of score 2, and 24.99% of score 1. The least strategy was translation using loan word or loan word plus explanation which has 9 data (6.39%). This strategy got 92.59% of score 3, 7.41% of score 2, and 0% of score 1. Regarding the result of each strategy above, word level equivalence meaning of the data in the strategies: translation by using loan word (92.59%) was the strategy whose data were got higher result of score 3 (meaning is sufficiently rendered) by three raters, translation by a more general word (36.67%) was the strategy whose data were got higher
result of score 2 (meaning is insufficiently), and translation by omission was the strategy whose data were got higher result of score 1 (59.65%).

5.2 Suggestions

Translating work is not an easy task. The product of translation must be able to render the meaning sufficiently to the reader. Therefore, good and natural translation must be made. The analysis of the study shows that there were problems related to meaning equivalence. There were some data in some strategies which meaning equivalence is insufficiently rendered even distorted or non-equivalence. It is important for the translator to know the strategies to overcome the problems of non-equivalence especially at word level equivalence; therefore, the messages and the meanings of the source language can be transferred proportionally and appropriately into the target language.

Regarding the points above, it is suggested that to transfer meaning of the source text into the target text accurately, the translator should decide to make choices in each word or phrases, and choose the most suitable strategies that can overcome problems and difficulties of translation, especially problems of non-equivalence at word level.

It is also offered a suggestion for the students, translating work needs an accuracy and carefulness, by reading source text and target text intensively, it will enrich vocabulary and understanding about translation, so it will helps students to find suitable translation strategy to solve the problems of word level equivalence.
REFERENCES


Munir, M. 2009. *Word Level Equivalence of Indonesian-English Translation of Abbreviation Found in the Jakarta Post*. A Final Project. English Department, Faculty of Languages and Arts, Semarang State University.


Appendix
# Recapitulation of Word Level Equivalence Rating of the Translated Dialogues

<table>
<thead>
<tr>
<th>No.</th>
<th>Page</th>
<th>Source Text (ST)</th>
<th>Target Text (TT)</th>
<th>Back Translation (BT)</th>
<th>Strategy</th>
<th>Score of Meaning Equivalence</th>
</tr>
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<tr>
<td>1</td>
<td>40</td>
<td>&quot;Not a scratch on this car, <em>brain boy.</em>&quot;</td>
<td>“Jangan sampai tergores sedikitpun, <em>anak genious.</em>”</td>
<td>&quot;Not a scratch on this car, <em>genious boy.</em>&quot;</td>
<td>Translation by paraphrase using related word</td>
<td>✓</td>
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<tr>
<td>2</td>
<td>44</td>
<td>&quot;They told me that was a <em>mistake</em>. But there's only one other option, Percy-the place your father wanted to send you, And I just... I just can't stand to do it.&quot;</td>
<td>“Mereka bilang itu <em>tindakan yang keliru</em>. Tapi hanya ada satu pilihan lain, Percy ayahmu ingin mengirimimu ke satu tempat lain. Dan ibu... pokoknya ibu tak sanggup melakukannya.”</td>
<td>&quot;They told me that was a <em>wrong action</em>. But there's only one other option, Percy-the place your father wanted to send you. And I just... I just can't stand to do it.”</td>
<td>Translation by paraphrase using related word</td>
<td>✓</td>
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<tr>
<td>3</td>
<td>39</td>
<td>&quot;Maybe if you <em>hurry</em> with that seven-layer dip ... And maybe if the kid apologizes for interrupting my poker game.&quot;</td>
<td>“Barangkali kalau kau <em>bisa cepat membuat</em> saus tujuh lapis itu... dan kalau anak itu minta maaf karena mengganggu permainan pokerku.”</td>
<td>&quot;Maybe if you <em>can hurry</em> with that seven-layer dip ... And maybe if the kid apologizes for interrupting my poker game.&quot;</td>
<td>Translation by paraphrase using related word</td>
<td>✓</td>
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<td>4</td>
<td>7</td>
<td>&quot;Well, <em>half credit</em>, Mr. Jackson.&quot;</td>
<td>&quot;Kau <em>mendapat setengah nilai</em>, Jackson.”</td>
<td>&quot;Well, <em>get half credit</em>, Mr. Jackson.”</td>
<td>Translation by paraphrase using related word</td>
<td>✓</td>
</tr>
<tr>
<td>5</td>
<td>56</td>
<td>&quot;Keeping me <em>near</em> you? But-&quot;</td>
<td>“Mempertahankanku <em>dekat</em>, tapi”</td>
<td>&quot;Keeping me <em>near</em> you? But-&quot;</td>
<td>Translation by paraphrase using related word</td>
<td>✓</td>
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<tr>
<td>6.</td>
<td>69</td>
<td>77</td>
<td>&quot;Young man, names are powerful things. You don't just go around using them for no reason.&quot;</td>
<td>&quot;Anak muda, nama itu punya kekuatan. Tidak boleh digunakan sembarangan.&quot;</td>
<td>&quot;Young man, names are powerful things. You don't just go around using them mistakenly.&quot;</td>
<td>Translation by paraphrase using related word</td>
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<tr>
<td>7.</td>
<td>73</td>
<td>82</td>
<td>&quot;If you were a god, how would you like being called a myth, an old story to explain lightning? What if I told you, Perseus Jackson, that someday people would call you a myth, just created to explain how little boys can get over losing their mothers?&quot;</td>
<td>&quot;Andai kau ini dewa apa kau suka kalau kau disebut Cuma mitos kisah lama untuk menjelaskan petir? Bagaimana kalau aku memberitahu Perseus Jackson bahwa suatu hari nanti orang berkata bahwa kau Cuma mitos, diciptakan sekedar untuk menjelaskan bagaimana cara seorang anak pulih dari peristiwa kehilangan ibunya?&quot;</td>
<td>&quot;If you were a god, how would you like being called a myth, an old story to explain lightning? What if I told you, Perseus Jackson, that someday people would call you a myth, just created to explain how little boys can get over the incident of losing their mothers?&quot;</td>
<td>Translation by paraphrase using related word</td>
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<tr>
<td>8.</td>
<td>90</td>
<td>102</td>
<td>&quot;To fight the Minotaur! What do you think we train for?&quot;</td>
<td>&quot;Kesempatan melawan minotaurus! Memangnya menurutmu untuk apa kami berlatih?&quot;</td>
<td>&quot;The chance to fight the Minotaur! What do you think we train for?&quot;</td>
<td>Translation by paraphrase using related word</td>
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<tr>
<td>9.</td>
<td>97</td>
<td>109</td>
<td>&quot;You are dead, new boy. You are totally dead.&quot;</td>
<td>&quot;Kau cari mati anak baru. Kau benar-benar cari mati&quot;</td>
<td>&quot;You look for a dead, new boy. You are totally dead.&quot;</td>
<td>Translation by paraphrase using related word</td>
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<tr>
<td>10.</td>
<td>104</td>
<td>116</td>
<td>&quot;So ... I could just walk out of here right now if I wanted to?&quot;</td>
<td>&quot;Jadi.....aku bisa saja melenggang keluar dari sini sekarang kalau mau?&quot;</td>
<td>&quot;So ... I could just come out of here right now if I wanted to?&quot;</td>
<td>Translation by paraphrase using</td>
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<td>11.</td>
<td>105</td>
<td>117</td>
<td>&quot;The weather got weird, as if the gods had started fighting. A couple of times since, I've overheard satyrs talking. The best I can figure out is that something important was stolen. And if it isn't returned by summer solstice, there's going to be trouble. When you came, I was hoping ... I mean—Athena can get along with just about anybody, except for Ares. And of course she's got the rivalry with Poseidon. But, I mean, aside from that, I thought we could work together. I thought you might know something.&quot;</td>
<td>&quot;Cuaca menjadi aneh, seolah-olah para dewa mulai berkelahi. Sejak itu, aku beberapa kali tak sengaja mendengar para satir berbicara. Yang bisa kusimpulkan adalah sesuatu yang penting yang dicuri. Dan kalau musim panas, akan ada masalah. Waktu kau datang, aku sempat berharap ... maksudku—Athena bisa rukun dengan siapa saja, kecuali ares. Memang sih, dia juga bersaing dengan Posidon. Tapi, maksudku, meskipun begitu, aku menyangka kita bekerja sama. Kusangka kau tahu sesuatu.&quot;</td>
<td>&quot;The weather got weird, as if the gods had started fighting. A couple of times since, I've overheard satyrs talking. The best I can conclude is that something important was stolen. And if it isn't returned by summer solstice, there's going to be trouble. When you came, I was hoping ... I mean—Athena can get along with just about anybody, except for Ares. And of course she's got the rivalry with Poseidon. But, I mean, aside from that, I thought we could work together. I thought you might know something.&quot;</td>
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<td>12.</td>
<td>121</td>
<td>136</td>
<td>&quot;And have they ever returned somebody from the dead?&quot;</td>
<td>&quot;Dan apa mereka pernah mengembalikan orang dari alam kematian?&quot;</td>
<td>&quot;And have they ever returned somebody from the world of dead?&quot;</td>
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<td>13.</td>
<td>123</td>
<td>139</td>
<td>&quot;You know the rules. The creek is the boundary line. The entire forest is fair game. All magic items are allowed. The banner must be prominently displayed, and have no more than two guards. Prisoners may be disarmed, but may not be bound or gagged. No killing or maiming is allowed. I</td>
<td>&quot;Kalian sudah tahu peraturannya. Garis perbatasan sungai. Seluruh hutan boleh dimanfaatkan. Semua benda ajaib diperbolehkan. Bendera harus dipasang dengan mencolok, dan hanya boleh dijaga paling banyak dua orang. Tahanan boleh diikat atau ditutup mulutnya,</td>
<td>&quot;You know the rules. The creek is the boundary line. The entire forest is fair game. All magic items are allowed. The banner must be prominently displayed, and have no more than two guards. Prisoners may be disarmed, but may not be bound or gagged. No killing or injuring body is allowed.</td>
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<td><strong>will serve as referee and battlefield medic. Arm yourselves!&quot;</strong></td>
<td><strong>Membunuh dan <em>merusak badan</em> tidak diperbolehkan. Aku akan menjadi wasit dan dokter medan perang. Persenjatai diri kalian!</strong></td>
<td><strong>I will serve as referee and battlefield medic. Arm yourselves!&quot;</strong></td>
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<td>14</td>
<td>133</td>
<td>151</td>
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<td>&quot;Now let's try that <em>viper</em>-beheading strike again. Fifty more repetitions.&quot;</td>
<td>&quot;Ayo kita coba lagi urus memenggal <em>kepala ular</em> lagi. Lima puluh kali lagi.&quot;</td>
<td>&quot;Now let's try that the <em>viper’s head</em>-beheading strike again. Fifty more repetitions.&quot;</td>
<td>Translation by paraphrase using related word</td>
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<tr>
<td>15</td>
<td>138</td>
<td>157</td>
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<td>&quot;I'm off to Olympus for the emergency meeting. If the boy is still here when I get back, I'll turn him into an Atlantic bottlenose. Do you understand? And Perseus Jackson, if you're at all <em>smart</em>, you'll see that's a much more sensible choice than what Chiron feels you must do.&quot;</td>
<td>&quot;Aku mau berangkat ke Olympus untuk rapat darurat. Jika bocah ini masih disini saat aku kembali, akan kuubah dia menjadi lumba hidung botol Atlantik. Kau mengerti? Dan Perceus Jackson, kalau kau masih <em>punya otak</em>, kau akan memahami bahwa pilihan itu jauh lebih masuk akal daripada hal yang Chiron rasa harus kau lakukan.&quot;</td>
<td>&quot;I'm off to Olympus for the emergency meeting. If the boy is still here when I get back, I'll turn him into an Atlantic bottlenose. Do you understand? And Perseus Jackson, if you still have a <em>brain</em>, you'll see that's a much more sensible choice than what Chiron feels you must do.&quot;</td>
<td>Translation by paraphrase using related word</td>
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"Taken together, it's almost a sure sign. The letters float off the page when you read, right? That's because your mind is hardwired for ancient Greek. And the ADHD—you're impulsive, can't sit still in the classroom. That's your battlefield reflexes. In a real fight, they'd keep you alive. As for the attention problems, that's because you see too much, Percy, not too little. Your senses are better than a regular mortal's. Of course the teachers want you medicated. Most of them are monsters. They don't want you seeing them for what they are."


"About sixty years ago, after World War II, the Big Three agreed they wouldn't sire any more heroes. Their children were just too powerful. They were affecting the course of human events too much, causing too much carnage. World War II, you know, that was basically a fight between the sons of Zeus and Poseidon on one side, and the sons of Hades on the other. The winning side, "Sekitar enam puluh tahun yang lalu, setelah perang dunia II, tiga besar bersepakat bahwa mereka nggak akan lagi punya anak keturunan pahlawan. Anak-anak mereka terlalu memengaruhi arah peristiwa manusia terlalu banyak menyebabkan pertumpahan darah. Seperti yang kita ketahui, perang dunia II pada dasarnya adalah pertempuran antara anak Zeus dan Poseidon di saru" "About sixty years ago, after World War II, the Big Three agreed they wouldn't sire any more heroes. Their children were just too powerful. They were affecting the course of human events too much, causing too much blood shed. World War II, you know, that was basically a fight between the sons of Zeus and Poseidon on one side, and the sons of Hades on the other. The winning"
Zeus and Poseidon, made Hades swear an oath with them: no more affairs with mortal women. They all swore on the River Styx.”

<table>
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<tr>
<th>18.</th>
<th>86</th>
<th>98</th>
<th>“I honestly don't know about should be. The truth is, I can't be dead. You see, eons ago the gods granted my wish. I could continue the work I loved. I could be a teacher of heroes as long as humanity needed me. I gained much from that wish ... and I gave up much. But I'm still here, so I can only assume I'm still needed.”</th>
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<tr>
<td>19.</td>
<td>228</td>
<td>258</td>
<td>“The dining car wiped me out.”</td>
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<tr>
<td>20.</td>
<td>251</td>
<td>283</td>
<td>“That's your ride. Take you straight to L.A., with one stop in Vegas.”</td>
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<tr>
<td>21.</td>
<td>253</td>
<td>285</td>
<td>“That was not smart, Percy.”</td>
</tr>
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</table>

Translation by paraphrase using related word
<p>|   |   |   | &quot;Arachne's children have been taking revenge on the children of Athena ever since. If there's a spider within a mile of me, it'll find me. I hate the creepy little things. Anyway, I owe you.&quot; | &quot;Sejak itu anak-anak Arachne membalas dendam kepada anak-anak Athena. Kalau ada laba-laba dalam jarak 1 kilometer dariku, pasti dia bisa menemukuanku. Aku aku benci makhluk kecil yang merayap-rayap. Yang pasti, aku berhutang budi padamu.” | &quot;Arachne's children have been taking revenge on the children of Athena ever since. If there's a spider within a mile of me, it'll find me. I hate the creepy little things. Anyway, I owe you.&quot; | Translation by paraphrase using related word | ✓ | ✓ | ✓ |
|---|---|---|---|---|---|---|---|---|
| 22. | 256 | 208 | &quot;Like you said, Percy, a seven-year-old half-blood wouldn't have made it very far alone. Athena guided me toward help. Thalia was twelve. Luke was fourteen. They'd both run away from home, like me. They were happy to take me with them. They were ... amazing monster-fighters, even without training. We traveled north from Virginia without any real plans, fending off monsters for about two weeks before Grover found us.&quot; | &quot;Seperti yang tujuh tahun bilang, Percy, seorang anak blasteran berumur tujuh tahun nggak mungkin bisa berjalan sejauh itu kalau hanya sendirian. Athena membimbingku ke orang yang dapat membantu. Thalia dua belas tahun. Luke empat belas. Mereka berdua kabur dari rumah, sama sepertiku. Mereka dengan senang hati mengajakku. Mereka . . . petarung monster yang hebat, bahkan tanpa pelatihan. Kami menuju utara dari Virginia tanpa rencana yang jelas, menghalau monster selama sekitar dua minggu sebelum Grover menemukan kami.” | &quot;Like you said, Percy, a seven-year-old half-blood wouldn't have made it very far alone. Athena guided me toward the one who can help. Thalia was twelve. Luke was fourteen. They'd both run away from home, like me. They were happy to take me with them. They were ... amazing monster-fighters, even without training. We traveled north from Virginia without any real plans, fending off monsters for about two weeks before Grover found us.” | Translation by paraphrase using related word | ✓ | ✓ | ✓ |
| 23. | 257 | 289 | &quot;Everybody back on board!&quot; | &quot;Semuanya naik ke lagi!&quot; | &quot;Everybody go up!&quot; | Translation by paraphrase using related word | ✓ | ✓ | ✓ |
| 24. | 30 | 32 | &quot;Everybody back on board!&quot; | &quot;Semuanya naik ke lagi!&quot; | &quot;Everybody go up!&quot; | Translation by paraphrase using related word | ✓ | ✓ | ✓ |</p>
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<tr>
<td>25.</td>
<td>31</td>
<td>33</td>
<td>&quot;Let me walk you home from the bus station. Promise me.&quot;</td>
<td>&quot;Aku boleh menemanimu sampai ke rumah dari stasiun bus ya. Janji.&quot;</td>
</tr>
<tr>
<td>26.</td>
<td>93</td>
<td>104-105</td>
<td>&quot;Taken together, it's almost a sure sign. The letters float off the page when you read, right? That's because your mind is hardwired for ancient Greek. And the ADHD-you're impulsive, can't sit still in the classroom. That's your battlefield reflexes. In a real fight, they'd keep you alive. As for the attention problems, that's because you see too much, Percy, not too little. Your senses are better than a regular mortal's. Of course the teachers want you medicated. Most of them are monsters. They don't want you seeing them for what they are.&quot;</td>
<td>&quot;Taken together, it's almost a sure sign. The letters float off the page when you read, right? That's because your brain is hardwired for ancient Greek. And the ADHD-you're impulsive, can't sit still in the classroom. That's your battlefield reflexes. In a real fight, they'd keep you alive. As for the attention problems, that's because you see too much, Percy, not too little. Your senses are better than a regular mortal's. Of course the teachers want you medicated. Most of them are monsters. They don't want you seeing them for what they are.&quot;</td>
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<tr>
<td>27.</td>
<td>103</td>
<td>115</td>
<td>&quot;The point is, the borders are sealed to keep mortals and monsters out. From the outside, mortals look into the valley and see nothing unusual, just a strawberry farm.&quot;</td>
<td>&quot;The point is, the borders are sealed to keep mortals and monsters out. From the outside, mortals look into the valley and see nothing strange, just a strawberry farm.&quot;</td>
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<td>Page</td>
<td>Start</td>
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<td>Original Text</td>
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<td>28.</td>
<td>278</td>
<td>312</td>
<td>&quot;You have evil thoughts for a goat.&quot;</td>
<td>&quot;Pikiranmu licik juga, untuk ukuran kambing.&quot;</td>
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<tr>
<td>29.</td>
<td>284</td>
<td>319</td>
<td>&quot;There is no such thing as a free lunch. That's an ancient Greek saying that translated pretty well into American. There will be a price. You wait.&quot;</td>
<td>&quot;‘tak ada yang namanya makan gratis.’ Itu peribahasa Yunani kuno yang cocok dengan kehidupan Amerika.”</td>
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<tr>
<td>30.</td>
<td>295</td>
<td>331</td>
<td>&quot;We got this far. We'll find the master bolt and save your mom. No problem.&quot;</td>
<td>&quot;Kita sudah sampai sejauh ini. Kita pasti berhasil mencari petir asali dan menelamatkan ibumu. Enteng.”</td>
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<tr>
<td>31.</td>
<td>336</td>
<td>374</td>
<td>&quot;Well, now, I didn't steal them personally. Gods taking each other's symbols of power—that's a big no-no. But you're not the only hero in the world who can run errands.&quot;</td>
<td>&quot;sebenarnya, aku tidak mencurinya sendiri. Dewa mengambil lambang kekuasaan dewa lain itu larangan besar. Tapi kau bukan satu-satunya pahlawan di dunia ini yang bisa menjalankan tugas.”</td>
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<tr>
<td>32.</td>
<td>368</td>
<td>413</td>
<td>&quot;Brave to the point of indigestion. Horns-and-whiskers above anything we have seen in the past.&quot;</td>
<td>&quot;Berani sampai mengakibatkan sakit perut. Setanduk-dan-sejanggut lebih tinggi daripada apa yang pernah lihat di masa lalu.”</td>
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<tr>
<td>33.</td>
<td>208</td>
<td>234</td>
<td>&quot;Percy, you can't barter with Hades. You know that, right? He's deceitful, heartless, and greedy. I don't&quot;</td>
<td>&quot;Percy, Hades itu nggak bisa diajak tawar-menawar. Kau tahu, kan? Dia penipu, kejam, dan tamak. Aku&quot;</td>
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<td>34.</td>
<td>225</td>
<td>254</td>
<td>&quot;Channel Five has learned that surveillance cameras show an adolescent boy going wild on the observation deck, somehow setting off this freak explosion. Hard to believe, John, but that's what we're hearing. Again, no confirmed fatalities...&quot;</td>
<td>&quot;Saluran lima mendapat informasi bahwa kamera pengintai menunjukan seorang remaja lelaki tiba-tiba mengamuk di dek observasi, lalu entah bagaimana memicu ledakan ini. Sulit dipercaya, John, tetapi itulah yang kami dengar. Sekali lagi, tak ada korban jiwa...&quot;</td>
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<td>&quot;Care if his Kindly Ones weren't as aggressive this time-&quot;</td>
<td>&quot;Care if his Kindly Ones weren't as aggressive this time-&quot;</td>
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<tr>
<td>35.</td>
<td>27</td>
<td>28</td>
<td>&quot;Don't say it aloud!&quot;</td>
<td>&quot;Jangan dibaca keras-keras&quot;</td>
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<tr>
<td>36.</td>
<td>48</td>
<td>54</td>
<td>&quot;That doesn't matter right now.&quot;</td>
<td>&quot;Itu nggak penting sekarang.&quot;</td>
</tr>
<tr>
<td>38.</td>
<td>93</td>
<td>104</td>
<td>&quot;Taken together, it's almost a sure sign. The letters float off the page when you read, right? That's because your mind is hardwired for ancient Greek. And the ADHD-you're impulsive, can't sit still in the classroom. That's your battlefield reflexes. In a real...&quot;</td>
<td>&quot;Taken together, it's almost a sure sign. The letters float off the page when you read, right? That's because your mind is programmed for ancient Greek. And the ADHD-you're impulsive, can't sit still in the classroom. That's your battlefield reflexes. In a real...&quot;</td>
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fight, they'd keep you alive. As for the attention problems, that's because you see too much, Percy, not too little. Your senses are better than a regular mortal's. Of course the teachers want you medicated. Most of them are monsters. They don't want you seeing them for what they are."

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| 39. | 83 | 49 | "I don't suppose you do. I think a size five will do. I'll visit the armory later."


"I don't suppose you do. I think a size five will fit. I'll visit the armory later."

Translation by a more specific word

| 40. | 84 | 94 | "Cabin *challenges* and all that,"

"Tanding antarpondok dan semacamnya,"

"Cabin *match* and all that,"

Translation by a more specific word

| 41. | 118 | 133 | "Number eight, the silver one, belongs to Artemis,"

"Pondok delapan yang perak itu, kepunyaan Dewi Artemis,"

"Cottage eight, the silver one, belongs to Artemis,"

Translation by a more specific word

| 42. | 120 | 135 | "And the brothers kept their *word*—no kids?"

"Apakah ketiga bersaudara itu menepati *janji* atau tidak?"

"And the brothers kept their *promise*—no kids?"

Translation by a more specific word

| 43. | 123 | 140 | "Unless you want to get *skewered* by your friends in cabin five. Here-Chiron thought these would fit. You'll be on border patrol."

"Kecuali kalau kau mau *disatai* oleh teman-temanmu dari pondok lima. Ini-Chiron menduga ini akan pas. Kau mendapat tugas patroli perbatasan."

"Unless you want to get *broiled* by your friends in cabin five. Here-Chiron thought these would fit. You'll be on border patrol."

Translation by a more specific word

| 44. | 138 | 151 | "Boy wouldn't feel a *thing*, Nevertheless, I've agreed to

"Bocah itu tak akan *kesakitan* kok. Yang pasti,"

"Boy wouldn't feel a *pain*, Nevertheless, I've agreed to

Translation by a more
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<td>45.</td>
<td>138</td>
<td>151</td>
<td>&quot;Boy wouldn't feel a thing. Nevertheless, I've agreed to restrain myself. I'm thinking of turning you into a dolphin instead, sending you back to your father.&quot;</td>
<td>&quot;Bocah itu tak akan kesakitan kok. Yang pasti, aku sudah setuju untuk menahan diri. Aku mempertimbangkan mengubahmu menjadi lumba-lumba saja, lalu mengirimu kembali ke ayahmu.”</td>
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<tr>
<td>46.</td>
<td>176</td>
<td>201</td>
<td>&quot;At camp you train and train. And that's all cool and everything, but the real world is where the monsters are. That's where you learn whether you're any good or not.&quot;</td>
<td>&quot;Di pekemahan, kita terus-menerus berlatih. Dan itu memang keren, tetapi monster itu berada di dunia nyata. Di dunia nyata kita tahu apakah kita memang lihai atau nggak.”</td>
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<tr>
<td>47.</td>
<td>182</td>
<td>207</td>
<td>&quot;A lot of business on this road?&quot;</td>
<td>&quot;A lot of purchasers on this road?&quot;</td>
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<tr>
<td>48.</td>
<td>124</td>
<td>140</td>
<td>&quot;Just watch Clarisse's spear,&quot;</td>
<td>&quot;Just wary Clarisse's spear,&quot;</td>
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<tr>
<td>49.</td>
<td>193</td>
<td>218</td>
<td>&quot;Your dad, actually. Don't you remember? Medusa was Poseidon's girlfriend. They decided to meet in my mother's temple. That's why Athena turned her into a monster. Medusa and her&quot;</td>
<td>&quot;Your dad, actually. Don't you remember? Medusa was Poseidon's girlfriend. They decided to meet in my mother's temple. That's why Athena turned her into a monster. Medusa and her&quot;</td>
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two sisters who had helped her get into the temple, they became the three gorgons. That's why Medusa wanted to slice me up, but she wanted to preserve you as a nice statue. She's still sweet on your dad. You probably reminded her of him."


"Probably. That's cool. I don't fight my kids' fights, you know? What I'm here for-I heard you were in town. I got a little proposition for you."


"I wouldn't be here today if it weren't for you, Grover. Neither would Luke. We don't care what the council says."


"Oh, you're making a joke. Hey, that's cool. Enjoy your stay."

"Oh, kau sedang bercanda. Boleh juga. Nikmati kunjungan kalian."

"You have an idea what might be in that pit, don't you?"

"kau punya dugaan soal makhluk apa yang berada di lubang itu, ya?"

"You have a notion what might be in that pit, don't you?"

"They hang around every night. I get a lot of people in here, thanks to them. Say, you want to look at a water bed?"

"Mereka berkelarisi setiap malam. Aku jadi dapat banyak pengunjung, berkat mereka. Nah, kalian ingin melihat kasur-kasur ini?"

"They hang around every night. I get a lot of visitor in here, thanks to them. Say, you want to look at a water bed?"

"She's impossible."

"Dia memang merepotkan."

"She's troublesome."

Translation by a more specific word

Translation by a more specific word

Translation by a more specific word

Translation by a more specific word
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<th>Translation by a more specific word</th>
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<tr>
<td>57.</td>
<td>325</td>
<td>363</td>
<td>&quot;Your father thought to keep you his little secret. He directed you into the throne room on Olympus. You took the master bolt and my helm. Had I not sent my Fury to discover you at Yancy Academy, Poseidon might have succeeded in hiding his scheme to start a war. But now you have been forced into the open. You will be exposed as Poseidon's thief, and I will have my helm back!”</td>
<td>&quot;Ayahmu berniat terus merahasiakanmu. Dia memberimu petunjuk ke ruang singgasana di Olympus. Kau mengambil petir asali dan helmku. Andai aku tidak mengirim erinyes untuk menemukanmu di akademi Yancy, Poseidon mungkin berhasil menyembunyikan muslihatnya untuk memulai perang. Tapi sekarang kau telah dipaksa untuk muncul di permukaan. Kau akan di beberkan sebagai pencuri suruhan Poseidon, dan aku ingin helmku dikembalikan.”</td>
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<td>58.</td>
<td>359</td>
<td>&quot;I had not met such a mortal woman in a thousand years. Still ... I am sorry you were born, child. I have brought you a hero's fate, and a hero's fate is never happy. It is never anything but tragic.&quot;</td>
<td>&quot;Aku belum pernah bertemu wanita manusia seperti itu dalam seribu tahun. Tapi ... aku menyesal kau terlahir. Nak. Aku menimpakan nasib seorang pahlawan padamu, dan nasib pahlawan tak pernah bahagia. Nasib pahlawan selalu tragis.&quot;</td>
<td>√ √ √</td>
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<td>59.</td>
<td>203</td>
<td>&quot;The zombie lives.&quot;</td>
<td>&quot;Si mayat hidup bisa bangun.&quot;</td>
<td>√ √ √</td>
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<tr>
<td>60.</td>
<td>226</td>
<td>&quot;First things first.&quot;</td>
<td>&quot;Important things first,&quot;</td>
<td>√ √ √</td>
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<td>61.</td>
<td>49</td>
<td>&quot;We put Mist over the humans' eyes. We hoped you'd think the Kindly One was a hallucination. But it was no good. You started to realize who you are.&quot;</td>
<td>&quot;Kami menyampirkan kabut pada manusia. Tadinya kami berharap bahwa kau menanggap makhluk baik itu Cuma halusinasi. Tapi sia-sia. Kau mulai menyadari siapa dirimu.&quot;</td>
<td>√ √ √</td>
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<td>62.</td>
<td>82</td>
<td>&quot;What happened the first time? Was it really so bad?&quot;</td>
<td>&quot;Apa yang terjadi pada tugas pertama memangnya seburuk itu?&quot;</td>
<td>√ √ √</td>
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<td>63.</td>
<td>50</td>
<td>&quot;Oh, nobody much.&quot;</td>
<td>&quot;Bukan orang penting kok.&quot;</td>
<td>√ √ √</td>
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<td>64.</td>
<td>56</td>
<td>61</td>
<td>&quot;He goes by smell. But he'll figure out where we are soon enough.&quot;</td>
<td>&quot;Dia <strong>mengandalkan</strong> bau. Tapi sebentar lagi dia dia akan tahu dimana kita berada.&quot;</td>
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<td>65.</td>
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<td>14</td>
<td>&quot;It was only a matter of time before we <strong>found you out.</strong>&quot;</td>
<td>&quot;Cuma masalah waktu saja sampai kami <strong>membongkar jati dirimu</strong>&quot;</td>
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<td>66.</td>
<td>51</td>
<td>56</td>
<td>&quot;Another mile. <strong>Please. Please. Please.</strong>&quot;</td>
<td>&quot;Satu setengah kilometer lagi. <strong>Semoga. Semoga. Semoga.</strong>&quot;</td>
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<td>67.</td>
<td>69</td>
<td>77</td>
<td>&quot;I must say, Percy,&quot;</td>
<td>&quot;<strong>Sungguh</strong>, Percy,&quot;</td>
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<td>68.</td>
<td>69</td>
<td>77</td>
<td>&quot;I'm glad to see you alive. It's been a long time since I've made a house call to a <strong>potential camper</strong>. I'd hate to think I've wasted my time.&quot;</td>
<td>&quot;Aku senang kau masih hidup. Sudah lama aku tidak mengunjungi <strong>calon pekemah</strong>. Aku pasti menyesal kalau selama ini aku cuma menyi-nyaikan waktu.&quot;</td>
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<td>69.</td>
<td>72</td>
<td>81</td>
<td>&quot;I would really be less casual about throwing those names around, if I were you.&quot;</td>
<td>&quot;Sebaiknya kau jangan terlalu sembarangan menyebut-nyebut nama itu.&quot;</td>
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<td>70.</td>
<td>86</td>
<td>98</td>
<td>&quot;I honestly don't know about should be. The truth is, I can't be dead. You see, eons ago the gods granted my wish. I could continue the work I loved. I could be a teacher of heroes as long as humanity needed me. I gained much from that wish ... and I gave up much. But I'm still here, so I can only assume I'm still needed.&quot;</td>
<td>&quot;Aku benar-benar tak tahu semestinya. Sesungguhnya aku tidak bisa mati. Soalnya berabad-abad yang lalu para dewa mengabulkan permintaanku.aku boleh melanjutkan pekerjaan yang kucintai. Aku boleh menjadi guru para pahlawan sepanjang umat manusia membutuhkan itu ... dan telah mengorbankan banyak hal. tapi aku masih disini. jadi aku hanya bisa berasumsi bahwa aku masih dibutuhkan.”</td>
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<td>71.</td>
<td>88</td>
<td>100</td>
<td>&quot;Percy Jackson, meet cabin eleven.&quot;</td>
<td>&quot;Percy Jackson, kuperkenalkan pondok sebelas.&quot;</td>
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| 73. | 113 | 130 | "There's more where that came from, punk."  
  "Itu belum seberapa, anak ingusan."  
  "There's more where that came from, inexperienced kid."  
  Translation by paraphrase using unrelated word |
| 74. | 116 | 130 | "Now in real time."  
  "Sekarang dengan kecepatan normal."  
  "Now in normal speed."  
  Translation by paraphrase using unrelated word |
| 75. | 156 | 178 | "He will drive you into the city, and, er, well, keep an eye on things."  
  "Dia akan mengantarmu ke kota dan, eh, yah, pasang mata dengan keadaan sekitar."  
  "He will drive you into the city, and, er, well, keep an eye on condition around."  
  Translation by paraphrase using unrelated word |
| 76. | 115 | 130 | "This is difficult."  
  "Ini jurus yang sulit."  
  "This is difficult step."  
  Translation by paraphrase using unrelated word |
| 77. | 92 | 103 | "You almost called her something. A Fury? They’re Hades’ Torturers, right?”  
  "Tadi kau hampir menyebut namanya. Seorang Erinyes itu penyiksa bawahan Hades ya?”  
  "You almost called her name. A Fury? They’re Hades’ Torturers, right?”  
  Translation by paraphrase using unrelated word |
| 78. | 63 | 71 | "You saved my life."  
  "Kau menyelamatkan nyawaku.”  
  "You saved my soul.”  
  Translation by paraphrase using |
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<td>79.</td>
<td>&quot;Go with what your heart tells you, or you will lose all. Hades feeds on doubt and hopelessness. He will trick you if he can, make you mistrust your own judgment. Once you are in his realm, he will never willingly let you leave. Keep faith. Good luck, Percy Jackson.&quot;</td>
<td>&quot;Ikuti kata hatimu, atau kau akan kehilangan semuanya. Hades semakin kuat dengan adanya keraguan dan keputusasaan. Dia akan mengelabuhimu jika dia bisa, membuatmu tak mempercayai pikiranmu sendiri. Begitu aku berada di dunianya, dia tak akan pernah membiarkanmu pergi dengan sukarela. Kuatkan hatimu. Semoga berhasil, Percy Jackson.&quot;</td>
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<td>80.</td>
<td>&quot;Your pride makes you foolish, thinking you could bring such a weapon before me. I did not ask for Zeus's master bolt, but since it is here, you will yield it to me. I am sure it will make an excellent bargaining tool. And now ... my helm. Where is it?&quot;</td>
<td>&quot;Kepangahanmu membuatmu tolol, menyangka kau dapat membawa senjata seperti itu ke hadapanku. Aku tidak meminta petir asali Zeus, tetapi karena sudah berada disini, kau akan menyerahkan kepakuku. Aku yakin ini bisa menjadi alat tawar menawar yang baik. Dan sekarang ... helmku. Mana helmku?&quot;</td>
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<td>81.</td>
<td>&quot;Good-bye, Percy. There is a new Golden Age coming. You won't be a part of it.&quot;</td>
<td>&quot;Selamat tinggal, Percy. Ada zaman emas baru yang akan datang. Kau tak akan menikmatinya.&quot;</td>
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Translation by paraphrase using unrelated word

<p>| 79.  | ✓ | ✓ | ✓ |
| 80.  | ✓ | ✓ | ✓ |
| 81.  | ✓ | ✓ | ✓ |</p>
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<td>82.</td>
<td>11</td>
<td>12</td>
<td>&quot;<strong>I know.</strong>&quot;</td>
<td>“<strong>Iya</strong> deh”</td>
<td>&quot;<strong>okay.</strong>&quot;</td>
<td>Translation by a more general word</td>
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<td>83.</td>
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<td>6</td>
<td>&quot;<strong>Perhaps</strong> you'll tell us what this picture represents?&quot;</td>
<td>“<strong>Coba</strong> kau ceritakan apa yang dilukiskan dalam gambar ini?&quot;</td>
<td>&quot;<strong>Try to</strong> tell us what this picture represents?&quot;</td>
<td>Translation by a more general word</td>
<td>✓</td>
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<tr>
<td>84.</td>
<td>6</td>
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<td>“And <strong>gave</strong> Kronos a rock to eat instead.”</td>
<td>“Dan <strong>menggantinya</strong> dengan batu untuk dimakan kronos.”</td>
<td>“And <strong>changed</strong> Kronos a rock to eat instead.”</td>
<td>Translation by a more general word</td>
<td>✓</td>
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<td>85.</td>
<td>23</td>
<td>25</td>
<td>&quot;You <strong>look</strong> awful.”</td>
<td>“<strong>Tampangmu</strong> kacau”</td>
<td>&quot;<strong>Your face</strong> awful.”</td>
<td>Translation by a more general word</td>
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<td>86.</td>
<td>26</td>
<td>28</td>
<td>&quot;<strong>Look.</strong> Percy ... I was just worried for you, see? I mean, hallucinating about demon math teachers ...&quot;</td>
<td>“Percy, <strong>dengar</strong>... aku cuma khawatir mengenaimu saja. Maksudku, berhalusinasi tentang guru matematika iblis...”</td>
<td>&quot;<strong>Listen.</strong> Percy ... I was just worried for you, see? I mean, hallucinating about demon math teachers ...&quot;</td>
<td>Translation by a more general word</td>
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<td>87.</td>
<td>42</td>
<td>47</td>
<td>“But... he <strong>knew</strong> me as a baby.”</td>
<td>“Tapi... dia <strong>kenal</strong> aku sewaktu aku bayi.”</td>
<td>“But... he <strong>recognize</strong> me as a baby.”</td>
<td>Translation by a more general word</td>
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<td>88.</td>
<td>69</td>
<td>77</td>
<td>&quot;<strong>My year at Yancy Academy, to instruct you.</strong> We <strong>have</strong> satyrs at most schools, of course, keeping a lookout. But Grover alerted me as soon as he met you. He sensed you were something special, so I decided to come upstate. I convinced the other Latin teacher to ... ah, take a leave of absence.”</td>
<td>“Aku setahun bekerja di akademi Yancy, itu untuk mengajarimu. Tentu saja, kami <strong>memempatkan</strong> satir di banyak sekolah untuk mengawasi. Tapi Grover memberitahuku begitu bertemu danganmu. Dia merasa kau istimewa, jadi aku memutukan untuk datang ke utara. Aku meyakinkan guru bahasa <strong>My year at Yancy Academy, to instruct you.</strong> We <strong>put</strong> satyrs at most schools, of course, keeping a lookout. But Grover alerted me as soon as he met you. He sensed you were something special, so I decided to come upstate. I convinced the other Latin teacher to ... ah, take a leave of absence.”</td>
<td>Translation by a more general word</td>
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<td>89.</td>
<td>73</td>
<td>&quot;And <strong>tell</strong> me, Perseus Jackson&quot;-&lt;br&gt;Latin yang satu lagi untuk...eh, mengambil cuti.&quot;</td>
<td>&quot;And <strong>mention</strong>. Perseus Jackson&quot;-&lt;br&gt;Translation by a more general word</td>
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<td>90.</td>
<td>&quot;You were granted a <strong>quest</strong>. But that hardly ever happens. The last time ...&quot;&lt;br&gt;&quot;Kau diberi <strong>misi</strong>. Tapi itu jarang terjadi. Kali terakhir...&quot;</td>
<td>&quot;You were granted a <strong>mission</strong>. But that hardly ever happens. The last time ...&quot;&lt;br&gt;Translation by a more general word</td>
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<td>91.</td>
<td>&quot;They don't know what cabin to put you in, so you're here. Cabin eleven takes all newcomers, all visitors. Naturally, we would. Hermes, our patron, is the god of travelers.&quot;&lt;br&gt;&quot;Mereka tak tahu harus menempatkanmu dipondok mana jadi kau tinggal disini dulu. Pondok sebelas <strong>menerima</strong> semua pendatang baru, semua tamu. Tentu saja kami mau menerima. Hermes, pelindung kami, adalah Dewa Pejalan.&quot;</td>
<td>&quot;They don't know what cabin to put you in, so you're here. Cabin eleven <strong>receive</strong> all newcomers, all visitors. Naturally, we would. Hermes, our patron, is the god of travelers.&quot;&lt;br&gt;Translation by a more general word</td>
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<td>92.</td>
<td>&quot;She said I would <strong>retrieved</strong> what was stolen.&quot;&lt;br&gt;&quot;Katanya, saya akan <strong>mengambil</strong> apa yang dicuri.&quot;</td>
<td>&quot;She said I would <strong>take</strong> what was stolen.&quot;&lt;br&gt;Translation by a more general word</td>
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<td>93.</td>
<td>&quot;He hid it in the Underworld, knowing full well that Zeus would blame Poseidon. I don't <strong>pretend</strong> to understand the Lord of the Dead's motives perfectly, or why he chose this time to start a war, but one thing is certain. Percy must go to the Underworld, find the master bolt, and reveal the truth.&quot;&lt;br&gt;&quot;Dia menyembunyikannya di dunia bawah. Di tahu persis bahwa Zeus akan menyalahkan Poseidon. Aku tidak <strong>mengakui</strong> bahwa aku mempu memahami motif sang penguasa orang mati secara sempurna, atau mengapa dia memilih saat ini untuk memulai perang, tapi satu hal yang pasti. Percy harus pergi ke dunia bawah, menemukan petir asal, dan mengungkapkan kebenaran.&quot;</td>
<td>&quot;He hid it in the Underworld, knowing full well that Zeus would blame Poseidon. I don't <strong>acknowledge</strong> understand the Lord of the Dead's motives perfectly, or why he chose this time to start a war, but one thing is certain. Percy must go to the Underworld, find the master bolt, and reveal the truth.&quot;&lt;br&gt;Translation by a more general word</td>
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<td>94</td>
<td>156</td>
<td>178</td>
<td>&quot;He will <em>drive</em> you into the city, and, er, well, keep an eye on things.&quot;</td>
<td>&quot;Dia akan <em>mengantarmu</em> ke kota dan, eh, yah, pasang mata dengan keadaan sekitar.&quot;</td>
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<td>❌</td>
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<td>95</td>
<td>193</td>
<td>218</td>
<td>&quot;You two are giving me a <em>migraine</em>, and satyrs don't even get migraines. What are we going to do with the head?&quot;</td>
<td>&quot;Kalian Berdua membuatku <em>pusing</em>, padahal bangasa satir semestinya nggak pernah merasa pusing. Mau kita apakan kepalanya?&quot;</td>
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<tr>
<td>96</td>
<td>193</td>
<td>218</td>
<td>&quot;Your dad, actually. Don't you remember? Medusa was Poseidon's girlfriend. They decided to meet in my mother's temple. That's why Athena turned her into a monster. Medusa and her two sisters who had helped her get into the temple, they became the three gorgons. That's why Medusa wanted to slice me up, but she wanted to <em>preserve</em> you as a nice statue. She's still sweet on your dad. You probably reminded her of him.&quot;</td>
<td>&quot;Sebenernya, berkat ayahmu. Kau lupa ya?Medusa itu pacar Poseidon. Mereka memutuskan untuk bertemu di kuil ibuku. Itu sebabnya Athena mengubahnya menjadi monster. Medusa dan kedua saudarinya yang membantunya masuk ke kuil, mereka menjadi ketiga gorgon. Itu sebabnya Medusa ingin mencincangku, tetapi dia ingin <em>mengabadikan</em>mu sebagai patung yang bagus. Dia masih naksir ayahmu. Kau mungkin mengingatkan dia pada ayahmu.&quot;</td>
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<td>97</td>
<td>227</td>
<td>257</td>
<td>&quot;I want to tell him about your talk with the <em>river</em> spirit.&quot;</td>
<td>&quot;Aku ingin menceritakan pembicaraanmu dengan arwah <em>itu</em>.&quot;</td>
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<td>❌</td>
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<tr>
<td>98</td>
<td>240</td>
<td>271</td>
<td>&quot;Fresh clothes.&quot;</td>
<td>&quot;Baju <em>bersih</em>&quot;</td>
<td>❌</td>
<td>❌</td>
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<td>Sentence</td>
<td>Translation</td>
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<td>&quot;Oh, you don't know the half of it. How would you like to babysit these spirits all day? Always 'Please don't let me be dead' or 'Please let me across for free.' I haven't had a pay raise in three thousand years. Do you <strong>imagine</strong> suits like this come cheap?&quot;</td>
<td>&quot;Oh, you don't know the half of it. How would you like to babysit these spirits all day? Always 'Please don't let me be dead' or 'Please let me across for free.' I haven't had a pay raise in three thousand years. Do you think suits like this come cheap?&quot;</td>
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<td>&quot;You have <strong>sealed</strong> your fate. Every time you raise your blade in battle, every time you hope for success, you will feel my curse. Beware, Perseus Jackson. Beware.&quot;</td>
<td>&quot;You have <strong>sealed</strong> your fate. Every time you raise your blade in battle, every time you hope for success, you will feel my curse. Beware, Perseus Jackson. Beware.&quot;</td>
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<td>&quot;Only Thalia. I had strict orders from Chiron: don't do anything that would slow down the rescue. We knew Hades was after her, see, but I couldn't just leave Luke and Annabeth by themselves. I thought ... I thought I could lead all three of them to safety. It was my fault the Kindly Ones <strong>caught up</strong> with us. I froze. I got scared on the way back to camp and took some wrong turns. If I'd just been a little quicker ...&quot;</td>
<td>&quot;Only Thalia. I had strict orders from Chiron: don't do anything that would slow down the rescue. We knew Hades was after her, see, but I couldn't just leave Luke and Annabeth by themselves. I thought ... I thought I could lead all three of them to safety. It was my fault the Kindly Ones <strong>chase</strong> after us. I froze. I got scared on the way back to camp and took some wrong turns. If I'd just been a little quicker ...&quot;</td>
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<td>102</td>
<td>7</td>
<td>7</td>
<td>&quot;Like we're going to use this in real life.&quot;</td>
<td>&quot;Memangnya pelajaran ini bakal kita pakai&quot;</td>
<td>&quot;Memangnya pelajaran ini bakal kita pakai di dalam dunia nyata&quot;</td>
<td>Translation by omission</td>
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<tr>
<td>103</td>
<td>7</td>
<td>7</td>
<td>&quot;I don't know, sir.&quot;</td>
<td>&quot;Nggak tahu pak&quot;</td>
<td>&quot;Saya nggak tahu pak&quot;</td>
<td>Translation by omission</td>
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<tr>
<td>104</td>
<td>8</td>
<td>8</td>
<td>&quot;What you learn from me,&quot;</td>
<td>&quot;Yang kau pelajari dariku&quot;</td>
<td>&quot;Apa yang kau pelajari dariku&quot;</td>
<td>Translation by omission</td>
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<tr>
<td>105</td>
<td>10</td>
<td>11</td>
<td>&quot;Did you see?&quot;</td>
<td>&quot;Tadi liat nggak?&quot;</td>
<td>&quot;Tadi kamu liat nggak?&quot;</td>
<td>Translation by omission</td>
<td></td>
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<tr>
<td>106</td>
<td>39</td>
<td>43</td>
<td>&quot;I'm really sorry I interrupted your incredibly important poker game. Please go back to it right now.&quot;</td>
<td>&quot;Aku benar-benar menyesal, mengganggu permainan pokermu yang sangat penting. Silakan kembali bermain.&quot;</td>
<td>&quot;Aku benar-benar menyesal, mengganggu permainan pokermu yang sangat penting. Silakan kembali bermain sekarang.&quot;</td>
<td>Translation by omission</td>
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<td>107</td>
<td>50</td>
<td>55</td>
<td>&quot;Sorry, Mrs. Jackson. Could you drive faster, please?&quot;</td>
<td>&quot;Maaf Bu Jackson, bisa lebih cepat nggak?&quot;</td>
<td>&quot;Maaf Bu Jackson, bisa lebih cepat menyetir nggak?&quot;</td>
<td>Translation by omission</td>
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<td>108</td>
<td>63</td>
<td>71</td>
<td>&quot;I... well, the least I could do ... I went back to the hill. I thought you might want this.&quot;</td>
<td>&quot;Aku.... yah, paling sedikit aku semestinya .... aku kembali ke bukit. Barangkali kau mau ini.&quot;</td>
<td>&quot;Aku.... yah, paling sedikit aku semestinya .... aku kembali ke bukit. Aku pikir barangkali kau mau ini.&quot;</td>
<td>Translation by omission</td>
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<tr>
<td>109</td>
<td>11</td>
<td>12</td>
<td>&quot;You will stay here.&quot;</td>
<td>&quot;Kau diam disini&quot;</td>
<td>&quot;Kau akan diam disini&quot;</td>
<td>Translation by omission</td>
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<td>110</td>
<td>92</td>
<td>103</td>
<td>&quot;Why do I have to stay in cabin eleven, anyway? Why is everybody so crowded together? There are plenty of empty bunks right over there.&quot;</td>
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<td>110</td>
<td>92</td>
<td>103</td>
<td>“Kenapa sih aku harus tinggal di pondok sebelas kenapa semua orang berkumpul berjejal-jejal masih banyak tempat tidur kosong disana.”</td>
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<td>110</td>
<td>92</td>
<td>103</td>
<td>“Kenapa sih aku harus tinggal di pondok sebelas kenapa semua orang berkumpul berjejal-jejal bersama? masih banyak tempat tidur kosong disana.”</td>
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<td>110</td>
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<td>103</td>
<td>Translation by omission</td>
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<td>111</td>
<td>90</td>
<td>102</td>
<td>&quot;All I know is, I kill some bull guy.&quot;</td>
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<td>111</td>
<td>90</td>
<td>102</td>
<td>“Aku Cuma tahu aku membunuh si manusia banteng.”</td>
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<td>111</td>
<td>90</td>
<td>102</td>
<td>“Aku Cuma tahu aku membunuh beberapa manusia banteng.”</td>
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<td>111</td>
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<td>Translation by omission</td>
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<td>112</td>
<td>91</td>
<td>102</td>
<td>&quot;Monsters don't die, Percy. They can be killed. But they don't die.&quot;</td>
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<tr>
<td>112</td>
<td>91</td>
<td>102</td>
<td>“Monster nggak bisa mati Percy, Mereka bisa dibunuh. Tapi nggak mati.”</td>
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<td>112</td>
<td>91</td>
<td>102</td>
<td>Translation by omission</td>
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<td>113</td>
<td>104</td>
<td>116</td>
<td>&quot;Well... no. Back at my old school, I overheard Grover and Chiron talking about it. Grover mentioned the summer solstice. He said something like we didn't have much time, because of the deadline. What did that mean?&quot;</td>
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<td>113</td>
<td>104</td>
<td>116</td>
<td>Translation by omission</td>
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<td>114</td>
<td>69</td>
<td>77</td>
<td>&quot;My year at Yancy Academy, to instruct you. We have satyrs at most schools, of course, keeping a lookout. But Grover alerted me as soon as he met you. He sensed you were something special, so I decided to come upstate. I convinced the other Latin teacher to ... ah, take a leave of absence.”</td>
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<td>114</td>
<td>69</td>
<td>77</td>
<td>“Aku setahun bekerja di akademi Yancy, itu untuk mengajarimu. Tentu saja, kami menempatkan satir di banak sekolah untuk mengawasi. Tapi Grover memberitahuku begitu bertemu danganmu. Dia merasa kau istimewa, jadi aku memutukan untuk datang ke utara. Aku meyakinkan guru bahasa”</td>
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<td>114</td>
<td>69</td>
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<td>“Aku setahun bekerja di akademi Yancy, itu untuk mengajarimu. Tentu saja, kami menempatkan satir di banak sekolah untuk mengawasi. Tapi Grover memberitahuku begitu bertemu danganmu. Dia merasa kau sesuatu yang istimewa, jadi aku memutukan untuk datang ke utara. Aku meyakinkan guru”</td>
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<td>114</td>
<td>69</td>
<td>77</td>
<td>Translation by omission</td>
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<td>115.</td>
<td>232</td>
<td>262</td>
<td>&quot;They fit and everything?&quot;</td>
<td>“They fit and everything?”</td>
<td>“Ukurannya pas?”</td>
<td>Translation by omission</td>
<td>✓</td>
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<td>118.</td>
<td>284</td>
<td>319</td>
<td>&quot;There is no such thing as a free lunch. That's an ancient Greek saying that translated pretty well into American. There will be a price. You wait.”</td>
<td>“There is no such thing as a free lunch. That's an ancient Greek saying that translated pretty well into American. There will be a price. You wait.”</td>
<td>“Tak ada yang namanya makan gratis. Itu peribahasa Yunani kuno yang cocok dengan kehidupan Amerika.”</td>
<td>Translation by omission</td>
<td>✓</td>
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<tr>
<td>119.</td>
<td>284</td>
<td>320</td>
<td>&quot;Uh... I'm a stunt double... for a lot of child actors.”</td>
<td>&quot;Uh... I'm a stunt double... for a lot of child actors.”</td>
<td>“Uh... aku pemeran penganti... untuk banyak aktor cilik.”</td>
<td>Translation by omission</td>
<td>✓</td>
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<tr>
<td>120.</td>
<td>291</td>
<td>327</td>
<td>&quot;All my customers are. Never six feet exactly. So inconsiderate. And then they complain about the fitting.”</td>
<td>&quot;All my customers are. Never six feet exactly. So inconsiderate. And then they complain about the fitting.”</td>
<td>“Semua pelangganku memang begitu. Tak ada yang tepat seratus delapan puluh sentimeter. Tak ada tenggang rasa. Lalu, malah mengeluh soal pencocokan itu.”</td>
<td>Translation by omission</td>
<td>✓</td>
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<tr>
<td>121.</td>
<td>22</td>
<td>23</td>
<td>&quot;I should have seen her for what she was. Now let's just worry about keeping Percy alive until next fall.&quot;</td>
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<td>&quot;Semestinya saya menyadari apa sebenarnya bu Dods itu. Sekarang, kita hanya soal menjaga Percy tetap hidup hingga musim gugur depan.&quot;</td>
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<td>122.</td>
<td>149</td>
<td>169</td>
<td>&quot;Yes, quite. Someone who harbors a grudge, who has been unhappy with his lot since the world was divided eons ago, whose kingdom would grow powerful with the deaths of millions. Someone who hates his brothers for forcing him into an oath to have no more children, an oath that both of them have now broken.&quot;</td>
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<td>&quot;Ya, benar. Orang yang menyimpan ganjalan, yang tidak puas dengan jatahnya seak dunia ini dibagi tiga berabad-abad lalu, yang kerajaannya akan semakin kuat dengan kematian utaan orang. Seseorang yang membenci adik dan kakaknya karena memaksanya bersumpah tak akan punya anak lagi, sumpah yang kini sudah dilanggar oleh keduanya.&quot;</td>
<td>&quot;Yes, quite. Someone who harbors a barrier, who has been unhappy with his lot since the world was divided eons ago, whose kingdom would grow powerful with the deaths of millions. Someone who hates his brothers for forcing him into an oath to have no more children, an oath that both of them have now broken.&quot;</td>
<td>Translation by a more neutral/less expressive word</td>
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<td>123.</td>
<td>108</td>
<td>120</td>
<td>&quot;Let's just say I messed things up for everybody else. The last two years, ever since my trip to the Garden of the Hesperides went sour, Chiron hasn't allowed any more quests. Annabeth's been dying to get out into the world. She pestered Chiron so much he finally told her he already knew her fate. He'd had a prophecy from the Oracle. He wouldn't tell her the whole thing, but he said Annabeth &quot;Ringkasnya, aku pernah gagal dan merugikan semua orang. Dua tahun terakhir ini, sejak kegagalan perjalanan ke taman kaum Hesperides, Chiron belum pernah memberi misi lagi. Annabeth sudah gatal ingin keluar ke dunia. Dia mengereoki Chiron terus, sampai Chiron akhirnya memberitahu bahwa dia sudah tahu nasib Annabeth, tapi katanya Annabeth belum ditakdirkan untuk</td>
<td>&quot;Let's just say I messed things up for everybody else. The last two years, ever since my trip to the Garden of the Hesperides went sour, Chiron hasn't allowed any more quests. Annabeth's been dying to get out into the world. She annoyed Chiron so much he finally told her he already knew her fate. He'd had a prophecy from the Oracle. He wouldn't tell her the whole thing, but he said Annabeth</td>
<td>Translation by a more neutral/less expressive word</td>
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<td>Original Text</td>
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<td>124. 82 93</td>
<td>&quot;At any rate, Grover is a late bloomer, even by satyr standards, and not yet very accomplished at woodland magic. Alas, he was anxious to pursue his dream. Perhaps now he will find some other career... .&quot;</td>
<td>&quot;Namun Grover tetap termasuk yang pertumbuhannya lambat bahkan untuk ukuran satir, dan belum terlalu mahir sihir rimba. Namun dia bersemangat mengejar impianinya. Mungkin sekarang dia <em>harus</em> mencari karir lain... .&quot;</td>
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<td>√</td>
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<td>125. 124 140</td>
<td>&quot;You don't want that thing touching you. Otherwise, don't worry. We'll <em>take</em> the banner from Ares. Has Luke given you your job?&quot;</td>
<td>&quot;Jangan sampai tersentuh benda itu. Selain itu, jangan khawatir. Kita pasti bisa <em>meraih</em> bendera itu dari Ares. Luke sudah memberimu tugas?&quot;</td>
<td>√</td>
<td>√</td>
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<td>126. 129 146</td>
<td>&quot;A plan to get me <em>pulverized.</em>&quot;</td>
<td>&quot;Rencana yang membuatku <em>dihajar.</em>&quot;</td>
<td>√</td>
<td>√</td>
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| Page | 162-163 | "Most thinking observers would agree that thievery is not Poseidon's style. But the Sea God is too proud to try convincing Zeus of that. Zeus has demanded that Poseidon return the bolt by the summer solstice. That's June twenty-first, ten days from now. Poseidon wants an apology for being called a thief by the same date. I hoped that diplomacy might prevail, that Hera or Demeter or Hestia would make the two brothers see sense. But your arrival has inflated Zeus's temper. Now neither god will back down. Unless someone intervenes, unless the master bolt is found and returned to Zeus before the solstice, there will be war. And do you know what a full-fledged war would look like, Percy?"

Translation by a more neutral/less expressive word | √ | √ | √ |

| Page | 73 | 82 | "Before one of them *incinerates* you." | "Sebelum Kau *dihanguskan* oleh salah satu dari mereka." | "Before one of them *singe* you." | Translation by a more neutral/less expressive word | √ | √ | √ |
"Sure. Framing somebody to start a war. Oldest trick in the book. I recognized it immediately. In a way, you got me to thank for your little quest."


"Sure, slandering somebody to start a war. Oldest trick in the book. I recognized it immediately. In a way, you got me to thank for your little quest."

"I don't want your lousy."

"Aku nggak mau rongsok."

"I don't want your wreckage."

"You're pretty smug, Lord Ares, for a guy who runs from Cupid statues."

"Kau sok sekali, Tuan Ares, untuk seseorang yang melarikan diri dari patung Cupid."

"You're pretty flaunt, Lord Ares, for a guy who runs from Cupid statues."

"But if he stole Zeus's symbol of power from Olympus, and the gods were hunting him, I mean, a lot of things could go wrong. So this thief had to hide the bolt, or he lost it somehow. Anyway, he failed to bring it to Hades. That's what the voice said in your dream, right? The guy failed. That would explain what the Furies were searching for when they came after us on the bus. Maybe they thought we had retrieved the bolt."


"But if he stole Zeus's symbol of power from Olympus, and the gods were hunting him, I mean, a lot of things could go wrong. So this thief had to hide the bolt, or he lost it somehow. Anyway, he failed to bring it to Hades. That's what the voice said in your dream, right? The guy failed. That would explain what the Furies were searching for when they against after us on the bus. Maybe they thought we had retrieved the bolt."
"And so there was this big fight between the gods and the Titans,"

―Lalu ada perang besar antar bangsa dewa dan bangsa Titan,‖

"And so there was this big fight between the gods and the Titans,"

Translation using loan or loan word plus explanation

"Now we have four for pinochle."

―Sekarang ada empat orang untuk main pinochle.‖

"Now we have four for pinochle."

Translation using loan or loan word plus explanation

"My year at Yancy Academy, to instruct you. We have satyrs at most schools, of course, keeping a lookout. But Grover alerted me as soon as he met you. He sensed you were something special, so I decided to come upstate. I convinced the other Latin teacher to ... ah, take a leave of absence."

―Aku setahun bekera di akademi Yancy, itu untuk mengajarimu. Tentu saja, kami menempatkan satir di banyak sekolah untuk mengawasi. Tapi Grover memberitahuku begitu bertemu danganmu. Dia merasa kau istimewa, jadi aku memutukan untuk datang ke utara. Aku meyakinkan guru bahasa Latin yang satu lagi untuk....eh, mengambil cuti.‖

"My year at Yancy Academy, to instruct you. We have satyrs at most schools, of course, keeping a lookout. But Grover alerted me as soon as he met you. He sensed you were something special, so I decided to come upstate. I convinced the other Latin teacher to ... ah, take a leave of absence."

Translation using loan or loan word plus explanation

"It is, along with gladiator fighting and Pac-Man, one of the greatest games ever invented by humans. I would expect all civilized young men to know the rules."

"Selain pertarungan gladiator dan Pac-Man, pinochle adalah salah satu permainan terbaik yang pernah diciptakan manusia."

"It is, along with gladiator fighting and Pac-Man, one of the greatest games ever invented by humans. I would expect all civilized young men to know the rules."

Translation using loan or loan word plus explanation
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<tr>
<td>137</td>
<td>193 218</td>
<td>&quot;Your dad, actually. Don't you remember? Medusa was Poseidon's girlfriend. They decided to meet in my mother's temple. That's why Athena turned her into a monster. Medusa and her two sisters who had helped her get into the temple, they became the three gorgons. That's why Medusa wanted to slice me up, but she wanted to preserve you as a nice statue. She's still sweet on your dad. You probably reminded her of him.&quot;</td>
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<td>138</td>
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<td>&quot;They don't have souls, like you and me. You can dispel them for a while, maybe even for a whole lifetime if you're lucky. But they are primal forces. Chiron calls them <strong>archetypes</strong>. Eventually, they re-form.&quot;</td>
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<td>139</td>
<td>94 105</td>
<td>&quot;Most of the kids here did. If you weren't like us, you couldn't have survived the Minotaur, much less the ambrosia and nectar.&quot;</td>
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<td>140.</td>
<td>&quot;Perhaps <strong>paranoid</strong>.&quot;</td>
<td>“Mungkin <strong>paranoid</strong> lebih tepat.”</td>
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