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SUMMARY

Enthusiastic Passionate about language & culture. Meticulous detail-oriented translator and subtitler with a highly developed understanding of Bahasa Indonesia and the culture. Skilled in quickly and accurately translating documents and subtitling movie or video and delivering it on time. Maintaining context from the original script. Live at the metropolitan area with a good internet connection.

WORKING LANGUAGE

Source Language

Arabic (AR)

English (EN)

Target Language

Indonesian (ID)

SPECIALIZATIONS

- Literature, such as Novel and Books.
- Online (or conventional) Comic, Webnovel.
- Sport News Article (Football, Badminton).
- Subtitling Movies or Series or video in general.
- Entertainment and Magazines, such as Movie Magazine.
- Article, Hard and Soft News,
- Tech (Smartphone).
- Education

www.linkedin.com/in/tito-ardiansyah

TECHNICAL PROFICIENCIES

- Able to grasp new concepts quickly.
- Reading and Comprehension skill on the subject.
- Avid learner and researcher.
- Creative Analyzing which the correct word to choose and Localize it.
- Meticulously checking the Phonology, Morphology, Syntax, Semantics and Pragmatics, sentence by sentence, word by word.
- Excellent editing of the grammar structure.

PROFESSIONAL SKILLS

- Meticulous Attention to Detail.
- Communication.
- Critical Thinking.
- Time Management.
- Multitasking.

EDUCATION

- I'dad Lughawi (Linguistic Preparation for Arabic Literature) Imam Mohammad Ibn Saud Islamic University in Jakarta (LIPIA) (2014-2016)
- Shariah Faculty of Imam Mohammad Ibn Saud Islamic University in Jakarta (LIPIA) (2016-2020)

ORGANIZATION

- Member of Al-Qolam magazine 2007 - 2008
- Member of Al-Qolam digital magazine (Instagram: @alqolam.web 2018 - present, as content writer

titoardiansyah.journoportfolio.com

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Several sample translations from various fields

Sample 1: #GENERALPSYCHOLOGY

(EN-ID) Translating article The Perils of Audience Capture by Gurwinder.

Source of this article/Artikel ini berasal dari:

<https://gurwinder.substack.com/p/the-perils-of-audience-capture>.

Note:

1. I leave a little bit of space between some paragraphs in the source language column (EN) to make it easy for the reader of this portfolio to identify which paragraph I translated.
2. If you are willing to see the complete translation of this article, you can click this link: <https://titoardiansyah11.wordpress.com/2022/11/08/article-the-perils-of-audience-capture/>

Source Language (EN)	Target Language (ID)
... II. Lost in the Looking Glass Audience capture is an irresistible force in the world of influencing, because it's not just a conscious process but also an unconscious one. While it may ostensibly appear to be a simple case of influencers making a business decision to create more of the content they believe audiences want, and then being incentivized by engagement numbers to remain in this niche forever, it's actually deeper than that. It involves the gradual and unwitting replacement of a person's identity with one custom-made for the audience.	... II. Tersesat dalam Kaca Pembesar Kurungan audiens merupakan kekuatan yang tak terbandung di dunia <i>influencer</i> , karena bukan hanya proses secara sadar tapi juga sebaliknya. Mungkin terlihat seperti kasus sepele dari <i>influencer</i> yang membangun bisnis untuk menciptakan konten yang mereka yakini seperti yang diinginkan penonton dan mendapat insentif karena berhasil mengumpulkan penonton agar berada di posisi itu selamanya, tapi sebenarnya jauh lebih dari itu. Ini melibatkan penggantian identitas seseorang dengan sosok yang dia buat untuk penonton.

To understand how, we must consider how people come to define themselves. A person's identity is being constantly refined, so it needs constant feedback. That feedback typically comes from other people, not so much by what they say they see as by what we think they see. We develop our personalities by imagining ourselves through others' eyes, using their borrowed gazes like mirrors to dress ourselves. Just as lacking a mirror to dress ourselves leaves us disheveled, so lacking other people's eyes to refine our personalities leaves us uncouth. This is why those raised in isolation, like poor Genie, become feral humans, adopting the character of beasts. Put simply, in order to be someone, we need someone to be someone for. Our personalities develop as a role we perform for other people, fulfilling the expectations we think they have of us. The American sociologist Charles Cooley dubbed this phenomenon "the looking glass self." Evidence for it is diverse, and includes the everyday experience of seeing ourselves through imagined eyes in social situations (the spotlight effect), the tendency for people to alter their behavior when in the presence of pictures of eyes (the watching-eye effect), and the tendency for people in virtual spaces to adopt the traits of their avatars in an attempt to fulfill expectations (the Proteus effect).	Untuk memahami bagaimana caranya, kita harus meninjau bagaimana seseorang mendefinisikan diri mereka sendiri. Identitas seseorang sedang dibentuk secara konstan, jadi, membutuhkan masukan yang konstan juga. Masukan itu biasanya datang dari orang lain, bukan karena dari apa yang mereka katakana dan lihat, tetapi dari apa yang kita pikir ketika mereka melihat kita. Kita membangun kepribadian kita melalui pandangan orang lain, menggunakan apa yang mereka lihat sebagai cermin untuk merias diri kita. Sama halnya jika tidak memakai cermin untuk berpakaian membuat penampilan kita kusut, jadi kehilangan pandangan orang lain untuk memperbaiki kepribadian kita menjadikan diri kita aneh dan canggung. Inilah mengapa orang yang dibesarkan dalam isolasi, seperti orang kesurupan, liar, dan berkarakter seperti karakter hewan buas. Sederhananya, untuk menjadi seseorang, kita bepura-pura memerankan karakter tersebut untuk menjadi seseorang. Kepribadian kita berkembang sesuai peran yang kita mainkan untuk orang lain. Memenuhi ekspektasi yang kita pikir diri kita adalah milik mereka. Sosiolog Amerika menjuluki fenomena ini "<i>the looking glass self</i>" (atau bisa disebut "teori kaca pembesar"). Bukti untuk teori ini bermacam-macam, dan termasuk pengalaman sehari-hari saat melihat diri kita melalui pandangan orang lain di situasi sosial (efek sorotan), kecenderungan seseorang untuk mengubah perilaku mereka ketika dihadapkan kehadiran gambar mata (efek mata mengawasi), dan kecenderungan orang ketika berada di dunia virtual untuk membentuk sifat avatar mereka
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When we lived in small tight-knit communities, the looking glass self helped us to become the people our loved ones needed us to be. The “Michelangelo phenomenon” is the name given to the semi-conscious cycle of refinement and feedback whereby lovers who genuinely care what each other think gradually grow closer to their partner's original ideal of them. The problem is, we no longer live solely among those we know well. We're now forced to refine our personalities by the countless eyes of strangers. And this has begun to affect the process by which we develop our identities. Gradually we're all gaining online audiences, and we don't really know these people. We can only gauge who they are by what some of them post online, and what people post online is not indicative of who they really are. As such, the people we're increasingly becoming someone for are an abstract illusion. When influencers are analyzing audience feedback, they often find that their more outlandish behavior receives the most attention and approval, which leads them to recalibrate their personalities according to far more extreme social cues than those they'd receive in real life. In doing this they exaggerate the more idiosyncratic facets of their personalities, becoming crude caricatures of themselves.	dalam upaya memenuhi ekspektasi orang lain (efek Proteus). Ketika kita tinggal di komunitas kecil yang erat, teori kaca pembesar (<i>the looking glass self</i>) menjadi faktor pendorong kita menjadi seperti tipe ideal menurut orang terdekat kita. <i>Fenomena Michaelangelo</i> adalah nama yang diberikan terhadap siklus perbaikan dan masukan dari pasangan yang hanya peduli dengan apa yang dipikirkan satu sama lain yang secara bertahap tumbuh mempengaruhi tipe ideal pasangan mereka. Masalahnya adalah, kita tidak lagi hidup semata-mata untuk diri kita diantara orang-orang yang kita kenal dekat tersebut. Sekarang kita dipaksa untuk membentuk kepribadian kita oleh mata asing yang tak terhitung yang sedang memperhatikan kita. Dan ini mulai memberikan efek pada proses pembentukan identitas kita. Secara bertahap kita memperoleh penonton dunia maya, dan sebenarnya kita tidak tahu siapa orang-orang ini. Kita hanya bisa menilai mereka dari apa yang mereka unggah, dan apa yang mereka unggah secara daring tidaklah mengindikasikan mereka sebenarnya. Dengan demikian, kita semakin menjadi seseorang untuk ilusi abstrak. Ketika influencer menganalisis masukan penonton, mereka menemukan bahwa perilaku aneh mereka lebih diperhatikan dan diterima, yang membuat mereka mengevaluasi ulang kepribadian mereka menurut isyarat sosial yang lebih ekstrim daripada yang mereka terima di kehidupan nyata. Dalam melakukan hal ini mereka melebih-lebihkan aspek idiosinkratik kepribadian mereka. Menjadi seperti karikatur yang semena-mena.
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The caricature quickly becomes the influencer's distinct brand, and all subsequent attempts by the influencer to remain on-brand and fulfill audience expectations require them to act like the caricature. As the caricature becomes more familiar than the person, both to the audience and to the influencer, it comes to be regarded by both as the only honest expression of the influencer, so that any deviation from it soon looks and feels inauthentic. At that point the persona has eclipsed the person, and the audience has captured the influencer. ... Note: If you are willing to see the complete translation of this article, you can click this link: https://titoardiansyah11.wordpress.com/2022/11/08/article-the-perils-of-audience-capture/. And if you want to see another my sample translation, you can check them out at https://titoardiansyah11.wordpress.com/.	Karikatur yang terbentuk itu dengan cepat menjadi citra pembeda dari influencer tersebut, dan upaya influencer selanjutnya adalah untuk tetap mempertahankan citra tersebut dan memenuhi ekspektasi penonton yang menuntut mereka untuk berperilaku seperti karikatur, itu dianggap kedua belah pihak sebagai satu-satunya ekspresi jujur dari influencer, jadi jika ada penyimpangan (karakter yang dibentuk tersebut) darinya segera terlihat dan tidak terasa asli. Pada titik ini persona tersebut telah melekat pada orang itu. Dan penonton telah menguasai influencer tersebut. ... Catatan: Jika Bapak/Ibu bersedia melihat terjemahan lengkap dari artikel ini, maka bisa mengklik link di bawah ini: https://titoardiansyah11.wordpress.com/2022/11/08/article-the-perils-of-audience-capture/. Dan jika bersedia melihat sampel terjemahan lainnya yang saya buat, Bapak/Ibu bisa mengunjunginya di https://titoardiansyah11.wordpress.com/.
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Sample 2: #BIOLOGY

[ENG-ID] Who lives in our body? A microscopic safari | DW Documentary | Youtube

Source: <https://youtu.be/TVYUUi7BfA0> (Apparently the video is private).

Source Language (EN)	Target Language (ID)
Who Lives in Our Body? A Microscopic Safari ... 12:31 Narrator: Rob Dunn's background in ecology prepared him well for an exploration of the wildlife of our bodies. and one of the most intriguing places is the mysterious valley of smell the armpit. 12:52 Rob Dunn: The Armpits is weirdest thing, so why does it have hair, why does it smell funny, what on earth is going on with it? 12:59 Julie Urban: because it's a pretty specialized environment it has high humidity levels. And there's human apocrine glands. 13:05 Rob: And these are glands that don't really produce sweat they produce what i and other people think it's actually a food for microbes. It is an odorless food and has released an incredible density out of your armpit. Armpit in and out themselves have no odors, your hair has no odor, most of your body has no odor, those odors are microbial.	Siapa yang Hidup di Tubuh Kita? Perjalanan Safari Mikroskopis ... 12:32 Narator: Latar belakang Rob Dunn di ekologi memberinya bekal untuk mengeksplorasi margasatwa di tubuh kita. Dan tempat yang paling membuat penasaran adalah lembah bau yaitu ketiak. 12:52 Rob Dunn: Ketiak ini yang paling aneh, kenapa mempunyai bulu, dan kenapa baunya unik, ada apa sebenarnya? 12:59 Julie Urban: Ketiak berada di daerah lingkungan khusus yang punya kelembapan tinggi. Dan manusia punya kelenjar apokrin. 13:05 Rob: Kelenjar ini tak banyak memproduksi keringat, mereka sebenarnya memproduksi makanan untuk mikroba. Makanan mikroba yang tak berbau dan dilepaskan dalam jumlah banyak dalam satu waktu dari ketiakmu. Ketiak sendirinya tak memiliki bau, pun begitu dengan rambutmu, sebagian besar bagian tubuhmu tak berbau, semua yang berbau dari tubuhmu adalah mikroba.

13:30 Narrator: Bacteria thrive on the perspiration released by our apocrine glands. But they aren't active until we reach puberty, which is why babies smell sweet and teenagers don't. so why are we feeling microbes in our armpits? 13:49 Rob: We have hints, we have parts of answer in other species. Lemurs have these same glands that kind of go across the chest. And in that case the lemurs seem to use them for identifying each other, Are you my cousin or not my cousin. 14:07 Narrator: Body odor helps the lemurs to determine if a perspective partner is too closely related. Sexual attraction is literally about chemistry. Other mammals don't have their glands in their armpits, they're around their anus and sexual organs. 14:28 Rob: It looks like as we started to stand up more and as we interacted with each other like this, that if we were going to sniff each other the hair and the smell had to move up. 14:40 Narrator: Meaning our armpits have a major influence on how we date and mate. It's not just muscles or bikinis that brings men and women together. It's the smell of our personal wildlife.	13:30 Narator: Bakteri tumbuh ketika peluh dilepaskan oleh kelenjar apokrin. Namun itu tak aktif sampai masa pubertas. Dan itulah mengapa bayi baunya manis dan harum sedangkan anak remaja tidak. Jadi kenapa kita merasakan mikroba di ketiak kita? 13:49 Rob: Kita punya petunjuk. Kita punya sebagian jawaban untuk spesies lain. Primata punya kelenjar yang sama di ketiak dan dadanya. Dan sepertinya mereka menggunakannya untuk mengidentifikasi satu sama lain, apakah kau sepupu atau bukan. 14:07 Narator: Bau tubuh membantu Primata untuk menemukan apakah perspektif pasangannya sama atau tidak. Ketertarikan secara seksual adalah tentang <i>chemistry</i>. Mamalia lain tak punya kelenjar di ketiaknya, tapi berada di anus dan organ seksualnya. 14:28 Rob: Seperti ketika kita memulai untuk berdiri untuk berinteraksi satu sama lain, dan jika kita menghirup/mencium satu sama lain maka rambut dan bau akan naik. 14:40 Narator: Itu artinya ketiak kita berpengaruh besar terhadap kencan kita. Bukan hanya otot dan bikini yang menjadikan pria dan wanita bersama. Tapi juga karena bau dari satwa liar di tubuh kita.
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Sample 3: #FOOTBALLMAGAZINE

[EN-ID] Translating Sports News article All or Nothing Arsenal Daily Mail UK

Source of this article/Artikel ini berasal dari:

<https://www.dailymail.co.uk/sport/sportsnews/article-11089011/Man-City-humiliate-Wolves-insult-Brentford-think-youre-soft-touch-mind-games-Arteta.html>.

Note:

The translation that I am working on below is more localization, or in other words I make it as good as possible to be understood by native Indonesian readers.

Source Language (EN)	Target Language (ID)
Man City tried to 'HUMILIATE' you, Wolves will 'INSULT' you, Brentford think you're a SOFT touch - the motivational mind games of Arsenal boss Mikel Arteta... but he admits he gets 'goosebumps' when his players show fight and discipline' • Mikel Arteta's team talks have been a feature of the All or Nothing Arsenal series • He has revealed a thoughtful and innovative approach to coaching the Gunners • In latest instalments of the Amazon Prime Video series he goes back to basics • Brutally points out what opponents think of his players and challenges them Old school managers have long posted the disrespectful comments of opponents on dressing room walls, to give their players an extra edge in the battle ahead.	Manchester City mencoba 'MENGHINA' kalian, Wolves akan 'MENGGANGGU' kalian, Brentford berpikir kalian LEMBEK - motivasi pikiran permainan Arsenal oleh bos Mikel Arteta... tapi dia mengaku 'merinding' ketika pemain-pemainnya menunjukkan daya juang dan disiplin.' • Obrolan tim Mikel Arteta telah tersedia di series Arsenal All or Nothing. • Dia telah mengungkapkan pendekatan yang bijak dan inovatif dalam melatih The Gunners. • Di episode terbaru Amazon Video Prime dia kembali menggunakan hal-hal dasar. • Secara brutal dia menggarisbawahi yang musuh pikirkan tentang pemainnya dan mengompor-ngompori mereka. Gaya manajer lawas menggunakan cara dengan memperlihatkan komentar kurang ajar di dinding ruang ganti, untuk memberikan pemain-pemain energi lebih untuk pertandingan selanjutnya.

And while Arsenal's Mikel Arteta may often be described as 'modern' and 'forward thinking', he knows the value of some old-fashioned motivation. In amongst the psychology, props, flipcharts and tactical prompts Arteta employs pre-match, is an approach that every park player would instantly recognize. Rendered to its simplest form, it translates as, 'they think you're s**t'. *Picture* All or Nothing has revealed Arsenal manager Mikel Arteta's approaches to team motivation *Picture* The second three - of eight - episodes in the series will stream on Prime Video from Thursday One of the most fascinating strands in the All or Nothing Arsenal docuseries has been Arteta's team talks. Seen by some as 'weird', they are unquestionably innovative and appear to provoke a reaction from the players. Previously, we have seen Arteta ask his players to create a bubble of energy by holding hands and frequently sharing his own insecurities and fears in an attempt to help them relax. In the latest episodes, which will stream from Thursday, we see Arteta cast aside the clever stuff and go straight for the gut – the pride of his players.	Mikel Arteta sering digambarkan sebagai pelatih 'modern' dan 'berpikiran maju', namun dia tahu beberapa nilai motivasi dari gaya lama. Di tengah-tengah suasana ruang ganti, atribut peraga bagan balik, dan petunjuk taktik yang digunakan Arteta sebelum pertandingan, ia menggunakan pendekatan yang langsung dipahami oleh setiap pemain. Jika dijelaskan ke bentuk yang mudah dipahami, dan diterjemahkan maka “mereka pikir kalian payah”. *Gambar* All or Nothing memperlihatkan manajer Arsenal Mikel Arteta melakukan pendekatan untuk memotivasi timnya *Gambar* Tiga -dari delapan episode- dari seri ini akan tayang dalam layanan streaming Prime Video mulai Kamis. Salah satu hal yang paling menarik dari dokuseri All or Nothing Arsenal adalah obrolan tim Arteta. Mungkin sebagian orang menganggapnya 'aneh', tapi tak diragukan lagi keinovatifannya untuk memancing reaksi para pemain. Sebelumnya, kita melihat Arteta meminta para pemainnya untuk menciptakan energi dengan memegang tangan satu sama lain, dan sering membagikan keresahan dan ketakutannya untuk membuat mereka lebih tenang. Di episode terbaru, yang akan tayang mulai Kamis, kita melihat Arteta memilih hal-hal cerdas dan memukul dadanya - kebanggaan akan pemain-pemainnya.
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'It is still in my stomach and I have managed to keep it [there] for six months,' seethes Arteta before he sent his team out to face Brentford at the Emirates in February. *Picture* Arteta has been seen as a tactician, selfless in taking the pressure off players, but in the latest instalments of All or Nothing, he highlights the approach of other teams to challenge players ... Note: If you are willing to see the complete translation of this article, you can click this link: https://titoardiansyah11.wordpress.com/2022/10/26/sportsnews-article-aon-arsenal-daily-mail-uk/. And if you want to see another my sample translation, you can check them out at https://titoardiansyah11.wordpress.com/.	"Hal itu (rasa kesal) masih (terasa) di perutku, dan aku akan menyimpannya selama enam bulan," kata Arteta dengan bergejolak sebelum mengirim para pemainnya melawan Brentford di Emirates bulan Februari. *Gambar* Arteta terlihat sebagai peramu taktik, yang tanpa pamrih mengeluarkan tekanan pada pundak para pemainnya, tapi di episode terbaru All or Nothing, dia menyoroti pendekatan tim lain untuk menantang para pemainnya. ... Catatan: Jika Bapak/Ibu bersedia melihat terjemahan lengkap dari artikel ini, maka bisa mengklik link di bawah ini: https://titoardiansyah11.wordpress.com/2022/10/26/sportsnews-article-aon-arsenal-daily-mail-uk/. Dan jika bersedia melihat sampel terjemahan lainnya yang saya buat, Bapak/Ibu bisa mengunjunginya di https://titoardiansyah11.wordpress.com/.
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Sample 4: #NOVEL

[EN-ID] Translating the novel PACHINKO by Min Jin Lee from English (EN) into Bahasa Indonesia (ID)

Note:

Actually, there are many more novels that I translate; you can check them out at <https://titoardiansyah11.wordpress.com/>, and then in the menu bar, choose "literature" and click "Novel."

Source Language (EN)	Target Language (ID)
... The poor men mocked their colonizer within the shabby walls of the boardinghouse, feeling secure from the colonial police, who wouldn't bother with fishermen with grandiose ideas. The brothers boasted of China's strengths-their hearts yearning for another nation to be strong since their own rulers had failed them. Korea had been colonized for twenty-two years already. The younger two had never lived in a Korea that wasn't ruled by Japan. "Ajumoni," Fatso shouted genially. "Ajumoni." "Yes?" Yangjin knew he wanted more to eat. He was a puny young man who ate more than both his brothers combined. "Another bowl of your delicious soup?" "Yes, yes, of course." Yangjin retrieved it from the kitchen. Fatso slurped it down, and the men left the house for work. The evening-shift lodgers came home soon after, washed up, and ate their suppers	... Si miskin itu menghina penjajahnya yang kuat di balik dinding lusuh rumah pondokan. Merasa aman dari polisi penjajah yang bertugas, yang tak akan mau repot-repot menangkap si nelayan dengan ide gila. Kakak-beradik itu membanggakan kekuatan Tiongkok semenjak pemerintah mereka gagal dalam mengatur negaranya. Korea telah dijajah selama dua puluh dua tahun. Dua saudara termuda tak pernah hidup di Korea di masa yang belum terjajah Jepang. "Ajumoni," menyeru dengan ramah. "Ajumoni." "Ya?" Yangjin mengetahui bahwa ia ingin menambah. Dia adalah lelaki muda lemah yang makan dengan porsi lebih banyak dari porsi dua saudaranya digabungkan. "Kau ingin lagi semangkuk sup yang lezat?" "Ya, ya, tentu." Yangjin mengambil lagi di dapur. Fatso menyeruputnya, dan meninggalkan rumah untuk bekerja. Penghuni yang bekerja di siang hari datang tak lama berselang, mencuci tangan dan kaki,

quickly. They smoked their pipes, then went to sleep. The women cleared the tables and ate their simple dinner quietly because the men were sleeping. The servant girls and Sunja tidied the kitchen and cleaned the dirty washbasins. Yangjin checked the coal before she prepared for bed. The brothers' talk of China lingered in her mind. Hoonie used to listen carefully to all the men who brought him news, and he would nod, exhale resolutely, and then get up to take care of the chores. "No matter," he would say, "no matter." Whether China capitulated or avenged itself, the weeds would have to be pulled from the vegetable garden, rope sandals would need to be woven if they were to have shoes, and the thieves who tried often to steal their few chickens had to be kept away.

*

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Note:

If you are willing to see the complete translation of this article, you can click this link:

<https://titoardiansyah11.wordpress.com/2022/10/26/literature-novel-pachinko/>

And if you want to see another my sample translation, you can check them out at

<https://titoardiansyah11.wordpress.com/>.

dan langsung menyantap hidangannya segera. Menghisap rokok pipa mereka, dan kemudian pergi tidur. Para wanita membersihkan meja dan menyantap hidangan makan malam mereka yang sederhana dalam diam karena penghuni sudah tidur. Para gadis pelayan dan Sunja merapikan dapur dan membersihkan wastafel yang kotor. Yangjin memeriksa briket sebelum ia tidur. Percakapan kakak beradik tersebut terngiang-ngiang di kepalanya. Hoonie biasa mencerna berita-berita yang ia dengar dari orang-orang, dia akan mengangguk, dan bernapas dengan berat, kemudian bangun untuk mengurus rumah tangganya. "Aku tak peduli," dia akan berkata "Aku tak peduli." Entah Tiongkok menyerah atau membalas dendam, rerumputan harus dicabut dari kebun sayur-mayurnya, tali sandal harus ditenun jika ingin memiliki sepatu, dan pencuri yang sering mencoba untuk mencuri ayam harus dicegah.

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...

Catatan:

Jika Bapak/Ibu bersedia melihat terjemahan lengkap dari artikel ini, maka bisa mengklik link di bawah ini:

<https://titoardiansyah11.wordpress.com/2022/10/26/literature-novel-pachinko/>

Dan jika bersedia melihat sampel terjemahan lainnya yang saya buat, Bapak/Ibu bisa mengunjunginya di

<https://titoardiansyah11.wordpress.com/>.

Sample 5: #GEOGRAPHY

[EN-ID] Translating Crash Course Geography YouTube video “Why are People Moving to Cities?” Part 1 eps 45

Source of the video: <https://youtu.be/ON4oIKza7bw>

Note:

1. This is the translation text (or target language (Bahasa Indonesia)) from the video before I converted it to subtitle file (srt or ass and so on).

Source Language (EN)	Target Language (ID)
Why are People Moving to Cities? 0:01 Whether it's religion or agriculture or bananas, in human geography we love exploring diffusion, or the spread of ideas and innovation. We want to know why something exists here and not there, and how it got there. Which is probably why we've kinda gone bananas for the Silk Roads in multiple episode. These trade routes at times passed good and ideas all the way from Portugal to Tokyo. Which make us wonder what happened to all the stops along the Silk Roads. Many of this hubs wielded tremendous power over their region – a legacy which in many places still continuous today. Take Guangzhou, which is an ancient Chinese city which European traders knew as Canton. Once a major part of maritime portion of the Silk Roads, today its creative experimental architecture has almost completely replaced the old city. The population of the city and the surrounding	Mengapa Orang-Orang Pindah ke Kota? 0:01 Narator:” Entah itu karena agama, agrikultur atau buah pisang, dalam sejarah manusia kita suka menjelajahi difusi, atau persebaran ide dan inovasi. Kita ingin tahu mengapa sesuatu bisa ada di sini dan tidak di sana, dan kenapa bisa ada di sana. Itulah mengapa kami sangat bersemangat saat membahas jalur sutera di banyak episode. Jalur ini pada masanya mengantarkan barang-barang dan ide dari Portugal sampai ke Tokyo. Yang membuat kita bertanya-tanya apa yang terjadi di setiap pemberhentian di jalur sutera ini. Banyak dari pusat pemberhentian tersebut punya kekuatan yang besar atas wilayahnya—peninggalan yang masih berlanjut hingga sekarang. Contoh Guangzhou, kota Tiongkok kuno yang disebut Kanton oleh pedagang Eropa. Yang di masa lalu merupakan salah satu bagian besar dari bagian maritim jalur sutera. Dan pada hari ini bangunan

urban area has skyrocketed from about 2 million in 1980 to nearly 13 million in 2022. Which helps make Guangzhou and its ferocious economic activity part of the one of the fastest growing urban region in the world – the Pearl River Delta. 1:00 What's happening in Guangzhou is part of global phenomenon. We're living in an increasing urban world, and according to UN estimates people living in urban places outnumber those in rural area – which is actually new for the most parts of the world. I'm Alize Carrere, and this is Crash Course Geography. Though I've already said it bunch of times, the world urban is pretty hard to define in geography, because what counts as "urban" changes depending on what country or region you're in. For instance some countries define it based on population density. But we could also use infrastructure development or the type of employment the people living there have. Even still, studying urban place like towns and cities is important in many social science. In geography, we're particularly interested in how urban places are related to each other as points in space and how they're laid out internally. We call this urban geography, which is a sub field of human geography that focuses on urban spaces. 2:01 Urban geographers want to know why towns and cities are where they are, and why some cities are so much larger than others. We want to describe, understand, and	arsitekturalnya hampir seluruhnya menggantikan kota lamanya. Populasi kota dan area urban sekitarnya melejit dari 2 juta orang pada tahun 1980 menjadi 13 juta orang di tahun 2022. Yang membantu Guangzhou dan pesatnya kegiatan ekonominya menjadi salah satu dari yang tercepat pertumbuhan wilayah urbannya di dunia – Sungai Delta Mutiara. 1:00 Apa yang terjadi di Guangzhou adalah fenomena global. Kita hidup di dunia urban yang bertambah, dan PBB memperkirakan orang yang hidup di daerah urban melebihi yang di desa—ini sebenarnya adalah hal baru di sebagian besar wilayah dunia. Saya Alize Carrere, dan ini adalah Crash Course Geography. Meski aku sering mengatakannya, kata urban sebenarnya agak susah untuk didefinisikan dalam ilmu geografi, karena apa yang dianggap "urban" berubah-ubah tergantung di negara dan daerah mana kalian hidup. Sebagai contoh beberapa negara mendefinisikan berdasarkan jumlah dan kepadatan penduduk. Tapi bisa juga berdasarkan perkembangan infrastruktur atau tipe pekerjaan yang dimiliki penduduk di suatu tempat. Bahkan sampai sekarang, mempelajari tempat urban seperti kota satu dengan kota lainnya itu penting di ilmu kemasyarakatan. Di ilmu geografi, kita tertarik bagaimana tempat-tempat urban terhubung satu sama lain sebagai titik-titik dan bagaimana tersusun dari dalam. Kita menyebutnya Geografi Urban, yaitu bidang geografi manusia yang berfokus pada area urban/kota. 2:01 Ahli geografi urban ingin tahu kenapa kota kecil dan kota besar ada sebagaimana adanya, dan kenapa beberapa kota besar sangat besar dari yang lainnya. Kita ingin
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explain the pattern of cities and the arrangement of different activities within them. So we ask question like what causes some cities to decline and some to grow rapidly? Why do some have suburbs and others are just one large city? How are cities planned and laid out and what are some of the environmental impact of cities? And how and why do cities become segregated by race or income? That's a lot of question!!" And this is why we Crash Course are taking four episode to talk about some of the basics of urban geography. Which means we better clearly establish and define the space where all of this studying is taking place!" We all know a city when we see one, but what are cities, really?... Note: If you are willing to see the complete translation of this subtitle text, you can click this link: https://titoardiansyah11.wordpress.com/2022/10/28/videosubtitling-geography-youtube-crash-course-geography-part-1/. And if you want to see another my sample translation, you can check them out at https://titoardiansyah11.wordpress.com/.	mendeskripsikan, memahami dan menjelaskan pola kota dan penyusunan dari aktivitas yang berbeda di dalamnya. Jadi, kita menanyakan pertanyaan seperti apa yang menyebabkan beberapa kota menyusut dan beberapa tumbuh dengan pesat? Dan kenapa di antaranya mempunyai <i>suburban</i> (daerah pinggiran kota) dan yang lain hanya satu kota besar? Bagaimana kota-kota direncanakan dan disusun dan apa dampak lingkungan dari kota-kota tersebut? Dan bagaimana dan kenapa kota-kota tersebut dipisahkan oleh ras dan pendapatan? Banyak sekali pertanyaannya! Dan inilah kenapa kita di Crash Course akan ada 4 episode membicarakan beberapa hal-hal dasar dari geografi urban. Sebaiknya bagi kita untuk menetapkan dan mendefinisikan ruang dari pembelajaran ini. Kita langsung paham apa itu kota ketika kita melihatnya, tapi apa sebenarnya kota itu?... Catatan: Jika Bapak/Ibu bersedia melihat terjemahan lengkap dari artikel ini, maka bisa mengklik link di bawah ini: https://titoardiansyah11.wordpress.com/2022/10/28/videosubtitling-geography-youtube-crash-course-geography-part-1/. Dan jika bersedia melihat sampel terjemahan lainnya yang saya buat, Bapak/Ibu bisa mengunjunginya di https://titoardiansyah11.wordpress.com/.
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Sample 6: #GENERALHEALTH

[ENG-ID] Translating general health articles about sugar.

Source of this article/Sumber artikel ini berasal dari:

<https://nutritionfacts.org/topics/sugar/>

Source Language (EN)	Target Language (ID)
Sugar Medical anthropologists have identified several major eras of human disease, starting with the Age of Pestilence and Famine to the stage we're in now, the Age of Degenerative and Man-Made Diseases. In 1900 in the United States, the top-three killers were infectious diseases: pneumonia, tuberculosis, and diarrheal disease. Now, the killers seem to be largely lifestyle diseases: heart disease, cancer, and chronic lung disease. Is this because antibiotics allow us to live long enough to suffer from degenerative diseases? No. The emergence of these chronic disease epidemics seem to have been accompanied by dramatic shifts in dietary patterns, best exemplified by what's been happening to disease rates among people in the developing world as they've Westernized their diets. In 1990 around the world, most years of healthy life were lost to under-nutrition, such as diarrheal diseases in malnourished children. Now, the greatest disease burden is	Gula Antropolog medis mengidentifikasi beberapa era besar penyakit yang diderita manusia, dimulai dari wabah dan kelaparan sampai di masa saat ini, era kemunduran karena penyakit yang muncul disebabkan oleh manusia itu sendiri. Pada tahun 1900 di bumi Amerika, tiga penyebab mematikan disebabkan oleh penyakit menular yaitu: radang paru-paru, tuberculosis dan diare. Namun sekarang penyebab kematian banyak disebabkan oleh gaya hidup: penyakit jantung, kanker dan penyakit paru-paru kronis. Apakah ini disebabkan oleh antibiotik yang membuat tubuh kita tahan terhadap penyakit degeneratif? Tidak. Berkembangnya epidemi penyakit kronis ini dibarengi dengan pola makan yang tidak baik, contoh paling kentara dalam lonjakan penyakit ini adalah orang-orang di negara berkembang mengikuti pola diet negara-negara barat. Pada tahun 1990 di seluruh dunia, masa-masa di saat manusia sangat kekurangan nutrisi, seperti penyakit diare pada anak yang kekurangan gizi. Kini, penyakit paling banyak

attributed to high blood pressure, a disease of over-nutrition. The chronic disease pandemic has been ascribed in part to the near-universal shift toward a diet dominated by animal-sourced and processed foods—in other words, more meat, dairy, eggs, oils, refined grains, soda, salt, and sugar. In 1776, each American consumed about 4 pounds of sugar annually. That had risen to 20 pounds by 1850 and 120 pounds by 1994. Today, we may be closer to ingesting 160 pounds of sugar every year, half of which may be fructose, taking up about 10 percent of our diet. Even researchers paid by the likes of The Coca-Cola Company acknowledge sugar is empty calories without essential micronutrients. Concern has been raised, though, that sugar calories may be worse than just empty. Mounting evidence suggests that, in large enough amounts, added fructose in the form of table sugar and high fructose corn syrup may trigger processes that can lead to liver toxicity and other chronic diseases. Under the American Heart Association's sugar guidelines, most American women should consume no more than 100 calories per day from added sugars, with the maximum for most American men being 150 daily calories. That means one can of soda could take us over the top for the entire day. The World Health Organization recommends we reduce our added sugars, along with	diderita diakibatkan oleh tekanan darah tinggi, kelebihan nutrisi. Pandemi penyakit kronis ini berasal perilaku masyarakat seluruh dunia dengan pola makan mereka yang didominasi oleh sumber makanan seperti protein hewani dan makanan olahan – dengan kata lain kelebihan konsumsi terhadap daging, susu, telur, minyak, biji-bijian olahan, soda, garam dan gula. Di tahun 1776, setiap warga Amerika mengonsumsi 2kg gula setahun. Dan melonjak tinggi konsumsinya menjadi 10kg di tahun 1850 dan 60kg di tahun 1994. Dan kini, kita mengonsumsi gula mendekati 80kg per tahun, yang setengah di antaranya kemungkinan adalah fruktosa, yang kita konsumsi sekitar 10 persen dari diet kita. Bahkan peneliti dari perusahaan seperti Coca-Cola mengakui gula adalah kalori kosong akan mikronutrien/zat gizi mikro esensial. Namun, kekhawatiran semakin meningkat, bahwa lebih buruknya kalori dalam gula tidak hanya kosong. Banyak bukti menunjukkan hal tersebut, dalam jumlah banyak, fruktosa tambahan dari gula pasir dan gula jagung berfruktosa tinggi bisa menyebabkan hati teracuni dan penyakit kronis lainnya. Menurut Asosiasi Jantung Amerika (American Heart Association), panduan takaran gula wanita Amerika secara umum seharusnya hanya mengonsumsi 100 kalori gula tambahan per hari, dan 150 kalori bagi pria. Yang artinya satu kaleng soda yang dikonsumsi telah telah melewati batas harian gula tambahan per hari. Organisasi Kesehatan Dunia (WHO) merekomendasikan kita untuk mengurangi
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consumption of salt, trans fats, and saturated fats, because consumption of such foods may be the cause of at least 14 million deaths every year from chronic diseases. <i>The information on this page has been compiled from Dr. Greger's research. Sources for each video listed can be found by going to the video's page and clicking on the Sources Cited tab. References may also be found at the back of his books.</i> Note: If you are willing to see the complete translation of this article, you can click this link https://titoardiansyah11.wordpress.com/2022/10/25/14/. And if you want to see another my sample translation, you can check them out at https://titoardiansyah11.wordpress.com/	konsumsi gula tambahan, bersama dengan konsumsi garam, lemak trans, lemak jenuh, karena mengonsumsi makanan yang mengandung zat-zat yang disebutkan adalah penyebab 14 juta kematian penyakit kronis setiap tahun. <i>Informasi pada halaman ini dihimpun dari riset yang dilakukan oleh Dr. Greger. Sumber dari video yang ada di tabel dapat ditemukan dengan menuju halaman video dan mengeklik Kutipan Sumber. Referensi mungkin juga bisa ditemukan di halaman belakang bukunya.</i> Catatan: Jika Bapak/Ibu bersedia melihat terjemahan lengkap dari artikel ini, maka bisa mengklik link di bawah ini: https://titoardiansyah11.wordpress.com/2022/10/25/14/. Dan jika bersedia melihat sampel terjemahan lainnya yang saya buat, Bapak/Ibu bisa mengunjunginya di https://titoardiansyah11.wordpress.com/.
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Sample 7: #TECH

(ID>ENG) Translating GadgetN YouTube video from “Informal” Bahasa Indonesia (ID) into English (EN) “Teknologi HP bosennin? Coba pikir lagi – Review Vivo V23 5G Indonesia!”

Source of the video: <https://youtu.be/8clpn5acSI0>

Note:

Actually, there are not many Indonesian-English (ID-ENG) pair translations that I have translated, but I can show you this.

Sebenarnya masih belum banyak terjemahan pasangan Bahasa Indonesia-Inggris (ID-ENG) yang saya terjemahkan, dan baru ini yang bisa saya tunjukkan.

Source Language (ID)	Target Language (EN)
Teknologi HP bosennin? Coba pikir lagi - Review vivo V23 5G Indonesia! 00.00 Halo guys, David disini, dan ini adalah Vivo V23 5G! HP menengah jelas atas, yang berani main-main sama fitur yang dia kasih. Dalam konteks positif ya... “Wih, HPnya lucu ya, bisa dimain-mainin kaya gini lho.” Bukan, “Ini vivo main-main apa ya? HP kok kaya gini sih? Nggak nggak, ini lebih ke kesan pertama. Kesan yang seger. Apalagi kalau kita ngomongin HP kelas menengah, cari aman aja. Pake yang udah ada, terus dinaikin dikit-dikit. Kalau ada langkah berani, biasanya dikasih ke HP flagship dulu, kalau sukses baru diturunin ke HP kelas menengah. HP kelas tengah, apalagi yang entry, kelasnya banyak yang bosennin! Tapi vivo V23 5G, ini agak beda. Desainnya ini	“Is Phone Technology Boring? – Think Again – Vivo V23 5G Indonesia Review!” 00.00 Hello, with me David here and this is Vivo v23 5G! Middle up range phone who bravely with features they gave. Of course in a positive context “This phone is quite funny, we can play it like this.” Not like, “Are Vivo joking around or something, what kind of phone is this?” No, no, it’s more to the first impression, fresh impression. Moreover, if we talk about middle range phone, most of the case the brands is not too brave to give innovation. Just take a safety path. Use the things that already existed, and upgrading it little bit. if they’re dared to take a move they give it to the flagship phone first, then to the mid range segment. Mid range phone especially at entry level, many people said

loh. Bikin salfok. Kalau kita liat bentukannya, udah berasa enak di mata ya. Palingan yang saya kurang demen Cuma kotak kameranya ini aja, yang kerasa terlalu lebar, padahal buletan kameranya udah ramping disusun ke bawah. 01.02 Sayang banget sisa kotaknya cuma dipake buat naruh LED sama tulisan 64MP triple camera. Selain desain kameranya, sisa penampakan dari V23 5G ini berasa cakep. Bagian sisinya dibuat rata kayak gini. dan pantulan cahaya di sisi sisinya bikin silau, terutama buat varian warna Sunshine Gold yang lagi kita bahas sekarang. Kalau anda nggak suka warna emas, ga mau pamer kemewahan, ada juga varian warna Stardust Black, hitam yang lebih kalem. Saya sendiri juga suka ngeliat HP model kotak kayak begini, Mulai naik lagi lah trennya. Tapi saya udah beberapa kali bilang pas bahas HP lain, yang modelnya kayak gini. Kalau feel megang HPnya kerasa agak kaku, nggak senyaman HP yang sisinya ngelengkung. Kurang... Nggak seergonomis HP yang sisinya ngelengkung yang ikutin bentuk tangan lah. termasuk si V23 5G ini. Untungnya kalau kita pasang casing silikon bawaan, feelnya jadi enak lah, ga kaku dan ga berasa tajem lagi. 02.01 Sama ada satu juga yang perlu anda tau. Soal ini mungkin plus minus ya, bobot si vivo V23 5G ini, lebih enteng dari pada keliatannya. Kalau kita liat HP yang bentuknya kaku gini, dengan sisi sisi dari aluminium, dan bahan belakangnya dari kaca, mungkin kebayang kalau bobotnya lumayan lah ya. Lumayan berat, tapi ternyata nggak. HP ini, bobotnya cuma 181 gram aja. Termasuk enteng lah. Plusnya, ga bakal bikin pegel kalau dipake lama lama. Cuma... Minusnya, HP yang bobotnya enteng itu,	that it is “boring!” But in vivo v23 5G is different, The design so eye-catching. If we take a look to the shape of this phone, so pleasant to the eye. Unless the camera bump, it’s a bit wide to me, beside the camera has a good small shaped. 01.02 It’s just wasting the space and used just for the flashlight and 64MP triple camera. Besides all of that the appearance of this phone is good. They made the frame flat, the light reflection on the edge makes us glared, especially sunshine gold colour, which we are talking now. If you don’t like gold colour and don’t want to show off/ get people attention, there’s also Stardust Black variant. Personally I like the shape flat frame like this, becoming a trend again. But I said it in a few times when I talk another phones, who have the same design, when i hold it feel awkward, not comfortable as the phone who have curve edge. Not as ergonomic as mobile phone with curved edges which fit to our hand, the same case with this vivo v23 5G. Fortunately if we put in the case silicon which included in the package, it’s better to hold, no more awkward feel and hurting/damaging our hand 02.01 and one important thing that you need to know is and maybe this thing could be plus and minus, The weight of this phone is more lite than it what is seen if we see from this flat shape with the edge of aluminum and backdoor made from glass. Maybe you thought the weight is quite heavy, but actually not, this phone is just 181g plus things, your hand will not feel sore if you using it quite while, the problem of lite phone is it’s too lite, like you’re not holding it. Eventhough i can guarantee the quality of this phone is no joke,
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mungkin bakal ngasih kesan yang kurang berisi pas dipegang. Walaupun saya bisa jamin kalau HP ini isinya bukan kaleng kaleng, Bahkan bagian sisinya ini berasa keras banget kalau diketok-ketok, ini solid banget. Speknya juga cakep. Jadi lebih ke ilusi soal build quality aja. Pas kita pertama ambil dan enteng. Itu kesan pertama saya juga pas pegang HP ini, jadi biar anda nggak ketipu juga. Nah, salah satu alasan kenapa saya bisa bilang vivo V23 5G ini kayak bisa dimain mainin, ada di... kecanggihannya? Fitur? Teknologi kaca belakangnya? 03.02 ini namanya Color Changing Fluorite AG Glass design. Kalau diliat dari dalam ruangan gini, warna sejatinya muncul, Sunshine Gold, dominan kuning keemasan, yang ada warna orange dan hijau dikit-dikit kalau kita lihat dari sudut pandang yang beda. Tapi pas kita udah bawa HPnya keluar, kena sinar matahari, sinar UV, warnanya bakal berubah jadi hijau kebiruan, bukan kuning keemasan kayak tadi. Ini salah satu fitur yang lumayan ajaib sih. Catatan: Jika Bapak/Ibu bersedia melihat terjemahan lengkap dari artikel ini, maka bisa mengklik link di bawah ini: https://titoardiansyah11.wordpress.com/2022/11/08/article-the-perils-of-audience-capture/. Dan jika bersedia melihat sampel terjemahan lainnya yang saya buat, Bapak/Ibu bisa mengunjunginya di https://titoardiansyah11.wordpress.com/.	moreover the frame is so solid when we tap it, the specs are great. So it's just illusion of build quality. When the first time we hold it, it feels so light. That's my first impression to when holding this phone, so that i told you to not got tricked by it. The reason why i said Vivo V23 5G is like you can playing around is... features? Advanced technology? Backcover/backdoor technology? 03.02 Whatever you call it. This called Colour Changing Flourite AG Glass Design. If you have a look from inside room like this , the true colour will revealed, Sunshine gold, golden brown dominating the colour, between orange and green if we see it from difference angle. But if we bring it outside, under the sunshine will change to bluish green, not like the golden brown like i mentioned before. this is quite magical feature. Note: If you are willing to see the complete translation of this article, you can click this link: https://titoardiansyah11.wordpress.com/2022/11/03/videosubtitling-tech-youtube-gadgetin-review-vivo-v23/. And if you want to see another my sample translation, you can check them out at https://titoardiansyah11.wordpress.com/.
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Editing and Localization Skills Sample

1. “Use it well.”

I prefer to this translation “*Manfaatkan sebaik-baiknya*,” instead of “*Gunakan dengan baik*.”

2. “*Hanya untuk satu kali*.”

Well, hmm... First one, it would be great if we using “*sekali*” instead of “*satu kali*,”

And second one, for better syntax I’ll prefer to “*Sekali ini saja*.”

3. “Kata urban *agak susah* didefinisikan dalam ilmu geografi.”

There’s nothing wrong with that translation, but if we want to play around a little bit with the syntax and give a bit better experience to the reader while reading this, the translation would be “Kata urban *susah agaknya* di didefinisikan dalam ilmu geografi.”

4. “I hate my self.”

Source: https://youtu.be/Gi2J_28YWIE



The proper translation for that subtitle is not "**Aku benci diriku**," but "**Geli sendiri aku**." In this scene, the youngest do the "agyeo" stuff or cute act, and she is embarrassed by it.

5. "Mereka bukan **preman di lingkungan**."

Isn't better to use the phrase "Mereka bukan **preman kampung**?"

6. "Eat well."

Very clear that we don't use the phrase "Makan dengan **baik**," but use "Makan dengan **lahap**" instead. Yup, it's **lahap** not **baik**.

7. "Karena dia merasa canggung, dia memperbaiki kursi **tanpa alasan**"

Subjectively, I would prefer this: "Karena dia merasa canggung, dia memperbaiki kursi **tiba-tiba**," because that is the phrase we used to hear in our daily lives.

8. "- Aku belum pernah berkemah. - Bagaimana kau tahu *bertindak*?"

From english sentence "... - Then how did you know what to do?" I suppose that translation is wrong, and the correct translation is "Bagaimana kau bisa *memasang*nya?" because in the video he can set up the chair despite having never been camping before. Or use this option "Bagaimana kau tahu *apa yang harus dilakukan*?"

9. "Bawa *mereka* pulang. Ini hadiah (his hand gave her a fruit)."

I suppose In Indonesian grammar, "mereka" is probably the pronoun for a human, not a fruit. So, "Bawa *buah ini* pulang."

10. "Dimana."

Fungsi Portofolio

Selain portofolio untuk melamar kerja, ada juga portofolio untuk mengajukan beasiswa, ataupun portofolio sebagai *personal branding*, dimana dengan mempresentasikan ide, karya atau kreatifitas kamu, kamu dapat membangun koneksi yang akan membukakan kesempatan-kesempatan baru.

Note:

First mistake, you wouldn't write "dimana" as one word but should be separate, so it must be "di mana."

Second mistake: according to the grammar of Bahasa Indonesia, we're not using that word (dimana) except when the sentence is a question, but we can use "*yaitu*" instead.

11. "Sisanya Sejarah."



"Sisanya? Sejarah."

This is derived from the English sentence "The rest is history," but I don't think that would be a good translation, tho. The ideal translation would be "*Sejarah tercipta*."

12. "Tidak tahu siapa yang memberi uang di hari pernikahannya akan membunuhnya seumur hidupnya."

Well the phrase could be better with "...akan *membuatnya gila* seumur hidupnya."

13. "(Udara beku)"

Source: <https://youtu.be/mkFGrPjFgck>



Would prefer to use “(*Mendadak hening*)” instead of “(*Udara beku*)”

And there are many more in the folder on my laptop...

The sample translation I've provided is actually way too long, and I thought it was enough. That's why I made a Table of Contents to make it easier for HR/editor to check it. However, if you want to see more examples of my translations, I have no words to say other than thank you for taking your time to see my portfolio.