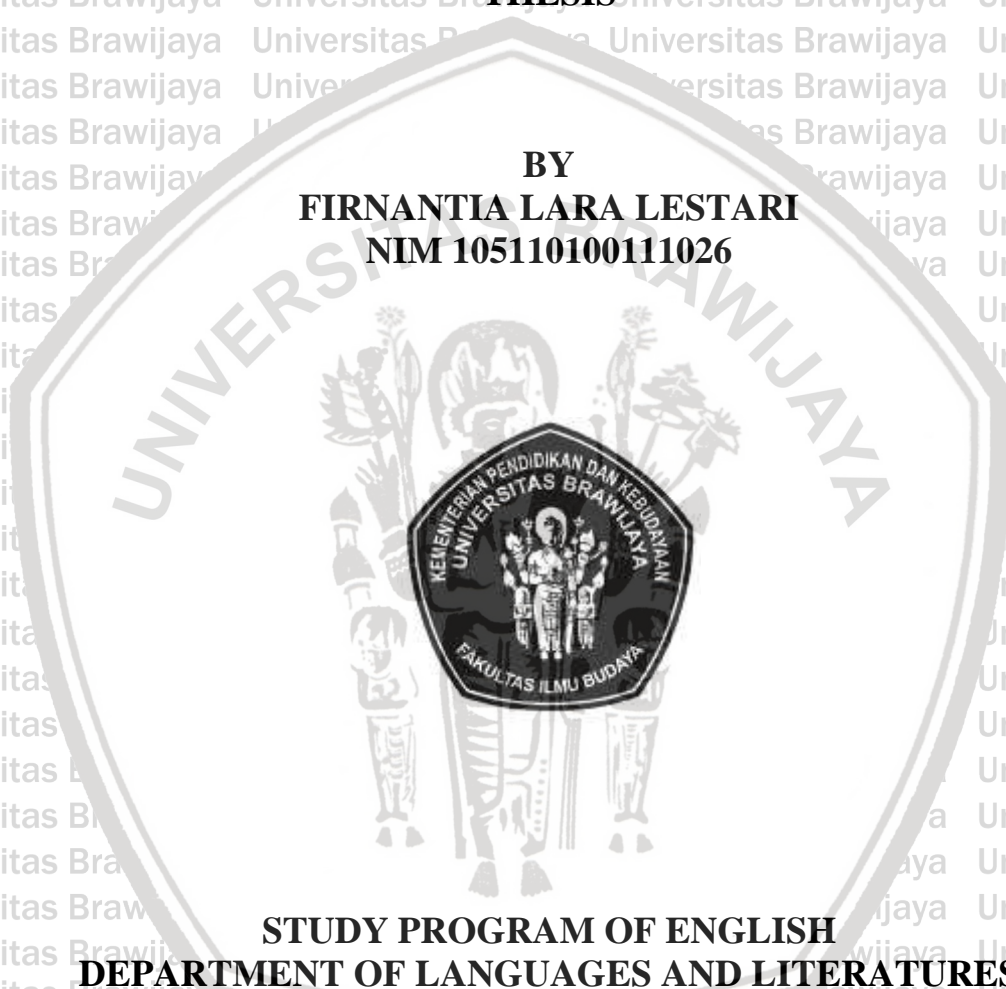# AN ANALYSIS OF TRANSLATION METHODS USED IN THE INDONESIAN SUBTITLES OF *THE CROODS* MOVIE

THESIS

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AN ANALYSIS OF TRANSLATION METHODS USED IN THE INDONESIAN SUBTITLES OF *THE CROODS* MOVIE

THESIS

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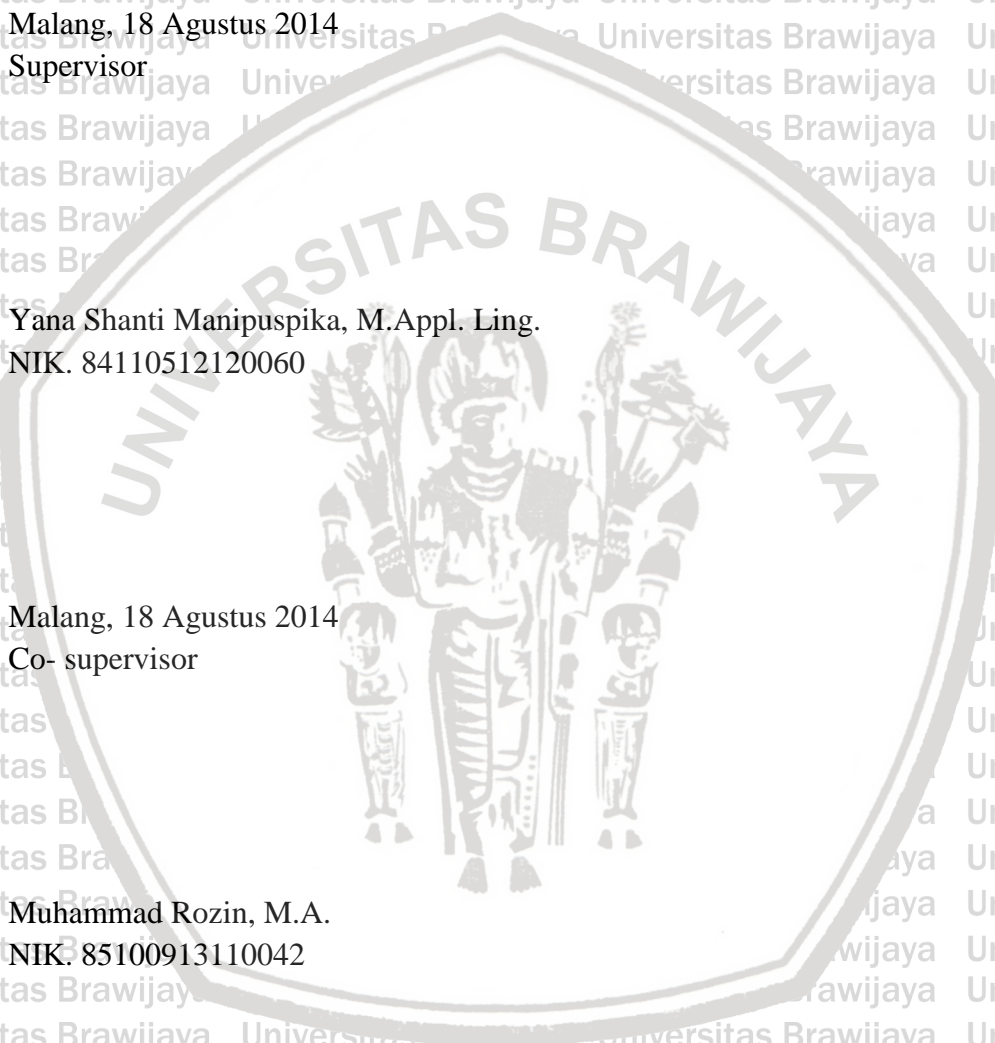Supervisor

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ABSTRACT

Lestari, Firnantia Lara. 2014. **An Analysis of Translation Methods Used in the Indonesian Subtitles of *The Croods* Movie.** Study Program of English. Department of Languages and Literatures. Faculty of Cultural Studies. Universitas Brawijaya.
Supervisor: Yana Shanti Manipuspika; Co- supervisor: Muhammad Rozin.

Keywords: translation, translation methods, subtitles, *The Croods.*

Translation is transferring a meaning of language known as source language (SL) into another language or target language (TL). Translation has an important role to make subtitle in a different languages. The translator must use appropriate translation methods to make good subtitles. The equivalence of meaning between the source language (SL) and the target language (TL) has an important role, because not all the words in source language have the equivalent words in the target language. This study attempts to find out the translation methods used in the Indonesian subtitles of *The Croods* movie and to know the equivalence of meaning between the source language and target language used in the Indonesian subtitles of *The Croods* movie. The main theory used in this study is proposed by Newmark (1988) and Baker (1992).

This study used descriptive qualitative approach with document analysis since the data consists largely of words. The data source of this study is *The Croods* movie. The data are the subtitle of *The Croods* movie containing compound- complex sentences taken from www.subscene.com.

The findings revealed that there are 3 utterances translated using faithful translation, 4 utterances are translated using semantic translation and 13 utterances are translated using communicative translation. The translation method mostly used is communicative translation since this method gives priority to translate the contextual meaning of the SL text, both of the aspects of language and the content, so the text can be easily understood by the movie audiences of all ages. In addition, the writer also found 9 utterances using grammatical equivalence and 11 utterances using textual equivalences. The equivalence mostly used is textual equivalence since it focuses on the achievement between a SL and TL in terms of cohesion and information received by the readers.

The writer suggests the next researchers to conduct research about translation methods in different object such as novel, short story or any other written object. Then, for the students of English Study Program of Universitas Brawijaya, this study will enrich the knowledge about translation especially in translation methods.

ABSTRAK

Lestari, Firnantia Lara. 2014. **Analisa Metode Penerjemahan yang Digunakan dalam Anak Judul Bahasa Indonesia dalam Film *The Croods*.** Program Studi Sastra Inggris. Jurusan Bahasa dan Sastra. Fakultas Ilmu Budaya. Universitas Brawijaya.

Pembimbing I: Yana Shanti Manipuspika; Pembimbing II: Muhammad Rozin.

Kata Kunci: penerjemahan, metode penerjemahan, anak judul, *The Croods*.

Penerjemahan adalah memindahkan arti dari bahasa atau yang diketahui sebagai bahasa sumber (BSu) ke bahasa sasaran (BSa). Penerjemahan memiliki peran yang penting untuk membuat anak judul dalam bahasa yang berbeda. Penerjemah harus menggunakan metode penerjemahan yang tepat untuk mmbuat anak judul yang baik. Kesetaraan makna antara bahasa sumber (BSu) dan bahasa sasaran (BSa) juga memiliki peran yang penting, karena tidak semua kata dalam bahasa sumber memiliki kesetaraan makna dalam bahasa sasaran. Studi ini bertujuan untuk mengetahui metode penerjemahan yang digunakan dalam anak judul Bahasa Indonesia dalam film *The Croods* dan untuk mengetahui kesetaraan makna antara bahasa sumber (BSu) dan bahasa sasaran (BSa) yang digunakan dalam anak judul Bahasa Indonesia dalam film *The Croods*. Theory yang digunakan dalam studi ini adalah teori yang dikemukakan oleh Newmark (1988) dan Baker (1992).

Studi ini menggunakan pendekatan deskriptif kualitatif dengan analisis dokumen karena data dalam studi ini berupa kata. Sumber data dari studi ini adalah anak judul dari film *The Croods*. Data yang diteliti adalah kombinasi antara kalimat majemuk dan kalimat majemuk bertingkat pada anak judul Indonesia dalam film *The Croods* yang didapatkan dari www.subscene.com.

Hasil analisis menunjukkan bahwa 3 kalimat menggunakan penerjemahan setia, 4 kalimat menggunakan penerjemahan semantic, dan 13 kalimat menggunakan penerjemahan komunikatif. Metode yang paling banyak digunakan oleh penerjemah adalah metode penerjemahan komunikatif karena metode ini memberikan keutamaan pada konteks BSu dari aspek bahasa dan isi teks, jadi hasil dari penerjemahan komunikatif sangat mudah dipahami oleh pembaca bahasa sasaran, terutama oleh penonton film yang terdiri dari berbagai usia. Selain itu, penulis juga menemukan 9 kalimat diterjemahkan menggunakan kesetaraan gramatikal dan 11 kalimat menggunakan kesetaraan tekstual. Kesetaraan makna yang paling banyak digunakan oleh penerjemah adalah kesetaraan tekstual karena kesetaraan textual fokus pada keberhasilan informasi yang diterima oleh pembaca.

Untuk para peneliti berikutnya, diharapkan untuk meneliti mengenai metode penerjemahan pada obyek yang berbeda seperti novel, cerita pendek atau obyek tertulis lainnya. Sedangkan untuk mahasiswa Prodi Sastra Inggris Universitas Brawijaya diharapkan studi ini dapat menambah pengetahuan mengenai penerjemahan terutama metode penerjemahan.

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CHAPTER I

INTRODUCTION

This chapter explains the background of the study, problems of the study, objectives of the study, and the definition of key terms.

1.1 Background of the Study

According to Chaer (1994, cited in Rosyid, 2011, p.1), language is "a system of sound symbol which has an arbiter character used by the member of social group to cooperate, to communicate, and to identify them". Language is very important especially for human to communicate each other, because language is a tool of communication among people to contribute the information and also to exchange their ideas. According to Keyton (2011, cited in Lunenburg, 2010, p.1), communication can be defined as "the process of transmitting information and common understanding from one person to another". Communication sometimes happens at least between two people or more, and it can happen through media, such as song, lyrics, movies and etc.

Nowadays, the number of Hollywood movies in Indonesia increases rapidly, most of the movies are spoken in English, and Indonesian subtitle is very needed. Subtitles help those who do not know much about English to understand the story of the movies, since there is possibility that not all people understand all languages in the world. Recently, most people do not go to cinema, they prefer to buy DVD or download the free movie from website on the internet which

provides a link for free movie and also free subtitle. This free subtitle can be made by anyone who wants to make an easy subtitle, whether it is good subtitle or not.

From the explanation, we can see that translation plays an important role in our daily life. Translation helps people to exchange information, thoughts, and ideas that cannot be separated from our daily life. According to Newmark (1988, p.5) translation is "rendering the meaning of a text into another language in the way that the author intended the text". Translation does not always bear the meaning of word to word but also from sentences to sentences or phrase to phrases. Another definition is given by Munday (2008, p. 4) who states that "the process of translation between two different written languages involves the translator changing an original written text (ST) in the original verbal language (SL) into a written text (TT) in a different verbal language (TL)". So, the role of the translator is very important. In Cambridge Advanced Learner's Dictionary, the meaning of translator is a person whose job is changing words, especially written words, into a different language.

In the process of translation, the translator must be careful in examining the source language (SL) to transfer it to the target language (TL). The translator must realize that there are differences between the source language culture and the target language culture. Mohanty (1994, as cited in Rosyid, 2011, p.2) says that "the translator not only requires a good knowledge of two languages, but also has a good understanding of both cultures". A good translator must use an appropriate method to make good translation, because good result of translation also depends on the method used by the translator. Albir (2002, cited in Nurmallah, 2013, p.2),

says that translation method refers to "the way of a particular translation process that is carried out in terms of the translator's objective, i,e., a global option that affects the whole texts".

In translating a movie, the equivalence between the source language (SL) and the target language (TL) has an important role, because not all the words in source language have the equivalent words in the target language. Jakobson (1959, as cited in Munday, 2001, p. 36), points out that "the problem of both meaning and equivalence is related to the differences between structures, terminology, grammar and lexical forms of languages". In order to know the changes from the English subtitle, we should compare from the English version and the version of the Indonesian language. Nida (1982, as cited in Rosyid, 2011, p. 19), explains that there are two different types of equivalence, namely formal equivalence and dynamic equivalence, which formal correspondence focuses its attention on the message itself, in both form and content, unlike dynamic equivalence which is based upon 'the principle of equivalent effect' which deals with the investigation of translation theory and equivalence. Baker (1992, cited in Panou, 2013, p. 4), explores the notion of equivalence in different levels, in relation to the translation process, including all different aspects of translation and hence putting together the linguistic and the communicative approach. She distinguishes between; equivalence at word level and above word level, grammatical equivalence, textual equivalence and pragmatic equivalence. While Nida and Taber only focus on the attention on the message of the text or in semantic quality, Baker more focuses more not only on the message of the text but

also on the detail of the message itself, such as, word and grammar. So, Baker's theory is more specific than the other theory, therefore it is used for the analysis of this study.

One of the most popular western movies is *The Croods*. It is a 2013 American 3D computer-animated adventure comedy film. It is produced by DreamWorks Animation and distributed by 20th Century Fox. This film was written and directed by Kirk DeMicco and Chris Sanders, and produced by Kristine Belson and Jane Hartwell. Because it is an animation movie, it includes the voices of some popular artists; they are Nicholas Cage as Grug, Emma Stone as Eep, Ryan Reynolds as Guy, and many more. This movie was released on March 22, 2013 and it set $43,639,736 in opening weekend in United States (http://www.imdb.com/title/tt0481499/).

According to Larson (1984, p. 15), translation methods are divided into two categories. First category is form-based or literal translation, it means that the translation faithfully follows the form of the SL. Second, it is meaning based or idiomatic translation. The idiomatic translation tries to convey the meaning intended by the SL writer in a natural form of the receptor language. While Newmark (1988, p.81) explains that there are eight methods of translation. They are word-for-word translation, literal translation, faithful translation, and semantic translation, adaptation, free translation, idiomatic translation, and communicative translation. The writer uses Newmark's theory because Newmark's is more organized and more complete. Larson provides two categories of translation

methods that have been available in the Newmark's theory, so Newmark's theory is more organized and more complete.

In this study, the writer analyzed the translation methods and the equivalence of meaning between the source language and target language of *The Croods* movie. There are some reasons of choosing that movie as the object of this study. First, this movie got many awards; one of them is Annie Awards, which won three categories. Those are Best Character Animation in a Feature Production, Best Character Design in an Animated Feature Production, and Best Animated Effects in an Animated Production. Second, related to the study of translation methods, there are several methods in the translation of *The Croods* movie. Because of this variety of translation methods, this movie is easily to be understood by the viewer. Because of those reasons, the writer wants to find out the translation methods used in *The Croods* movie. And the last, in translating subtitles, a translator must know the equivalence of meaning between SL and TL to avoid the changes the purpose of the original text, then equivalence meaning between the SL and TL becomes important in translating, so the writer wants to know the equivalence of meaning between the source language and target language on the Indonesian subtitles of *The Croods* movie.

The data are the English and Indonesian subtitles of *The Croods* contains of compound- complex sentence. Compound- complex sentences are more complicated than compound sentences or complex sentences since they combine the two styles of sentences. Here, the translator uses compound- complex sentences which are complicated sentences in the subtitle of *The* Croods movie,

but then the subtitle is still easily understood by the readers. So, the writer interested to analyze the compound-complex sentence used in the subtitle of *The Croods* movie. The writer took the subtitle that available for free from www.subscene.com, which provides many subtitles from some language in the world and then choose the highest download number of Indonesian subtitle that have been downloaded by over 25.347 people. The subtitles are made by someone who does not show the real name or identity, as he/she just writes his/her nickname as "Sang Pangeran".

Through this research, the writer expects it can give more knowledge to the readers especially about translation and it will be useful as a reference for other students of English Department in Brawijaya University for conducting a research in similar topic. Hopefully, English Department students can develop their knowledge on translation, especially about translation methods and the students who learn English are expected to be able to differentiate the methods of translation.

1.2 Problems of the Study

Based on the background of the study, this study is conducted to investigate the problems that have to be answered. Therefore the problems of this study are specified into the following:

1. What are the translation methods used in the Indonesian subtitles of *The Croods* movie?

2. What are the equivalence of meaning between the source language and target language used in the Indonesian subtitles of *The Croods* movie?

1.3 Objectives of the Study

This study attempts to answer the problems of the study mentioned above.

The objectives of the study are:

1. To find out the translation methods used in the Indonesian subtitles of *The Croods* movie.

2. To know the equivalence of meaning between the source language and target language used in the Indonesian subtitles of *The Croods* movie.

1.4 Definition of Key Terms

This part elaborates some definition of important terms used in this study which are stated as follows:

1. Translation : Translation is rendering the meaning of a text into another language in the way that the author intended the text (Newmark 1988, p.5). This study uses translation in movie subtitles.

2. Translation Methods : The way of a particular translation process that is carried out in terms of the translator's objective (Molina and Albir, 2002, as cited in Nurmallah, 2013, p.9). The writer is going to analyze translation

methods in the subtitles of the movie *The Croods* based on Newmark's theory (1988).

3. Subtitles : Transcriptions of films or TV dialogue presented simultaneously on the screen (Baker, 1998, p.244). This study uses English –Indonesian subtitles of the movie *The Croods*.

4. The Croods : A 2013 American 3D computer-animated adventure comedy film. It produced by DreamWorks Animation and distributed by 20th Century Fox.
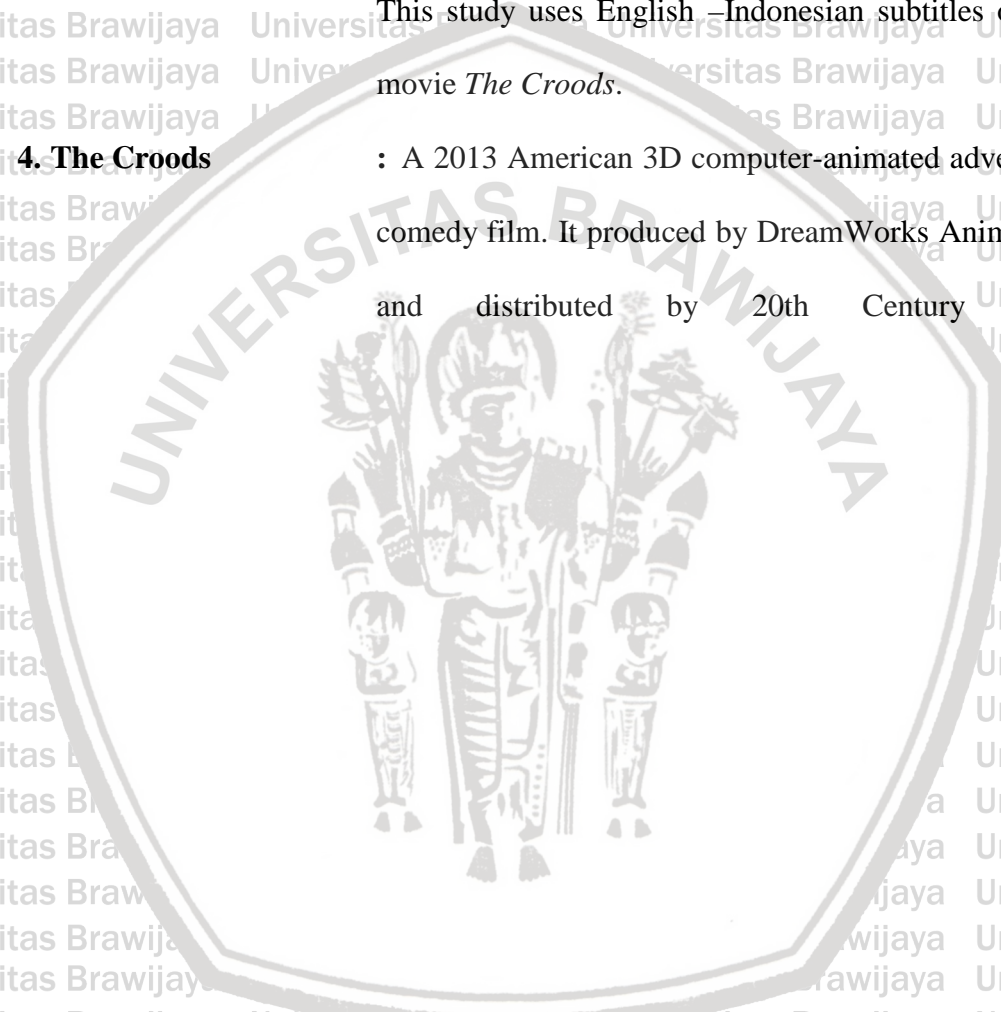
CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of the theories used in this research. The theories explain the definitions of translation, process of translation, types of translation, translation methods, equivalence in translation, definitions of subtitles, process of subtitling, types of subtitling, and previous studies.

2.1 Translation

2.1.1 Definition of Translation

There are many experts who give their ideas about the definition of translation. One of them is Newmark (1988, p.5) who says that translation is "rendering the meaning of a text into another language in the way that the author intended the text". While Bell (1998, as cited in Rosyid, 2011, p. 18), states that "translation is the replacement of representation of a text in one language by a representation of an equivalence text in a second language". In addition, Budiono and Fardhani (2010, p.6) explain about a work that can be stated as the work of translation when it has the following requirements:

1. It is a kind of replacement or reproducing message, of SL into TL.
2. It concerns with written message or textual material or text.
3. It transfers the content or thought or messages; not the form of SL text.
4. It is also a kind of process or exercise.

5. The second text must have the same meaning or message with the first or original.

6. The second text uses idiomatic expression in the TL to retain the style or to make it sounds like the original text.

7. The second text uses target language equivalent to the source language.

From the explanation above, it can be stated that translation is transferring a meaning of language known as source language (SL) into another language or target language (TL).

2.1.2 Process of Translation

According to Nida and Taber (1969, cited in Budianto and Fardhani, 2010, p.30), there are three steps of procedure of translation processes as follows:

1. Understanding the meaning/message of SL text, through analyzing its words, phrases, and sentence structures or grammar used on the sentences.

2. Transferring the analyzed message in SL into the TL messages by finding out the equivalent meanings of the text. This step called an Internal Process.

3. Restructuring the equivalent meanings of SL to RL with accepted forms/sentence patterns.

In addition, Newmark (1981, as cited in Nurmallah, 2013, p. 8), also proposes three basics processes of translation as follows:

1. The interpretation and analysis of the SL text,

2. The translation procedures, which may be direct, or on the basis of SL and TL corresponding syntactic structures, or through an underlying logical 'interlanguage';

3. The reformulation of the text in relation to the writer's intention, the reader's expectation, the appropriate norms of the TL language, etc.

Next, the analyzed material by the writer comes from the mind of the translator from a source language into the target language and transferred it to a language that will be easily understood by the audience.

2.1.3 Types of Translation

Larson (1984, as cited in Budianto and Fardhani, 2010, p.7) proposes two main kinds of translation:

1. Literal translation

Literal translation is a form- based translation attempting to follow the form of the source language.

2. Idiomatic translation

Idiomatic translation is the natural forms of the target language both in grammatical constructions and in the choice of lexical items.

In addition, Jakobson (1959, cited in Bassnett, 2002, p.23) makes a very important distinction between three types of written translation:

1. Intralingual translation or 'rewording'

Intralingual translation is an interpretation of verbal signs by means of other signs of the same language.

2. Interlingual translation or 'translation proper'

    Interlingual translation is an interpretation of verbal signs by means of some other language.

3. Intersemiotic translation or 'transmutation'

    Intersemiotic translation is an interpretation of verbal signs by means of signs of nonverbal sign systems.

2.1.4 Translation Methods

In Macquarie dictionary (1982, cited in Machali 2000, p.48), "a method is a way of doing something, especially in accordance with a definite plan". In addition, Molina and Albir (2002, as cited in Nurmallah, 2013, p.9) explain "translation method refers to the way of a particular translation process that is carried out in terms of the translator's objective, i'e., a global option that affects the whole texts". Larson (1984, p. 15), states that "translation method is divided into two categories". First category is from-based or literal translation, it means that the translation faithfully follows the form of the SL. Second, it is meaning based or idiomatic translation. The idiomatic translation tries to convey the meaning intended by the SL writer in a natural form of the receptor language.

Meanwhile, Newmark (1988, p.81) proposes eight methods of translation in two perspectives. First perspective emphasizes on the source language (SL) and the second emphasizes on target language (TL). Source language emphasis means that when the translator translates the text, the translator follows what is common or normal in the source language such as the structure, the lexis, and the culture of

the source language, whereas target language emphasis means the translator follows the target language structure, lexis and culture to make the readers comprehend the translation text more. Each perspective provides four methods of translation. The first perspective provides word-for-word translation, literal translation, faithful translation, and semantic translation, while the second perspective provides adaptation, free translation, idiomatic translation, and communicative translation, which are shown in the V- diagram below:

SL emphasis	TL emphasis
Word- for- word translation	Adaptation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation
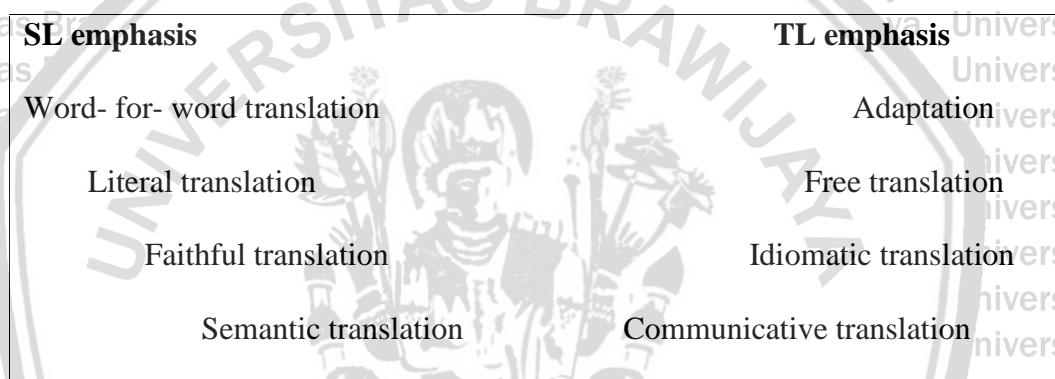
Figure 2.1 V- Diagram of translation methods (Newmark, 1988, p.45)

From the diagram above Newmark goes on to refer to following methods of translation as follow:

1. Word- for word translation

In word - for- word translation, the words of SL are usually placed directly under the TL or called interlinear translation. This translation method is very tied to the level of the word, so the wording is very maintained, the translator just looks for SL equivalent word in TL. The wording of the SL is exactly the same as the words in TL. Each word is translated one by one based on common meaning or out of context. The example of Word- for word translation according to Nababan (1999, as cited in Nurmallah, 2013, p.10) is:

SL: I like that clever student

TL: *Saya menyukai itu pintar anak.*

2. Literal translation

Literal translation is also known as a straight translation or linear translation. In the process of translation, the translator looks for the equivalent of the grammatical construction between SL and TL. The literal translation is out of the context and this translation is originally the same as word-for-word translation, but the translator adjusts the wording with grammatical structure similar to the SL. The example of literal translation from Machali (2000, p.51) is:

SL: It's raining cats and dogs

TL: *Hujan kucing dan anjing.*

3. Faithful translation

In faithful translation, translator attempts to reproduce the contextual meaning of the SL precisely within the boundary of the grammatical structure of the TL. This translation is based on the purposes of SL, so the result of translation sometimes still feels stiff. The example of faithful translation from Machali (2000, p.52) is:

SL: Ben is too well aware that he is naughty

TL: *Ben menyadari terlalu baik bahwa ia nakal.*

4. Semantic translation

Semantic translation is more flexible than a faithful translation. Faithful translation is more bound by SL, while semantic translation is more flexible

with TL. Unlike the faithful translation, semantic translation must consider the aesthetic elements of the text by compromising the meaning of SL within reasonable limits. The example of semantic translation from Machali (2000, p.52) is:

SL: He is a book-worm

TL: *Dia (laki- laki) adalah seorang yang suka sekali membaca*

5. Adaptation

Adaptation is the 'freest' form of translation and the closest to TL. The term "adaptation" is acceptable, as long as it does not change the theme, character or plot in SL. Indeed, this translation is usually used for translating poetry and drama. Here, there was a cultural shift between SL and TL, and SL culture is converted to the TL culture and the text rewritten. The example of adaptation can be found in the translation of Shakespeare's play entitled "Macbeth", adapted by WS Rendra and played in Taman Ismail Marzuki Jakarta in 1994, (Machali, 2000, p.53). Rendra preserved all the characters and plots form the original script but he changed and adapted the dialogues into Indonesian culture.

6. Free translation

Free translation is a translation that gives more priority about the content of the SL. This method is usually in form of a paraphrase and longer than the original form, the purpose is to clarify the contents or messages received by users of TL. The example of free translation from Machali (2000, p. 54) is:

SL: (Time, May 28, 1990): "Hollywood Rage for Remakes"

TL: (Suara Merdeka, 15 Juli 1990): *"Hollywood Kekurangan*

Cerita: Lantas rame- rame Bikin Film Ulang"

7. Idiomatic translation

The idiomatic translation uses the natural forms of TL based on its grammatical construction and lexical choice. The result of this translation as if comes from the speaker itself. A good translator will try to use idiomatic translation in translating a text. The example of idiomatic translation from Machali (2000, p.55) is:

SL: *Mari minum bir sama- sama; saya yang bayar*.

TL: I'll shout you a beer

8. Communicative translation

Communicative translation tends to give priority to translate the contextual meaning of the SL text, both of the aspects of language and the content. The aim is to be accepted and understood by the reader. The example of communicative translation according to Nababan (1999, cited in Nurmallah, 2013, p.12) is:

SL: *Awas anjing galak!*

TL: Beware of the dog!

This study uses Newmark's theory (1988) since his theory provides a complete framework of translation methods.

2.2 Equivalence in Translation

Nida (1982, as cited in Rosyid, 2011, p. 19), explains that there are two different types of equivalence, namely formal equivalence and dynamic

equivalence, which formal correspondence focuses its attention on the message itself, in both form and content, unlike dynamic equivalence which is based upon 'the principle of equivalent effect' which deals with the investigation of translation theory and equivalence.

Baker (1992, cited in Panou, 2013, p. 4), explores the notion of equivalence in different levels, in relation to the translation process, including all different aspect of translation and hence putting together the linguistic and the communicative approach. She distinguishes between:

1. Equivalence that can appear at word level and above word level, when translating from one language into another. Baker acknowledges that, in a bottom-up approach translation, equivalence at word level is the first element to be taken into consideration by the translator. When the translator starts analyzing the ST she/he looks at the words as single units in order to find a direct 'equivalent' term in the TL. Baker gives a definition of term word since it should be remembered that a single word since it should be assigned different meanings in different languages and might be regarded as being a more complex unit or morpheme. This means that the translator should pay attention to a number of factors when considering a single word, such as number, gender and tense.

2. Grammatical equivalence, when referring to the diversity of grammatical categories across languages. Baker notes the grammatical rules may vary across languages and this may pose some problems in terms of finding a direct correspondence in the TL. She claims that different grammatical structures in

3. the SL and TL may cause remarkable changes in the way the information or message is carried across. These changes may induce the translator either to add or to omit information in the TT because of the lack of particular grammatical devices in the TL itself. Amongst these grammatical devices which might cause problems in translation. Baker focuses on number, tense and aspect, voice, person, and gender.

4. Textual equivalence, when referring to the equivalence between a SL text and a TL text in terms of information and cohesion. Texture is a very important feature in translation since it provides useful guidelines for the comprehension and analysis of the source text which can help the translator in his or her attempt to produce a cohesive and coherent text for the target culture audience in a specific context.

5. Pragmatic equivalence, when referring to implicatures and strategies of avoidance during the translation process. Implicature is not about what is explicitly said but what is implied. Therefore, the translator needs to work out implied meanings in translation in order to get the ST message across. The role of the translator is to recreate the author intention in another culture in such a way to enables the target culture reader to understand it clearly.

2.3 Subtitles

2.3.1 Definition of Subtitles

According to Gottlieb (2001b, as cited in Munday, 2009, p.148), subtitling can be defined as "the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text presented on the

screen in sync with the original written message". While Baker (1998, p.244) explains that subtitles "sometimes referred as a captions, are transcriptions of films or TV dialogue presented simultaneously on the screen". In Cambridge Advanced Learner's Dictionary, the meaning of subtitle is words shown at the bottom of a film or television picture to explain what is being said.

Many people said that subtitle gives an important role in watching movie; it is because not all the people know the source language (SL) of the movie and also subtitle is very helpful for people to understand the plot of the movie. But then, subtitle is not easy to be made, there are some rules to make a good subtitle. Antonini (2005, cited in Munday 2009, p.148) says that "the words contained in the original dialogues tend to be reduced by between 40 and 75 per cent in order to give viewers the chance of reading the subtitles while watching the film at the same time". Baker (1998, p.245) states that "subtitles usually consist of one or two lines of an average maximum length of 35 characters". Usually subtitles is also placed at the bottom of the picture or sometimes there are some additional and it can be placed in the upper of the picture.

2.3.2 Types of Subtitling

According to Baker (1998, p.247), subtitling processes can be distinguished into two types:

1. Intralingual subtitling

   Intralingual subtitling is vertical, in the sense that it involves taking speech down in writing, changing mode but not language.

2. Interlingual subtitling

Interlingual subtitling is diagonal, in the sense that the subtitler crosses over from speech in one language to write in another, thus changing mode and language.

Besides two types of subtitling above, there are other processes of subtitling which can be drawn on the basis of technical rather than linguistic processes of subtitling:

1. Open subtitle

This type is not optional (cannot be turned off and controlled by the viewer), these include:

a. Cinema subtitles, which are either a physical part of the film (as in films for public viewing) or transmitted separately (for example at festival screenings).

b. Interlingual television subtitles transmitted terrestrially and broadcast as part of the television picture.

2. Close subtitling

This type is optional and accessed by the user, these include:

a. Television subtitles for the Deaf and hard of hearing, selected by the individual viewer on a remote- control unit and generated by a decoder in the television set.

b. Interlingual television subtitles transmitted by satellite, allowing different speech communities to receive different versions of the same programme simultaneously.

2.4 Previous Studies

In conducting this research, the writer reviews two studies that have been conducted by the other students. The first is a study conduct by Nurmallah (2013) entitled *Translation Methods Used in Writing Indonesian Subtitles of "Kungfu Panda Holiday"*. In her study she identified the kinds of translation methods based on Newmark's theory (1988). The data in her study are the English and Indonesian subtitles of "Kung Fu Panda Holiday" that contains complex and compound sentences excluding the simple sentences. In her analysis, she took 35 utterances from the movie and then found five out of eight translation methods used in her data. The result is four utterances used faithful translation, eight utterances used semantic translation, one utterance used free translation, two utterances used idiomatic translation and twenty utterances used communicative translation. From that findings, the most frequently used translation methods that she found is communicative translation

The second previous study is a study by Rosyid (2011) entitled *The Analysis of the English- Indonesian Translation Method in a Novel "A Study in Scarlet Sherlock Holmes" by Sir Arthur Conan Doyle.* In his study he identified the kinds of translation methods and the equivalence used in the novel. He analyzed the data using qualitative approach. The result of the study is the translator of the novel only used communicative translation in the novel and the equivalence used are textual equivalence, grammatical equivalence and pragmatic equivalence.

From the two previous studies, the writer takes the same theory employed by Nurmallah (2013) and Rosyid (2011) that is Newmark's (1988) theory. The writer also uses qualitative approach in analyzing the data. However, different from the first previous study by Nurmallah (2013), which analyzed only complex sentences and compound sentences, this present study analyzed compound-complex sentences from the movie as the data. For the second previous study by Rosyid (2011) the differences of this previous study and the present study is from the object. The previous study analyzed a novel as his object whereas this present study analyzes a movie as the object.

This chapter presents the research methods used in conducting this research. They are research design, data source, data collection and data analysis.

3.1 Research Design

In conducting this study, the writer used descriptive qualitative approach since it is concerned with description, recording, analysis, and interpretations of words in the form of subtitles. Ary *et al.* (2010, p.425), states that qualitative research deals with the data that are in the form of description of words, rather than numbers and statictics. The method used was content or document analysis. Document analysis is a research method applied to written or visual materials for the purpose of identifying specified characteristics of the material, including textbooks, newspapers, speeches, television programs, advertisements, musical compositions, or any of a host of other types of documents (Ary et al, 2010, p.457).

3.2 Data Source

The data source of this study is *The Croods* movie. The data are the English and Indonesian subtitles of *The Croods* contains of compound- complex sentence. Compound- complex sentences are more complicated than compound sentences or complex sentences since they combine the two styles of sentences.

Here, the translator uses compound- complex sentences which are complicated sentences in the subtitle of *The* Croods movie, but then the subtitle is still easily understood by the readers. So, the writer interested to analyze the compound-complex sentence used in the subtitle of *The Croods* movie. The writer downloaded the subtitles available for free from www.subscene.com, which provides many subtitles from some languages in the world and then choose the highest downloaded number of Indonesian subtitle that have been downloaded by over 25.347 people. The subtitles are made by someone who does not show the real name or identity, as he/she just writes his/her nickname as "Sang Pangeran".

3.3 Data Collection

In collecting the data, the writer took some procedures as follows:

1. Searching and downloading the English subtitles (SL) and Indonesian Subtitles (TL) of the movie *The Croods* on www.subscene.com.

2. Matching the English subtitles with the utterances of the actor by watching the movie.

3. Matching the Indonesian subtitles on the screen with the one downloaded from www.subscene.com.

4. Making the table consisting of two columns. First column is for English subtitles and second column for Indonesian subtitles.

5. Transferring those English and Indonesian subtitles to the table.

6. Choosing sentences containing compound- complex sentences in English and Indonesian versions.

3.4 Data Analysis

The processes of analyzing the data in this study are as follows:

1. Identifying the translation methods based on Newmark's theory (1988) applied in the translation of *The Croods* movie.

2. Categorizing the translation methods and equivalence of meaning used. The result is shown in a table illustrated as follows:

No	English	Indonesian	Translation Method	Equivalence of Meaning
1.				

3. Giving the explanation and the evidence for why given utterances are included into particular translation method based on Newmark's theory (1988) and included into particular equivalence of meaning based on Baker's theory (1992).

4. Discussing the finding

5. Drawing the conclusion based on the finding and discussion.

CHAPTER IV
FINDING AND DISCUSSION

This chapter consists of the finding and discussion. Here, the writer explains the answer of the problems of the study based on the results of the analysis.

4.1 Finding

In this section, the writer presents the translation methods used in the Indonesian subtitles of *The Croods* movie on a table. The translation methods used is based on Newmark's theory (1988). The data analyzed refer to table 4.1, which can be found in the appendix.

4.1.1 The Analysis of Translation Methods

In this part, the writer explains the analysis of the translation methods used in the Indonesian subtitles of *The Croods* movie containing of compound-complex sentences based on Newmark's theory (1988). In translating *The Croods* movie from English into Indonesian, the translator used 3 methods. They are faithful translation, semantic translation and communicative translation.

4.1.1.1 Faithful Translation

The writer found that there are 6 utterances in English- Indonesian subtitles of *The Croods* movie which are categorized into faithful translation.

Datum 2

SL: When we did go out, we struggled to find food in a harsh and hostile world.

TL: *Saat kami keluar gua, kami berjuang mencari makanan di dunia yang kejam dan bengis.*

The subtitles are translated by the translator using faithful translation.

Faithful translation maintains the purpose of the SL. In order to maintains the purpose of the SL the translator adds the word *gua* in the translation, so the result of the translation in the TL is clearer than the SL. The additional information is based on the context of the movie which shows that the word *gua* gives an explanation to the SL that The Croods go out from the cave. The translator changed the construction of the TL. The result of the translation of the word "world" is supposed to be placed in the end of the sentence, but in the TL it is placed before the word "harsh and hostile", it is because in Indonesia the construction of the TL is different with the SL. There is an addition of *yang* which proves that the translator attempts to produce a translation that is acceptable to the readers without avoiding the purpose of the SL.

Datum 3

SL: But this is a story about how all that changed in an instant, because what we didn't know, was that our world was about to come to an end, and there were no rules on our cave walls to prepare us for that.

TL: *Tapi ini adalah kisah bagaimana semua itu berubah dalam seketika, karena yang tidak kami ketahui adalah, dunia kami akan segera berakhir, dan tak ada aturan di dinding gua kami yang bisa mempersiapkan kami untuk hal itu.*

The translation method used in the subtitles above is faithful translation because the grammatical structure between SL and TL is very similar. The TL

does not sacrifice the original text to get the closest meaning. Here, the word "about" is not translated into Indonesian because it will make the sentences unacceptable in Indonesian, but it does not change the intention of the SL and the reader still can understand the purpose of the SL. The word "what" is translated into *yang* in order to emphasize the reason of their ignorance about the end of the world. Here, the word "to come" is translated into *akan,* based on the context of the movie spoken by the narrator which does not know about the condition of the earth before. Although the translations between those words are different, the viewers still can understand the context and the purpose of the subtitle.

Datum 6

SL: We're going back to the cave and you're going to stay in there until you're older than…You know.. her!

TL: *Kita kembali ke gua dan kau akan tetap di sana sampai kau lebih tua dari...kau tahu..dia!*

The translator translates this subtitles using faithful translation as the method. Each sentence tends to maintain the grammatical structure of SL and nothing is significantly changed. The SL "We're going back to the cave and you're going to stay in there until you're older than…You know..her!" is translated into *Kita kembali ke gua dan kau akan tetap di sana sampai kau lebih tua dari...kau tahu..Dia!*. Faithful translation maintains the purpose of the SL. the translator translates the word "stay" into *tetap* in order to explain the phrase "you're going to stay in there until you're older than…You know.. her!" which means that you have to stay there in a long time. The TL above actually needs more information from the last word "her". The translator only mentions *dia,*

without knowing it refers to who, but based on the dialogue, the utterances above is spoken by Grug to Eep and points out to her grandmother, although the TL needs more information, it still compromising the meaning and the aesthetic elements of the SL.

Datum 11

SL: You may go anywhere you want, but never go near the cliff, for you could fall.

TL: *Kau boleh pergi ke manapun kau mau, tapi jangan pernah dekati jurang, karena kau bisa jatuh.*

Faithful translation is used by the translator in translating this subtitle because the grammatical structure of the TL is similar to the sentence in the SL. each of word in the SL translated one by one by the translator and the structure of the SL very maintained. In addition, the TL does not sacrifice the original text to get the closest meaning. Here, each word of the sentence above is translated one by one and although the structure of TL is similar to SL but the translator does not translate the word "go" in the "but never go near the cliff" and the translator translates it into *tapi jangan pernah dekati jurang.* The word "go" is not translated because it is represented in the previous sentence *kau boleh pergi ke manapun kau mau.* Although the word "go" is not translated in the TL, it does not change the purpose of the SL text.

Datum 12

SL: Well, we are going to shut our eyes and sleep, and when we wake up, we're going to find the place that has everything we want.

TL: *Baiklah, kita akan pejamkan mata dan tidur, dan saat kita bangun, kita akan temukan tempat yang punya segala yang kita inginkan.*

The translator translates this subtitles using faithful translation as the method. Each sentence tends to maintain the SL grammatical structure and nothing changes significantly. The translator translates the word "shut" into *pejamkan*. The word "shut" which means *menutup* atau *memejamkan* in Indonesian, but here it becomes *pejamkan*. Although the translator translates it into *pejamkan*, it does not change the purpose and the meaning of the SL, because the function of the word *pejamkan* as a command, and the sentence above is command sentence. Based on the dialogue above, Grug asks his family to go to sleep compulsively and the word *pejamkan* in that sentence emphasizes that they must sleep now.

Datum 17

SL: I was thinking of calling it, a 'hug', because it rhymes with Grug, but you can change it if you want.

TL: *Aku akan menamakannya "hug" (pelukan), karena seirama dengan Grug, tapi bisa kau ubah jika kau mau.*

The subtitles above are translated using faithful translation because the grammatical structure of the TL above is similar to the SL. The SL is translated one by one to the TL except the word "thinking of" in order to avoid the changes of the purpose of the SL. Whereas faithful translation gives more priority to the purpose of the SL. The translator does not translates the word "thinking of" because this word is indicating about the idea which means idea is still in the mind and it is still unreal. Whether, the context of the movie shows that the word "hug" is already named by Grug. Although the word "thinking of " is not translated by the translator, it does not change the purpose of the SL. Besides, "it" in the SL refers to the hug, and in the previous word it has already mentioned the

word "hug", so whether the translator translate it or not, it does not change the purpose of the SL, but it will be better not to translate it.

4.1.1.2 Semantic Translation

The writer found that there are 3 utterances in English- Indonesian subtitles of *The Croods* movie which are categorized into semantic translation.

Datum 5

SL: And one day, while she was in a tree, the curious little bear wanted to climb to the top.

TL: *Suatu hari, saat dia berada di pohon, si beruang kecil ingin memanjat sampai ke puncak.*

The translation method used in the subtitle above is semantic translation. Semantic translation takes more account to the aesthetic elements of the text by compromising the meaning of SL within the reasonable limits. The sentence "the curious little bear wanted to climb to the top" is translated into *si beruang kecil ingin memanjat sampai ke puncak.* The word "curious" in Indonesian means *penasaran,* but here the translator does not translate it. The reason of the translator does not translate the word curious because in the first sentence *saat dia berada di pohon* and the next phrase *ingin memanjat sampai ke puncak* has been described that is includes the behavior of that little bear which indicates curiosity.

Datum 7

SL: Okay. That's one, two, three, four, five, six and seven, if we're counting Chunky the Death Cat.

TL: *Oke. Satu, dua, tiga, empat, lima, enam, dan tujuh, jika termasuk si pendek gemuk itu, si kucing kematian.*

The subtitle above is translated using semantic translation. The translator does not translate the word "that's" because based on the context of the movie this dialogue is spoken by Grug when counting his family member and also pointed out to his them. So, it is clearer when the viewers watch the movie. Semantic translation must consider the aesthetic elements of the text by compromising the meaning of SL within reasonable limits. The sentence "if we're counting Chunky the Death Cat" is translated into *jika termasuk si pendek gemuk itu, si kucing kematian.* Here, the translator translates the phrase "if we're counting" into *jika termasuk,* the translator compromises the meaning in the SL by translating "if we're counting" into *jika termasuk* rather than translates it tnto *jika kita menghitung.*above is understandable by the readers. The translator also translates "Chunky the Death Cat" into *si pendek gemuk itu, si kucing kematian.* There is repetition of the word *si* in the TL, this repetition emphasizing that the animal really chunky and it will bring *The Croods* to the death. Semantic translation must consider the aesthetic elements of the text by compromising the meaning of SL. The result of the translation also divided into two phrase, *si pendek gemuk itu* and *si kucing kematian.* Although the TL is changed into two phrases, the meaning is still the same with the SL.

Datum 14

SL: If he actually had an idea of his own, I'd have, I'd have a heart attack and die!
TL: *Jika dia punya idenya sendiri, aku pasti kena serangan jantung dan mati!*

The translator uses semantic translation method in the subtitle above. Semantic translation takes more account to the aesthetic elements of SL but it

attempts to reproduce the appropriate meaning. In the Cambridge Dictionary, the word "actually" is an adverb and it has an opposite function. This word also gives explanation about fact, but here it does not translate into Indonesia because it has already represents by the word "if", which indicate the fact. The dialogue above is spoken by granny to Grug which actually Grug has no idea at all.

4.1.1.3 Communicative Translation

The writer found that there are 11 utterances in English- Indonesian subtitles of *The Croods* movie which are categorized into free translation.

Datum 1

SL: If you weren't clued already, by animal skin and sloping forehead, we are cavemen.

TL: *Jika kau belum paham dengan melihat kulit hewan dan dahi kami yang menonjol, kami ini manusia gua.*

The translator uses communicative translation in translating this subtitle. In communicative translation the acceptance of the readers is very important. The translator translates "if you weren't clued already" into *jika kau belum paham,* the word "already" is not translated into *sudah* but into *belum,* because there is negative form of auxiliary verb, that is "weren't" and it influence the meaning of the next word, so it becomes *belum.* Communicative translation concerns with the context by considering the content and language which are acceptable and comprehensible to the TL. In the sentence "by animal skin and sloping forehead", the translator translates it into *dengan melihat kulit hewan dan dahi kami yang menonjol.* The translator adds the additional information with the word *melihat*

which belongs to the readers when they watch the movie and *kami* which refers to the narrator that one of the character of the movie itself. This addition intended to give clear information to the readers, so the text above is easily understandable by the readers.

Datum 4

SL: She was alive because she listened to her father and lived her life in routine and darkness and terror.

TL: *Dia bertahan hidup karena mendengarkan ayahnya dan dia menjalani rutinitasnya dalam kegelapan dan ketakutan.*

Communicative translation is used by the translator to translate the subtitle above. Communicative translation focuses on the contextual meaning. The word "her" in the sentence "..because she listened to her father.." does not translate because it represents with the word "she" which placed in the beginning of the sentence. Communicative translation produces a translation, of which the content and language are acceptable. The contextual meaning of the original text is prioritized. The sentence "and lived her life in routine and darkness and terror" translated into *dan dia menjalani rutinitasnya dalam kegelapan dan ketakutan.* According to the movie, this dialogue is spoken by Grug when he tells about a story of Crispy Bear that reflected in their live which their live was full of darkness and terror in the night. Then it is clearer when the translator translates it into *dan dia menjalani rutinitasnya dalam kegelapan dan ketakutan.* Here, the translator does not translate the phrase "lived her life" because this phrase is already explained in the next word that is "routine" which in English as an

adjective have the meaning "done as part of what usually happens", so it already represents the phrase "lived her life".

Datum 8

SL: Stay here if you want, but let me go.
TL: *Menetap saja di sini, tapi lepaskan aku.*

The method used in the subtitle above is communicative translation. Communicative tends to prioritize the TL and it does not attempt to maintain SL grammatical structure. The translator translates the phrase "stay here if you want" into *menetap saja di sini.* Based on the translation above, the translator does not translate the phrase "if you want" but it already explained with the word "but". According to Cambridge dictionary, the function of the word "but" is to give force to a statement and it contrary with the previous sentence. Although the translation above does not attempt to maintain SL grammatical structure but it tends to prioritize the TL, so it can be understood easily by the readers.

Datum 9

SL: You know, we lost 'em, but when the bird stepped on me and pushed me into the ground, the scorpion grabbed a hold of me, and you know, one thing led to another and here we are, eating him, so, win-win.
TL: *Kau tahu, kami kehilangannya, tapi saat burung itu menginjakku dan mendorongku ke tanah, ada kalajengking "memegangku", jadi singkat cerita, kami menyantapnya, jadi, semua untung.*

The translator uses communicative translation in translating the subtitle above. Here, the subtitle above maintains SL grammatical structure but it is still understandable to the readers. The word "and you know" in the SL text is not translated into the TL because it is already explained in the beginning of the

sentence. The translator avoids repetition to make the sentence more simple and understandable, but the content remains the same. Communicative translation considers the content and language which is comprehensible by the target. The phrase "one thing led to another" in Indonesian means *satu hal mengarah ke yang lain*, but it does not translate into TL because it has been explained in the previous sentence "we lost 'em, but when the bird stepped on me and pushed me into the ground, the scorpion grabbed a hold of me". That sentence explained about steps started from the bird stepped on him until they eat the scorpion which represents the phrase "one thing led to another".

Datum 10

SL: I just don't see why she needs her own ledge, that's what this is about.
TL: *Aku tak mengerti mengapa dia perlu tempat sendiri, hanya itu saja.*

The translator uses communicative translation method to translate this subtitle. Communicative translation tends to prioritize TL. It does not attempt to maintain SL grammatical structure. The first phrase "I just don't see" is translated into *aku tak mengerti.* According to Cambridge Dictionary "see" also means to understand, know or realise and here the translator tends to translates it into *mengerti* rather than *melihat*, because based on the movie Eep needs her own ledge and to understand the reason behind it, her father not only see but also need to understand it. Although the translation between SL and TL are different, it does not change the meaning. The phrase "that's what this is about" translated into *hanya itu saja.* Basically if the translator focuses into the SL grammatical structure, it will be *itulah yang ini tentang* which this phrase will not be

understood by the viewers, but the translator make it simple in order to make the readers understand.

Datum 13

SL: I'm gonna go up, and why don't you join us when you stop being a big drag!
TL: *Aku akan ke atas, dan bergabunglah bersama kami jika kau sudah berhenti jadi menyebalkan!*

The translation method used in the subtitles above is communicative translation. The phrase "i'm gonna go up" is translated into a*ku akan ke atas*, the translator does not translate the word "go" because it already explain with the word "up" which in Indonesian is translated into *ke atas* that means moving from one from below to upper. The sentence "why don't you join us when you stop being a big drag!" is translated into *bergabunglah bersama kami jika kau sudah berhenti jadi menyebalkan!*. Here, the translator does not translate the phrase "why don't you" because the sentence above is command sentence, so the translator omits the phrase "why don't you". Still in the same sentence, the translator translates phrase "a big drag" into *menyebalkan*. Although the translation in the TL is different from the TL, it still understandable by the readers, but the SL is give more emphasize by giving an addition "big" in front of the word "drag".

Datum 15

SL: Since I don't have a brain, they're coming from my stomach, down deep below, and then up again into my mind.
TL: *Karena aku tak punya otak, ide itu datang dari perutku, lalu naik ke pikiranku.*

Communicative translation is used to translate the subtitle above. Communicative translation focuses on the contextual meaning. The word "they" on the SL above is translated into *ide itu* because according to the movie, the dialogue above is spoken when all the member of The Croods talk about the origin of idea. The phrase "down deep below" does not translate into Indonesian, because it already states in the previous phrase "they're coming from my stomach" which actually placed below than the placed of mind that comes from brain.

Datum 16

SL: Yeah. I know, but, he's doing the best with what he has.
TL: *Ya. Aku tahu, tapi, dia sudah berusaha yang terbaik.*

The translator translates this subtitle using communicative translation. In the phrase "he's doing the best with what he has", the translator translates it into *tapi, dia sudah berusaha yang terbaik.* The translator omits the last phrase "with what he has", so, it makes the result of the translation are sensible because the translator makes this sentence more simple to the viewers but this changes does not change the purpose and the meaning of the SL.

Datum 18

SL: If you weren't clued by sunbathes and pets, we're not exactly cavemen anymore.
TL: *Jika kau masih belum tahu dengan berjemur dan hewan peliharaan, kami bukan lagi manusia gua.*

The method used by the translator in translating this subtitle is communicative translation. Communicative translation sometimes maintains the SL grammatical structure. The TL above has similarity with the SL grammatical

structure but it does not change the meaning and the purpose of the TL, and also the sentence above is acceptable and understandable by the readers. In the sentence "we're not exactly cavemen anymore", the word "exactly" does not translated because it already represents with the word "anymore". Here, the translator put the word "exactly" and "anymore" in the same clause in order to emphasize that *The Croods* really not a caveman anymore. In Indonesian the word "anymore" means *lagi* but in the sentence above it becomes *bukan lagi,* it is because the addition of negative form of auxiliary verb "we're not".

Datum 19

SL: Our world is still plenty harsh and hostile, but now we know the Croods will make it, because we changed the rules.
TL: *Dunia kami masih kejam dan liar, tapi kini kami keluarga Crood akan berhasil, karena kami mengubah aturannya.*

Communicative translation is used by the translator to translate the subtitle above. Communicative translation concerns with the context by considering the content and language which are acceptable and comprehensible to the target. Here, the word "plenty" used by the translator to emphasize *masih* as the context that the world they live in is still dangerous for them. Communicative translation deals with the context, thus a text will not be translated literally. The word "make it" in the translation above is translated into *berhasil,* based on the context of the movie the subtitle above is spoken by narrator which is the character of the movie itself, that the Croods finally success to escape from the disaster. Although the translation between the original text and target text does not same, it does not change the meaning of the original text.

Datum 20

SL: The ones that kept us in the dark, and because of my dad, who taught us that anyone could change.

TL: *Aturan yang mengekang kami di kegelapan, dan itu karena ayahku, yang mengajarkan setiap orang bisa berubah.*

The translator uses communicative translation to translate the subtitle above. Communicative translation tends to prioritize TL. The word "kept" is translated into *mengekang* in order to emphasize that darkness is not fun and frighten for the Croods. The word "us" in the sentence "who taught us that anyone could change" does not translate because it is represented in the same previous word in the sentence "the ones that kept us in the dark". Besides, it does not translated in order to avoid repetition of the same words to make it more simple for the readers. The word "the ones" here is translated into *aturan* which according to context this sentence is spoken by the narrator about the roles that makes the Croods survive from the dangerous.

4.1.2 The Analysis of Equivalence of Meaning

In this part, the writer explains the analysis of the equivalence of meaning between the source language and target language used in the Indonesian subtitles of *The Croods* movie contains of compound- complex sentences. In translating *The Croods* movie from English into Indonesian, the translator used 2 equivalence of meaning based on Baker's theory (1992).

4.1.2.1 Grammatical Equivalence

The writer found that there are 9 utterances in English- Indonesian subtitles of *The Croods* movie which are categorized into grammatical equivalence.

Datum 1

SL: If you weren't clued already, by animal skin and sloping forehead, we are cavemen.

TL: *Jika kau belum paham dengan melihat kulit hewan dan dahi kami yang menonjol, kami ini manusia gua.*

The translator uses grammatical equivalence in translating this subtitle. Grammatical equivalence involves replacing grammatical structure from SL into TL. The translator changes the meaning of the word "sloping" which in Indonesian means *miring* into *menonjol*. If the translator still maintains the use of the word *miring,* so it will not acceptable in Indonesian. Grammatical equivalence makes the translator changes the translation, as the consequences the translator may be forced to add or delete information in the TL because of the lack of specific grammatical categories. Here, the translator translates to be "are" into *ini.* In English, the word "are" does not have specific meaning. This word only used as an auxiliary. The translator actually does not have to translate that word, but in order to emphasize the next phrase, so the use of the word *ini* is acceptable.

Datum 5

SL: And one day, while she was in a tree, the curious little bear wanted to climb to the top.

TL: *Suatu hari, saat dia berada di pohon, si beruang kecil ingin memanjat sampai ke puncak.*

Grammatical equivalence is used by the translator to translate this subtitle. Grammatical equivalence makes the translator changes the translation, the translator may be forced to add or delete information in the TL because of the lack of specific grammatical categories. According to Cambridge dictionary the function of the word "and" is to join two words, phrases, parts of sentences or related statements together, but in the subtitle above the word "and" in the beginning of the translation is not translated into Indonesian. This deletion is acceptable because it placed in the beginning of the sentence not as a connection but as an expletive. The word "she" in the English is used to refer to a woman, girl or female but in Indonesia whether the people use she or he, it can refer to anybody.

Datum 8

SL: Stay here if you want, but let me go.
TL: *Menetap saja di sini, tapi lepaskan aku.*

The equivalence used in the subtitle above is grammatical equivalence. The changes of translation in grammatical equivalence force the translator to add or delete information in the TL. Based on the subtitle above the phrase "if you want" does not translate to make the translation in the TL more simple for the readers. Grammatical equivalence refers to the diversity of grammatical categories across languages. The translator translates the sentence "let me go" into *lepaskan aku*. In English the word "let" means "allow" and based on the SL, if it translated into Indonesia, it becomes *ijinkan aku pergi,* but the translator translate it into *lepaskan aku* to make it simple and understandable by the readers.

Datum 9

SL: You know, we lost 'em, but when the bird stepped on me and pushed me into the ground, the scorpion grabbed a hold of me, and you know, one thing led to another and here we are, eating him, so, win-win.

TL: *Kau tahu, kami kehilangannya, tapi saat burung itu menginjakku dan mendorongku ke tanah, ada kalajengking "memegangku", jadi singkat cerita, kami menyantapnya, jadi, semua untung.*

The translator uses grammatical equivalence in translating this subtitle. Grammatical equivalence makes the translator changes the translation, the translator may be forced to add or delete information in the TL because of the lack of specific grammatical categories. In grammatical equivalence it focuses into number, voice, person, gender, tense and aspect. English has the category of person which distinguishes in the third-person singular between masculine, feminine and inanimate (he/she/it), whereas in Indonesia there is no category of person. In the phrase "eating him" the translator translates it into *menyantapnya*. The word *–nya* here represents "him" in the SL.

Datum 11

SL: You may go anywhere you want, but never go near the cliff, for you could fall.

TL: *Kau boleh pergi ke manapun kau mau, tapi jangan pernah dekati jurang, karena kau bisa jatuh.*

Grammatical equivalence is used by the translator to translate this subtitle. In some languages, the tense is highly developed. In English, the word "could" is the past simple form of "can", it is used to talk about what someone or something was able or allowed to do. Whereas in Indonesia, it has no formal category of tense, the form of the verb does not change to express temporal or aspectual

distinctions. So here, the translator translates the word "could' into *bisa,* although it is the past simple form of "can", because in Indonesia there is no differences whether the event happens in the past, present or future and it does not influence the form of the verb.

Datum 13

SL: I'm gonna go up, and why don't you join us when you stop being a big drag!
TL: *Aku akan ke atas, dan bergabunglah bersama kami jika kau sudah berhenti jadi menyebalkan!*

Grammatical equivalence is used by the translator to translate this subtitle. In order to maintain the meaning the subtitle above, so the translator does not translate the phrase "why don't you" into Indonesian. If the translator translates that phrase the meaning will change from command sentence into interrogative sentence. The word "go up" here translates into *ke atas* because the translator wants to achieve the equivalent meaning effect between SL and TL. So, the translator looks for the similar word in TL to make the translation simple for the readers.

Datum 16

SL: Yeah. I know, but, he's doing the best with what he has.
TL: *Ya. Aku tahu, tapi, dia sudah berusaha yang terbaik.*

Grammatical equivalence is used by the translator to translate this subtitle. In grammatical equivalence the differences in grammatical structures may significantly change the way the information or message is carried across. Here, the translator does not translate the phrase "with what he has" since it already

represented with the previous word "the best" which means he do everything to get the best outcome. Although the phrase "with what he has" does not translated into Indonesian and it changes the grammatical structure of the SL, but since the translator try to maintain the original purpose, so it does not change the information is carried across.

Datum 18

SL: If you weren't clued by sunbathes and pets, we're not exactly cavemen anymore.

TL: *Jika kau masih belum tahu dengan berjemur dan hewan peliharaan, kami bukan lagi manusia gua.*

The equivalence used in the subtitle above is grammatical equivalence. Here, the translator change the translation of the word "clued" which means *petunjuk* into *tahu.* Grammatical equivalence makes the translator changes the translation, the translator may be forced to add or delete information in the TL because of the lack of specific grammatical categories. The translation in the TL maybe changes a little, but if the translator uses *petunjuk* as translation, it will not be acceptable in Indonesia and the viewers also get confuse. The word *tahu* here followed by information "by sunbathes and pets" that shows if the word *tahu* here has a function as clue and to achieve the equivalent effect that acceptable for the readers.

Datum 19

SL: Our world is still plenty harsh and hostile, but now we know the Croods will make it, because we changed the rules.

TL: *Dunia kami masih kejam dan liar, tapi kini kami keluarga Crood akan berhasil, karena kami mengubah aturannya.*

The equivalence used in the subtitle above is grammatical equivalence. Grammatical equivalence makes the translator changes the translation. The word plenty here is translated into *masih,* because there are no specific grammatical categories in TL, so, the translator looks for the similar translation in the TL to make the translation understandable by the viewers. English recognizes a distinction between singular and plural. This distinction has to be expressed morphologically, by adding a suffix to a noun or by changing its form in some other way to indicate whether it refers to one or more than one. The word "the rules" in English indicates of more than one rule, but in Indonesia it translates into *peraturannya* which means it can be only one rule or more than one rule, so, there is no specific explanation about the distinction between plural or singular related with number.

4.1.2.2 Textual Equivalence

The writer found that there are 11 utterances in English- Indonesian subtitles of *The Croods* movie which are categorized into textual equivalence.

Datum 2

SL: When we did go out, we struggled to find food in a harsh and hostile world.
TL: *Saat kami keluar gua, kami berjuang mencari makanan di dunia yang kejam dan bengis.*

The equivalence used by the translator to translate the subtitle above is textual equivalence. Textual equivalence refers to equivalence that may be achieved between a SL and TL in terms of cohesion and information. The translator adds information in translating the sentence "when we did go out"

becomes *saat kami keluar gua.* The word *gua* is added in order to make the text

cohesion, because based on the situation of the movie; it shows that the Croods

lives in the cave. The additional of that word may change the information, but the

changes give clear explanation to the readers.

Datum 3

SL: But this is a story about how all that changed in an instant, because what we didn't know, was that our world was about to come to an end, and there were no rules on our cave walls to prepare us for that.

TL: *Tapi ini adalah kisah bagaimana semua itu berubah dalam seketika, karena yang tidak kami ketahui adalah, dunia kami akan segera berakhir, dan tak ada aturan di dinding gua kami yang bisa mempersiapkan kami untuk hal itu.*

The subtitle above is translated by the translator using textual equivalence.

The translator translates the phrase "about to come to "into *akan.* Based on the

context of the movie the narrator does not know about the situation of the world

where they live in, so, the translator translates it into *akan* which in English means

"will". The modulation of the words in the textual equivalence from the SL to the

TL is done by the translator in achieving the textual equivalence. The translation

in the TL may be different from the SL text, but the information and the purpose

of the SL still same. That is giving information that their world will come to an

end.

Datum 4

SL: She was alive because she listened to her father and lived her life in routine and darkness and terror.

TL: *Dia bertahan hidup karena mendengarkan ayahnya dan dia menjalani rutinitasnya dalam kegelapan dan ketakutan.*

Textual equivalence is used by the translator in translating the subtitle above. Textual equivalence refers to equivalence that may be achieved between a SL and TL in terms of cohesion and information. In the textual equivalence, there are main cohesive devices in English; they are reference, substitution, ellipsis, conjunction and lexical cohesion. Ellipsis here means the omission of an item. The ellipsis item in the subtitle above is the word "her" in the sentence "because she listened to her father and lived her life in routine and darkness and terror" and the translation becomes *karena mendengarkan ayahnya dan dia menjalani rutinitasnya dalam kegelapan dan ketakutan.* The translator omitting the word "her" in order to avoid repetition, so, the equivalence can achieve the cohesion between SL and TL.

Datum 6

SL: We're going back to the cave and you're going to stay in there until you're older than…You know..her!

TL: *Kita kembali ke gua dan kau akan tetap di sana sampai kau lebih tua dari...kau tahu..dia!*

The equivalence used in the subtitle above is textual equivalence. Textual equivalence refers to equivalence that may be achieved between a SL and TL in terms of cohesion and information. The modulation of the sentence in SL and TL also acceptable in Indonesian and it has been done by translator in order to achieve the textual equivalence. Seen from the context of the movie, the dialogue is spoken by Grug which angry to his daughter because she does not follow the rules and he tell her that he will keep her in the cave forever until she becomes like her granny. The translation result is not clear enough because in the TL the

translator translate the word "her" into *dia,* and it does not clear "her' here pointed to whom, but if it related to the context it can be said that it equivalent in SL and acceptable in TL.

Datum 7

SL: Okay. That's one, two, three, four, five, six and seven, if we're counting Chunky the Death Cat.

TL: *Oke. Satu, dua, tiga, empat, lima...enam, dan tujuh, jika termasuk si pendek gemuk itu, si kucing kematian.*

The subtitle above is translated by the translator using textual equivalence. Textual equivalence refers to equivalence that may be achieved between a ST and TL in terms of cohesion and information. The word "counting" is translated into *termasuk* rather than *menghitung.* Although the translator substitute the word "counting", that subtitle is still understandable, because this word have similar using. It also can be seen from the previous sentence which showing the counting activity that have been done by Grug. In the textual equivalence, there are main cohesive devices in English; they are reference, substitution, ellipsis, conjunction and lexical cohesion. The word "that's" in the SL is omitted because "that's" here has a function as an expletive which does not have to be translated. The word "chunky" also translated into *gemuk* which actually in Indonesia it means *pendek dan tebal,* but the translator makes it simple for the modulation of the sentence in SL and TL also acceptable in Indonesian and it has been done by translator in order to achieve the textual equivalence.

Datum 10

SL: I just don't see why she needs her own ledge, that's what this is about.

TL: *Aku tak mengerti mengapa dia perlu tempat sendiri, hanya itu saja.*

The translator uses textual equivalence in translating this subtitle. In the textual equivalence, there are main cohesive devices in English; they are reference, substitution, ellipsis, conjunction and lexical cohesion. The ellipsis item in the subtitle above is the word "just", because it represented by the phrase "that's what this is about" which translated into *hanya itu saja*. That phrase has similar function that is to give emphasize in the translation. Textual equivalence refers to equivalence that may be achieved between a ST and TL in terms of cohesion and information. Although the word "just" does not translated, the viewer still can understand with the translation because it explained in the nest phrase.

Datum 12

SL: Well, we are going to shut our eyes and sleep, and when we wake up, we're going to find the place that has everything we want.

TL: *Baiklah, kita akan pejamkan mata dan tidur, dan saat kita bangun, kita akan temukan tempat yang punya segala yang kita inginkan.*

The equivalence used by the translator to translate the subtitle above is textual equivalence. In the textual equivalence, texture is very important feature in translation since it provides useful guidelines for the comprehension and analysis of the SL which can help the translator in his or her attempt to get the coherent and cohesive text for the TL audiences in a specific context. Based on the movie, the context of the movie is about Grug who force his family to get to sleep. So, the translator uses word "shut" rather than "close" because to give emphasize on

the sentence. The translator get the coherent and cohesive text of the TL and the purpose of the sentence above can be understood by the readers.

Datum 14

SL: If he actually had an idea of his own, I'd have, I'd have a heart attack and die!
TL: *Jika dia punya idenya sendiri, aku pasti kena serangan jantung dan mati!*

The subtitle above is translated by the translator using textual equivalence. In the textual equivalence, there are main cohesive devices in English; they are reference, substitution, ellipsis, conjunction and lexical cohesion. The word "actually" here is the ellipsis item. It has function to indicate fact and it is similar with the word "actually", so, it can be represented by the word "if" only.

Datum 15

SL: Since I don't have a brain, they're coming from my stomach, down deep below, and then up again into my mind.
TL: *Karena aku tak punya otak, ide itu datang dari perutku, lalu naik ke pikiranku.*

The translator uses textual equivalence in translating this subtitle. In the textual equivalence, there are main cohesive devices in English; they are reference, substitution, ellipsis, conjunction and lexical cohesion. The word "they're" here is the substitution item. In English "they" means *mereka,* but here the translator translates into *ide* since the context of the movie states that they talk about brain which produce idea. The word "down deep below" here is the ellipsis item. This word is already represented by the phrase "from my stomach" which placed in a lower place from the brain.

Datum 17

SL: I was thinking of calling it, a 'hug', because it rhymes with Grug, but you can change it if you want.

TL: *Aku akan menamakannya "hug" (pelukan), karena seirama dengan Grug, tapi bisa kau ubah jika kau mau.*

Textual equivalence is used by the translator in translating the subtitle above. There are main cohesive devices of English in textual equivalence; they are reference, substitution, ellipsis, conjunction and lexical cohesion. The ellipsis item here is the word "it". It is not translated because based on the context of the subtitle, the word "it" is already represented by "hug" or *pelukan.* In order to avoid repetition that can make the viewers confuse, so, the word "it" in the phrase "because it rhymes with Grug" is not translated.

Datum 20

SL: The ones that kept us in the dark, and because of my dad, who taught us that anyone could change.

TL: *Aturan yang mengekang kami di kegelapan, dan itu karena ayahku, yang mengajarkan setiap orang bisa berubah.*

The equivalence used by the translator to translate the subtitle above is textual equivalence. There are main cohesive devices of English in textual equivalence; they are reference, substitution, ellipsis, conjunction and lexical cohesion. The substitute item in the translation above is the word "the ones". That word is translated into *aturan,* which that word following the context. This substitution makes the translation clearer for the viewers. There is also the ellipsis item in that subtitle, the word "us" in the phrase "who taught us that anyone could change" which is translated into *yang mengajarkan setiap orang bisa berubah.*

The reason of this ellipsis is because the word "us" is already represented by the previous phrase "the ones that kept us in the dark" which translated into *aturan yang mengekang kami di kegelapan.* This omission is done by the translator in order to avoid the repetition and to make the result of the translation is simple and understandable by the viewers. There is also an addition in the translation above, the word "and because of my dad" becomes *dan itu karena ayahku.* The translation adds the word *itu* in the result of translation. This additional information is acceptable because it does not change the purpose of the SL.

4.2 Discussion

From the result of the analysis, the writer found that the translator of *The Croods* movie uses 3 kinds of translation methods based on Newmark's theory (1988), they are faithful translation, semantic translation and communicative translation.

The first method used by the translator of *The Croods* movie is faithful translation. The writer found that there are 6 utterances that are translated using this method. Faithful translation is used by the translator in translating this subtitle because the grammatical structure of the TL is similar to the sentence in the SL. Faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures.

The second method is semantic translation. The writer found that there are 3 utterances translated by the translator using this method. Semantic translation is similar to faithful translation, but the result of semantic translation is more

flexible with the TL and this method compromises the meaning between SL and TL. So, the result of the translation sounds better than faithful translation.

Communicative translation is mostly used by the translator in translating the subtitle of *The Croods* movie. There are 11 utterances translated by this method. The translator uses this method because communicative translation tends to prioritize TL. For example, "the Croods will make it" is translated into *keluarga Croods akan berhasil.* Here, the intention of both of them is correct, but the translator makes it clearer in order to make the viewers more understand.

Besides the finding, the writer also found that the translator of *The Croods* movie uses 2 equivalence of meaning based on Baker's theory (1992), they are grammatical equivalence and textual equivalence. The writer found that there are 9 utterances uses grammatical equivalence. Grammatical equivalence involves replacing grammatical structure from SL into TL. The translator changes the meaning of the word "sloping" which in Indonesian means *miring* into *menonjol.* If the translator still maintains the use of the word *miring,* so it will not be acceptable in Indonesian.

The last equivalence of meaning used by the translator to translate the subtitle of the *Croods* movie is textual equivalence. Textual equivalence refers to equivalence that may be achieved between a SL and TL in terms of cohesion and information. For example, in the sentence "when we did go out", the translator adds information and it is translated into *saat kami keluar gua.* The word *gua* is added in order to make the text cohesion, because based on the situation of the movie; it shows that the Croods lives in the cave.

In addition, the result of this present study is different from the previous study conducted by Nurmallah (2013). In her analysis, she took 35 utterances from the movie and then found five out of eight translation methods used in her data. The result was 4 utterances used faithful translation, 8 utterances used semantic translation, 1 utterance used free translation, 2 utterances used idiomatic translation and 20 utterances used communicative translation. The data in her study are complex and compound sentences, while this present study used compound- complex sentences as the data.

On the other hand, the second study by Rosyid (2011) found that the translator of the novel only used communicative translation and the translation method mostly used in this present study was communicative translation, while in this present study the writer found that the translator used faithful translation, semantic translation and communicative translation. The equivalences used by the translator in the novel are textual equivalence, grammatical equivalence and pragmatic equivalence, whereas in the present study the writer found that the translator uses grammatical equivalence and textual equivalence.

This study analyzed compound- complex sentences, although most of the utterances in the subtitles of *The Croods* movie contain of simple sentences. Since compound sentence and complex sentence are the combination of simple sentence, so it can be said that compound- complex sentences also contains of simple sentence. Therefore, compound- complex sentences as limitation of the data already represented the methods used in the subtitle of *The Croods* movie.

The data of this study is from movie subtitle. Previous study in similar topic by Nurmallah also uses a movie subtitle, whereas Rosyid uses some direct speeches in the novel. The writer's finding strengthen Nurmallah's and Rosyid's finding that communicative translation is the mostly used by the translator, because this method concerns with the context by considering the content and language which are acceptable and comprehensible to the target.

CHAPTER V
CONCLUSION AND SUGGESTION

After having an analysis of translation methods used in the Indonesian subtitles of *The Croods* movie, in this chapter, the writer presents conclusion and the suggestion.

5.1 Conclusion

The writer found 3 translation methods used from the eight translation methods proposed by Newmark's (1988); they are faithful translation, semantic translation and communicative. In the data analysis of the 20 utterances, there 6 utterances uses faithful translation, 3 utterances uses semantic translation and 11 utterances uses communicative translation. Communicative translation is mostly used in the subtitle containing compound- complex sentences since this method gives priority to translate the contextual meaning of the SL text, both of the aspects of language and the content, so the text can be easily understood and acceptable by the readers.

Besides, the writer also found 2 equivalence of meaning from 4 equivalence of meaning proposed by Baker's (1992); they are grammatical equivalence and textual equivalence. The number of grammatical equivalence used by the translator is 9 utterances and for textual equivalence are 11 utterances. Textual equivalence is mostly used by the translator because textual equivalence

focuses on the achievement between a SL and TL in terms of cohesion and information received by the readers.

5.2 Suggestion

In conclusion, communicative translation is mostly used by the translator of the *Croods* movie. Thus the writer proposes suggestions to be considered. The writer suggests next researchers to conduct research about translation methods in different object such as novel, short story, book or any other written object. Besides, the writer also suggests to the next researchers to make specific analysis about translation method and focus on one method. Thus, for the students of English Study Program of Universitas Brawijaya, this study will enrich the knowledge about translation especially in translation methods. For the English Study Program of Universitas Brawijaya it might be worth considering to give more access and references related to this topic.

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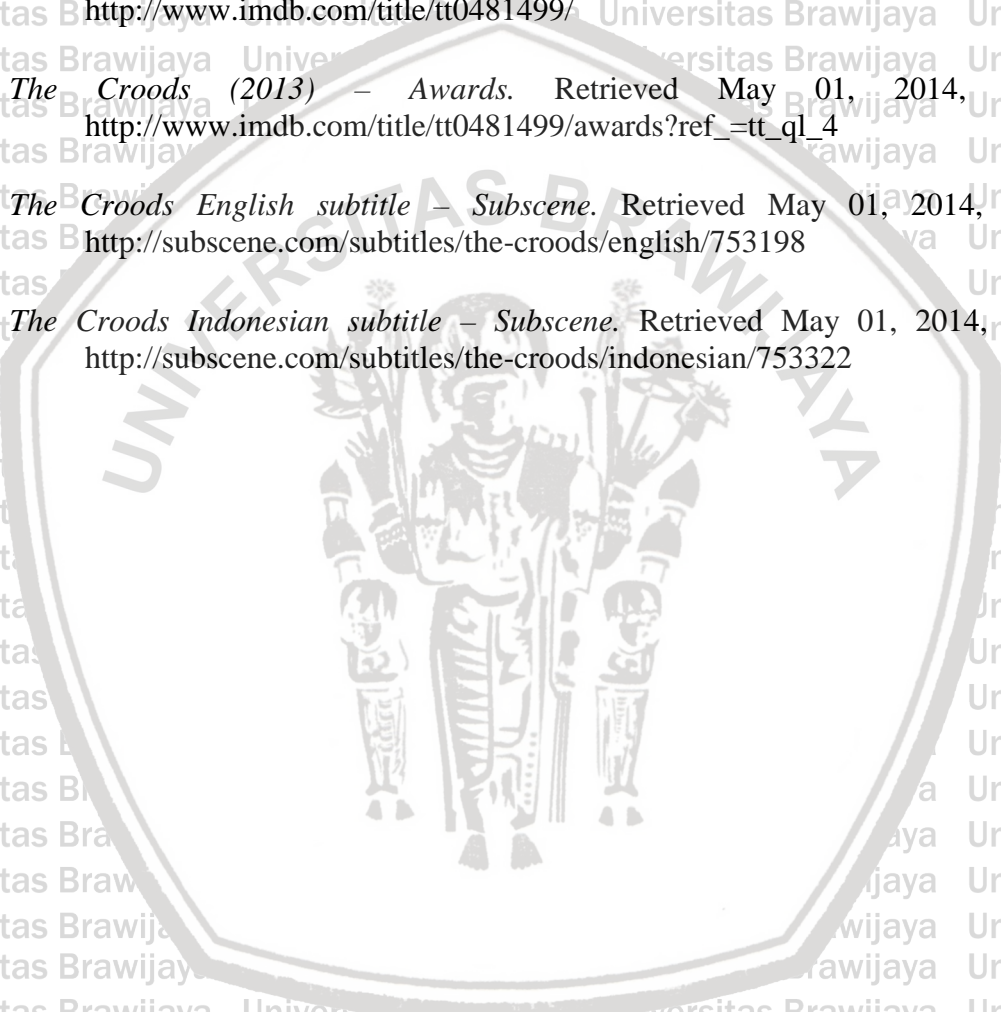
Appendix 1. Translation Methods and equivalence of meaning used in the Indonesian subtitles of *The Croods* movie.

No.	English Subtitle	Indonesian Subtitle	Translation Method	Equivalence of Meaning
1.	If you weren't clued already, by animal skin and sloping forehead, we are cavemen.	*Jika kau belum paham dengan melihat kulit hewan dan dahi kami yang menonjol, kami ini manusia gua.*	Communicative Translation	Grammatical Equivalence
2.	When we did go out, we struggled to find food in a harsh and hostile world.	*Saat kami keluar gua, kami berjuang mencari makanan di dunia yang kejam dan bengis.*	Faithful Translation	Textual Equivalence
3.	But this is a story about how all that changed in an instant, because what we didn't know, was that our world was about to come to an end, and there were no rules on our cave walls to prepare us for that.	*Tapi ini adalah kisah bagaimana semua itu berubah dalam seketika, karena yang tidak kami ketahui adalah, dunia kami akan segera berakhir, dan tak ada aturan di dinding gua kami..yang bisa mempersiapkan kami untuk hal itu.*	Faithful Translation	Textual Equivalence
4.	She was alive because she listened to her father and lived her life in routine and darkness and terror.	*Dia bertahan hidup karena mendengarkan ayahnya dan dia menjalani rutinitasnya dalam kegelapan dan ketakutan.*	Communicative Translation	Textual Equivalence
5.	And one day, while she was in a tree, the curious little bear wanted to climb to the top.	*Suatu hari, saat dia berada di pohon, si beruang kecil ingin memanjat sampai ke puncak.*	Semantic Translation	Grammatical Equivalence
6.	We're going back to the cave and you're going to stay in there until you're older than…You know.. her!	*Kita kembali ke gua dan kau akan tetap di sana sampai kau lebih tua dari...kau tahu..Dia!*	Faithful Translation	Textual Equivalence

Table Continued…

No.	English Subtitle	Indonesian Subtitle	Translation Method	Equivalence of Meaning
7.	Okay. That's one, two, three, four, five, six and seven, if we're counting Chunky the Death Cat.	*Oke. Satu, dua, tiga, empat, lima...enam, dan tujuh, jika termasuk si pendek gemuk itu, si kucing kematian.*	Semantic Translation	Textual Equivalence
8.	Stay here if you want, but let me go.	*Menetap saja di sini, tapi lepaskan aku.*	Communicative Translation	Grammatical Equivalence
9.	You know, we lost 'em, but when the bird stepped on me and pushed me into the ground, the scorpion grabbed a hold of me, and you know, one thing led to another and here we are, eating him, so, win-win.	*Kau tahu, kami kehilangannya, tapi saat burung itu menginjakku dan mendorongku ke tanah, ada kalajengking "memegangku", jadi singkat cerita, kami menyantapnya, jadi, semua untung.*	Communicative Translation	Grammatical Equivalence
10.	I just don't see why she needs her own ledge, that's what this is about.	*Aku tak mengerti mengapa dia perlu tempat sendiri, hanya itu saja.*	Communicative Translation	Textual Equivalence
11.	You may go anywhere you want, but never go near the cliff, for you could fall.	*Kau boleh pergi ke manapun kau mau, tapi jangan pernah dekati jurang, karena kau bisa jatuh.*	Faithful Translation	Grammatical Equivalence
12.	Well, we are going to shut our eyes and sleep, and when we wake up, we're going to find the place that has everything we want.	*Baiklah, kita akan pejamkan mata dan tidur, dan saat kita bangun, kita akan temukan tempat yang punya segala yang kita inginkan.*	Faithful Translation	Textual Equivalence
13.	I'm gonna go up, and why don't you join us when you stop being a big drag!	*Aku akan ke atas, dan bergabunglah bersama kami jika kau sudah berhenti jadi menyebalkan!*	Communicative Translation	Grammatical Equivalence

Table Continued…

No.	English Subtitle	Indonesian Subtitle	Translation Method	Equivalence of Meaning
14.	If he actually had an idea of his own, I'd have, I'd have a heart attack and die!	*Jika dia punya idenya sendiri, aku pasti kena serangan jantung dan mati!*	Semantic Translation	Textual Equivalence
15.	Since I don't have a brain, they're coming from my stomach, down deep below, and then up again into my mind.	*Karena aku tak punya otak, ide itu datang dari perutku, lalu naik ke pikiranku.*	Communicative Translation	Textual Equivalence
16.	Yeah. I know, but, he's doing the best with what he has.	*Ya. Aku tahu, tapi, dia sudah berusaha yang terbaik.*	Communicative Translation	Grammatical Equivalence
17.	I was thinking of calling it, a 'hug', because it rhymes with Grug, but you can change it if you want.	*Aku akan menamakannya "hug" (pelukan), karena seirama dengan Grug, tapi bisa kau ubah jika kau mau.*	Faithful Translation	Textual Equivalence
18.	If you weren't clued by sunbathes and pets, we're not exactly cavemen anymore.	*Jika kau masih belum tahu dengan berjemur dan hewan peliharaan, kami bukan lagi manusia gua.*	Communicative Translation	Grammatical Equivalence
19.	Our world is still plenty harsh and hostile, but now we know the Croods will make it, because we changed the rules.	*Dunia kami masih kejam dan liar, tapi kini kami keluarga Crood akan berhasil, karena kami mengubah aturannya.*	Communicative Translation	Grammatical Equivalence
20.	The ones that kept us in the dark, and because of my dad, who taught us that anyone could change.	*Aturan yang mengekang kami di kegelapan, dan itu karena ayahku, yang mengajarkan setiap orang bisa berubah.*	Communicative Translation	Textual Equivalence

Appendix 2. English and Indonesian subtitles of *The Croods* movie.

English subtitles	Indonesian subtitles
With every sun comes a new day. A new beginning. A hope that things will be better today than they were yesterday. But not for me. My name's Eep. And this is my family. The Croods.	*Setiap kali sang fajar terbit, hari baru pun tiba.* *Awal yang baru.* *Secercah harapan bahwa hari ini lebih baik daripada kemarin.* *Tapi tak begitu denganku.* *Namaku Eep.* *Dan ini keluargaku.* *Crood.*
If you weren't clued already, by animal skin and sloping forehead, we are cavemen. Most days we spend in our cave, in the dark. Night after night, day after day. Yep. Home sweet home.	*Jika kau belum paham dengan melihat kulit hewan dan dahi kami yang menonjol, kami ini manusia gua.* *Hampir tiap hari kami habiskan di gua, dalam gelap.* *Malam demi malam, hari demi hari. Yup. Inilah rumah tercinta.*
When we did go out, we struggled to find food in a harsh and hostile world. And I struggled to survive my family. We were the last ones around.	*Saat kami keluar gua, kami berjuang mencari makanan di dunia yang kejam dan bengis.* *Dan aku berjuang demi kelangsungan keluargaku* *Kami manusia gua terakhir yang bertahan.*
There used to be neighbors. The Gorts, smashed by a mammoth. The Horks, swallowed by a sand snake. The Erfs, mosquito bite. The Throgs, common cold. And the Croods. That's us	*Dulu kami punya tetangga* *Keluarga Gort, diinjak mamot.* *Keluarga Hork, dimakan ular pasir.* *Keluarga Erf, digigit nyamuk.* *Keluarga Throg, terkena flu.* *Dan keluarga Crood. Itu kami.*
The Croods made it, because of my dad. He was strong, and he followed the rules. The ones painted on our cave walls Anything new is bad. Curiosity is bad. Going out at night is bad. Basically, anything fun is bad.	*Keluarga Crood selamat karena ayahku.* *Dia kuat dan dia mengikuti aturan.* *Aturan yang terlukis di dinding gua.* *Semua hal baru itu buruk.* *Rasa ingin tahu itu buruk.* *Keluar malam itu buruk.* *Intinya, semua yang menyenangkan itu buruk.*
Welcome to my world! **But this is a story about how all that changed in an instant, because what we didn't know, was that our world was about to come to an end, and there were no rules on our cave walls to prepare us for that.**	*Selamat datang di duniaku!* *Tapi ini adalah kisah bagaimana semua itu berubah dalam seketika, karena yang tidak kami ketahui adalah, dunia kami akan segera berakhir, dan tak ada aturan di dinding gua kami yang bisa mempersiapkan kami untuk hal itu.*
You're supposed to wait for my signal, Eep. Eep?	*Seharusnya kau menunggu isyarat dariku, Eep.* *Eep?*
We've been in that cave forever.	*Kita sudah sangat lama sekali berada di gua.*
Three days is not forever	*Tiga hari itu tidak lama.*
It is with this family.	*Rasanya begitu kalau dengan keluarga ini.*

Note: The bold sentences refer to compound- complex sentences as the data

Table Continued…

English Subtitles	Indonesian Subtitles
Eep, will you come down here? You're being so... so dramatic.	*Eep, bisakah kau turun?* *Kau terlalu.. terlalu berlebihan.*
No, no, no, Sandy. Come back here!	*Tidak, tidak, Sandy.* *Ke sini!*
Remember the signal. Good girls wait for the signal. Ugga!	*Ingat isyaratnya.* *Gadis baik sabar menunggu isyarat. Ugga!*
As soon as I get Sandy, I'll go back in, and you can give the signal.	*Setelah kutangkap Sandy, aku akan ke sini dan kau boleh berikan isyarat.*
No. But you're already out now.	*Tidak. Tapi kau sudah di luar sekarang*
I am waiting for the signal, Dad	*Aku menunggu isyaratnya, ayah!*
Never mind, Thunk. Just come out.	*Tak masalah, Thunk.* *Keluar saja.*
But if you don't give me the signal, how do I know you're my dad?	*Tapi jika ayah tak memberi isyarat, bagaimana aku tahu itu ayah?*
The signal isn't so you know it's me. It's so you know I wasn't eaten by an animal.	*Isyarat itu bukan untuk mengenaliku.* *Tapi sebagai tanda ayah tak dimakan hewan.*
Then why is the signal an animal noise? I mean, doesn't that just confuse things? I'm still waiting for the signal	*Lalu mengapa isyaratnya seperti suara hewan?* *Bukankah itu membingungkan?* *Aku masih menunggu isyaratnya.*
Mom, we're ready to leave! Mom?	*Ibu, kita akan segera berangkat!* *Ibu?*
Still alive!	*Masih hidup!*
It's still early	*Ini masih pagi.*
And you're still fat.	*Dan kau masih gendut*
Breakfast formation! I want to see some real caveman action out there! We do this fast. We do this loud. We do this as a family and never not be afraid!	*Formasi sarapan!* *Aku mau aksi manusia gua yang sesungguhnya di sana!* *Kita lakukan dengan cepat dan nyaring.* *Kita lakukan ini seperti keluarga dan jangan pernah tidak takut!*
Yay! Breakfast	*Yee! Sarapan..*
Who's up? We'll flip for it. Call her in the air.	*Giliran siapa?* *Ayo kita undi.* *Sebutkan pilihanmu!*
Heads	*Kepala!*
Tails. Thunk's in. Positions! Okay.	*Ekor. Giliran Thunk.* *Bersiap!* *Baiklah.*
Thunk, go!	*Thunk, pergilah!*
Come on, Thunk. Way to go! Take it to the cave!	*Ayo, Thunk.* *Bagus! Bawa ke gua!*
Release the baby!	*Lepaskan si bayi!*
Get 'em, Sandy, go!	*Tangkap dia, Sandy, ayo!*
Get them, Mom!	*Tangkap dia, Bu!*
Old lady down Eep, avenge me!	*Wanita tua jatuh!* *Eep, balaskan untukku!*
Thanks	*Terima kasih.*
Eep!	*Eep!*
Heads up!	*Awas!*

Table Continued…

English Subtitles	Indonesian Subtitles
Hey, Dad, can we eat now?	*Hey, ayah, boleh kita makan sekarang?*
Just wait til we get home.	*Tunggu sampai kita tiba di rumah.*
Eep, put on the brakes!	*Eep, pasang remnya!*
Eep!	*Eep!*
Who's hungry	*Siapa yang lapar?*
Good one, Dad.	*Buruan yang bagus, Ayah.*
Here you go, Thunk. Drink up.	*Ini, Thunk. Minumlah.*
Sorry, dad.	*Maaf, ayah.*
Looks like fast food tonight!	*Tampaknya kita dapat makanan cepat saji.*
That's all right.	*Tak apa.*
I ate last week	*Aku sudah makan minggu lalu*
Two knuckle warning!	*Peringatan bahaya!*
Go, go, go, go.	*Cepat, cepat, cepat!*
Come on, come on	*Ayo, ayo.*
Darkness brings death.	*Kegelapan membawa kematian.*
We know this.	*Kita tahu itu.*
The moon is full.	*Bulan purnama.*
Bath night.	*Saatnya mandi.*
Run for your life!	*Lari!*
You too, Mom.	*Kau juga, Bu*
I don't want to lose my protective layer.	*Aku tak mau lapisan pelindungku hilang.*
Mom, you've got ants.	*Bu, kau banyak semut.*
See? Sandy doesn't fuss	*Lihat? Sandy saja tidak mengeluh.*
Is she still out there?	*Apa dia masih di luar sana?*
You know she hates the cave, Grug.	*Kau tahu dia benci gua, Grug.*
Please come back tomorrow.	*Tolong kembalilah besok.*
How can she not like the cave?	*Mengapa dia tak suka gua?*
It's so cozy.	*Di sini sangat nyaman.*
It is a little dark, right?	*Tapi sedikit gelap, bukan?*
It's not that dark.	*Tak begitu gelap.*
Eep!Eep?	*Eep! Eep?*
Come on, I gotta close the cave. Eep	*Ayolah, aku harus menutup pintu gua. Eep.*
Okay! Okay!	*Oke! Oke!*
Come on.	*Ayo.*
Eep! Come down!	*Eep! Turun!*
That was too close!	*Hampir saja*
I was watching. I was fine.	*Aku Cuma melihat-lihat. Aku baik-baik saja.*
What were you doing up there, Eep?	*Sedang apa kau di atas sana tadi, Eep?*
I don't know.	*Entahlah.*
What were you looking for?	*Apa yang kau cari?*
Nothing.	*Tak ada.*
Well then, why did you go up there?	*Lalu mengapa kau ke atas sana?*
I don't know!	*Entahlah!*
Why don't you know?	*Mengapa kau tak tahu?*
Stop looking for things!	*Berhentilah mencari sesuatu!*
Fear keeps us alive, Eep.	*Ketakutan membuat kita bertahan hidup, Eep.*
Never not be afraid.	*Jangan pernah tidak takut.*
What's the point of all this?	*Apa maksud semua ini?*
What was that?	*Apa?*
I mean, why are we here?	*Maksudku, mengapa kita di sini?*
What are we doing this for.	*Untuk apa kita melakukan ini?*

Table Continued…

English Subtitles	Indonesian Subtitles
No one said survival is fun.	*Tak ada yang bilang bertahan hidup itu menyenangkan.*
Nothing is fun.	*Tak ada yang menyenangkan.*
Would you come down here?	*Bisakah kau turun ke sini?*
Grug?	*Grug?*
Eep?	*Eep?*
Yes?	*Ya?*
Off!	*Sudahlah!*
Yes. Okay.	*Ya. Baiklah.*
Off.	*Sudahlah!*
I just don't see why she needs her own ledge, that's what this is about.	*Aku tak mengerti mengapa dia perlu tempat sendiri, hanya itu saja.*
She's working through some things and needs some her own space.	*Dia sedang menjalani sesuatu, dan dia perlu ruangnya sendiri.*
What things? How long is this going to take? Really? I mean, she already doesn't listen to me. Hey!	*Sesuatu apa? Berapa lama ini akan berlanjut? Benarkah? Dia benar-benar sudah tidak mendengarkanku. Hey!*
See? She's listening.	*Lihat? Dia mendengarkanmu.*
If she wants to survive, she has to follow our rules.	*Jika dia ingin selamat, dia harus ikut aturan.*
How about a story? Eep loves those.	*Bagaimana kalau bercerita? Eep sangat suka itu*
That's a good idea. How about a story, huh?	*Ide bagus. Bagaimana kalau aku bercerita, hah?*
Yeah, tell us a story.	*Ya, ceritakan sesuatu!*
Okay. Can I borrow that? Thank you. Eep! Your old favorite!	*Baiklah. Boleh ayah pinjam? Terima kasih. Eep! Kesukaanmu!*
I haven't played with that thing in years.	*Aku sudah lama tak bermain dengan benda itu.*
Tonight we'll hear the story of Krispy Bear. A long time ago, this little bear was alive. **She was alive because she listened to her father and lived her life in routine and darkness and terror.** So she was happy. But Krispy had one terrible problem. She was filled with..curiosity.	*Malam ini kita bercerita tentang Krispy si Beruang. Dahulu kala, beruang kecil ini masih hidup. Dia bertahan hidup karena mendengarkan ayahnya dan dia menjalani rutinitasnya dalam kegelapan dan ketakutan. Jadi, dia bahagia. Tapi Krispy punya satu masalah besar. Dirinya penuh akan..rasa ingin tahu.*
Grug!	*Grug!*
Yes, yes	*Ya. Ya.*
And one day, while she was in a tree, the curious little bear wanted to climb to the top.	*Suatu hari saat dia berada di pohon, si beruang kecil ingin memanjat sampai ke puncak.*
What?	*Apa?*
And no sooner had she climbed to the top, she saw something new and..died!	*Tak lama setelah dia sampai ke puncak pohon, dia melihat hal baru dan..mati!*
Just like that?	*Begitu saja?*
Yes! Her last moments of terror still frozen on her face.	*Ya! Ketakutannya masih berbekas di wajahnya.*
Same ending as every day.	*Setiap hari akhirnya selalu sama.*

Table Continued…

English Subtitles	Indonesian Subtitles
I get it, Dad.I get it.	*Aku paham, ayah.*
I will never do anything new or different.	*Aku tak akan melakukan sesuatu yang baru atau berbeda.*
Good man, Thunk.	*Bagus, Thunk.*
All right, everyone sharpen your teeth and let's pile up.	*Baik, semuanya asah gigi kalian, dan mari bertumpuk.*
Air..	*Udara..*
You talk?	*Kau bicara?*
I'm person, like you. Sort of.. like you	*Aku orang, sepertimu. Mirip..sepertimu.*
Okay, okay. Hey, hey, hey, hey. Could you, could you mind not.. That tickles.	*Oke, oke. Hey, hey, hey, hey. Bisakah kau tidak.. Itu geli!*
Hey, hey, hey. Hey!	*Hey, hey, hey. Hey!*
Eep's gone.	*Eep hilang.*
What? Grug!	*Apa? Grug!*
Stay in the cave.	*Tetap di gua.*
Wow, you're really strong.	*Wow, kau sangat kuat.*
No! It's mine!	*Tidak! Itu punyaku!*
Please..	*Kumohon..*
No! No!	*Tidak, tidak!*
But it is dying!	*Tapi dia akan mati!*
I caught it.	*Aku yang menangkapnya.*
I can fix it. Please	*Aku bisa memperbaikinya.. Kumohon.*
I hate the dark. Come on, come on...	*Aku benci gelap. Ayo, ayo..*
It does what you tell it?	*Dia menurut pada perintahmu?*
Well, yeah, sort of.	*Ya, sepertinya.*
Sun?	*Matahari?*
No, no. Fire.	*Bukan, bukan. Api.*
Hi, Fire.	*Hai, api!*
It's not alive.	*Dia tidak hidup.*
But you said it was dying.	*Tapi kau bilang dia akan mati.*
Sorry. Uh..	*Maaf, ah..*
It comes from where you came from?	*Itu berasal dari tempatmu?*
No. No, I make it.	*Tidak, tidak. Aku membuatnya.*
Make some for me.	*Buatkan untukku.*
Okay! Make!	*Baiklah! Buat!*
It doesn't come out of me.	*Dia tak keluar dari tubuhku.*
Make! Make it	*Buat! Buatkan!*
You do this a lot.	*Kau pasti sering begini.*
Are you dead? Can I have your fire if you're dead?	*Apa kau mati? Boleh kuambil apimu jika kau mati?*
Hey, those are cold You think?	*Hey, dingin! Menurutmu?*
Listening shells, activate	*Kerang pendengar, aktifkan.*
I concur. Tiger girl, we need to leave immediately.	*Aku setuju. Gadis macan, kita harus segera pergi.*
I don't even know you.	*Aku bahkan tak mengenalmu.*

Table Continued…

English Subtitles	Indonesian Subtitles
I'm Guy.	Aku Guy.
Guy?	Guy?
And this is Belt. Cook, conversationalist, navigator	Dan ini Belt. Ahli masak, teman bicara dan pemandu jalan.
Also keeps my pants up	Dan juga agar celanaku tak melorot.
What are 'pants up'?	Apa itu "celana tak melorot"?
Who are you	Siapa kau?
Eep.	Eep.
Let me clarify, Eep. The world is ending	Biar kujelaskan, Eep. Dunia akan berakhir.
What?	Apa?
I'm calling it… "The End."	Aku menyebutnya "Kiamat".
How do you know?	Bagaimana kau tahu?
I've seen it.	Aku sudah melihatnya.
It's coming this way	Dia akan datang.
First, the ground is gonna shake.	Pertama, tanah akan bergoyang-goyang.
Then it breaks open.	Lalu terbelah.
Everything falls in.	Semuanya jatuh ke dalamnya.
Fire. Lava.	Api. Lava.
I don't mean to sound too dramatic, but..	Aku tak bermaksud berlebih-lebihan, tapi
Believe me, everything we're standing on, all this right here, will be gone.	Percayalah, tempat kita berdiri ini, semuanya akan hilang.
We've got to get to high ground. I know a mountain That way. It's our only chance. Come with me.	Kita harus ke tempat yang lebih tinggi. Aku tahu sebuah gunung. Di sana. Itu satu-satunya kesempatan kita. Ikutlah denganku.
I can't.	Aku tak bisa.
Okay. Okay Here. If you survive, call me	Oke. Oke. Ini. Jika kau selamat, panggil aku
Thank you.	Terima kasih.
Hello	Halo?
Hey!	Hey!
Dad!	Ayah!
Are you hurt? What took you?	Kau terluka? Apa yang menculikmu?
Nothing. I left on my own.	Tak ada. Aku sendiri yang pergi.
You.. what?	Kau.. apa?
Dad, let me explain.	Ayah, biar kujelaskan.
You never let me talk.	Ayah tak pernah membiarkanku bicara.
You're grounded.	Kau dihukum.
Eep!	Eep!
Mom!	Ibu!
Grug! What happened?	Grug! Ada apa?
You know what?	Kau tahu?
I am so mad right now that I can't talk to her.	Sekarang aku sangat marah, hingga aku tak bisa bicara padanya.
Eep?	Eep?
You'll never believe it.	Ibu tak akan percaya.
I found something new.	Aku menemukan sesuatu yang baru.

Table Continued…

English Subtitles	Indonesian Subtitles
New?	*Baru?*
New is a big problem.	*Baru adalah masalah besar.*
Wait. Wait.	*Tunggu. Tunggu.*
Eep, stay inside the family kill circle.	*Eep, tetap berada dalam lingkaran.*
It wasn't bad.	*Itu tidak buruk.*
New is always bad.	*Sesuatu yang baru selalu buruk.*
No. He was nice.	*Tidak. Dia ramah.*
What? Excuse me? He?	*Apa? Permisi? Dia?*
Well, I thought he was a warthog, but then he turned into a boy.	*Awalnya kukira dia babi hutan, tapi ternyata dia seorang pria.*
Strange. Usually it's the reverse	*Aneh. Biasanya kebalikannya.*
Eep's got a boy hog! Eep's got a boy..	*Eep pacaran dengan babi! Eep pacaran dengan..*
There was a boy. Watch, okay? I'm gonna call him What is wrong with you?	*Ada seorang pria. Lihat ini. Aku akan memanggilnya. Ada apa dengan kalian?*
It was dangerous.	*Itu berbahaya.*
It was beautiful! You want to see dangerous? Here!	*Itu indah! Kau mau lihat bahaya? Ini!*
Ow! My sniffer!	*Aw! Pengendusku!*
Okay, Eep, that's it	*Oke, Eep, cukup!*
We're going back to the cave and you're going to stay in there until you're older than…You know.. her!	***Kita kembali ke gua dan kau akan tetap di sana sampai kau lebih tua dari...kau tahu..Dia!***
What? You can't keep me inside forever! He said this would happen.	*Apa? Ayah tak bisa menyuruhku di dalam selamanya! Dia bilang ini akan terjadi.*
Get to the cave Go! Look out! Stop! Is everyone okay?	*Masuk ke gua! Cepat! Awas! Berhenti! Semuanya tak apa-apa?*
Yes.	*Ya.*
Grug, the cave. It's gone.	*Grug, guanya. Hilang.*
No..	*Tidak..*
You really need to see this. We should go there!	*Kalian harus melihat ini. Kita harus ke sana!*
No. No. No one is going anywhere. What else did that boy say?	*Tidak. Tidak. Tak ada yang pergi ke manapun. Apa lagi yang bocah itu katakan?*
Come on, Gran!	*Cepat, Nek!*
Just go. Go! Go One, two, three, four, five..Six.	*Lompat saja. Cepat! Cepat! Satu, dua, tiga, empat, lima....enam.*
Where are we?	*Kita di mana?*
I don't know. I'm not sure. Down. In a lower place. But, one thing's for sure, we can't go back the way we came.	*Entahlah. Aku tak pasti. Di bawah. Di tempat yang lebih rendah. Tapi, yang pasti, kita tak bisa kembali ke tempat kita.*
Sandy? What is it?	*Sandy? Ada apa?*
No, no. Wait.	*Tidak, tidak. Tunggu.*

Table Continued…

English Subtitles	Indonesian Subtitles
Come back, Sandy. We can't be out in the open like this.	*Kembali, Sandy. Kita tak boleh berada di tempat terbuka seperti ini.*
We need a cave. Now step where I step.	*Kita perlu gua. Melangkah ke tempatku melangkah.*
Okay. Stay quiet. Hopefully nothing big knows we're here yet. Wait! Okay. Wait! Okay. Wait! Wait! Okay. Wait! Wait!	*Oke. Jangan berisik. Semoga tak ada makhluk besar menyadari kehadiran kita. Tunggu! Oke. Tunggu! Oke. Tunggu! Oke. Tunggu! Oke. Tunggu! Tunggu!*
So Dad, just to be clear, are we looking for the exact same cave	*Jadi, Ayah, apa kita mencari gua yang sama persis dengan gua kita*
Okay. If it was me, I was throwing this out there. If it was me choosing the cave, I would go with a smaller cave.	*Oke. Ini cuma pendapat saja. Jika aku yang memilih guanya, aku akan pilih gua yang lebih kecil.*
Wait!	*Tunggu!*
Dad?	*Ayah?*
I'll take care of this	*Biar ayah yang urus.*
All right, Dad, get 'em! Go get 'em!	*Baiklah, Ayah, hajar mereka! Hajar mereka!*
Hah! I'm loving this.	*Aku suka ini.*
Dad, I got this. Just stop running to their fists!	*Ayah, aku tahu. Jangan sampai dipukuli!*
Grug, when you're done, we should get going.	*Grug, kalau sudah selesai, ayo kita pergi.*
That's right! You can't get past this!	*Benar! Kalian tak bisa hadapi ini!*
Climb! Climb! Climb!	*Panjat! Panjat! Panjat!*
Cave! Go! Go! Come on, hurry up! Let's go! Come on!	*Gua! Cepat! Cepat! Ayo, cepat! Ayo jalan, cepat!*
Hey, look! This cave has a tongue! Awesome!	*Hey, lihat! gua ini punya lidah! Keren!*
Okay. That's one, two, three, four, five Six, and seven, if we're counting Chunky the Death Cat.	*Oke. Satu, dua, tiga, empat, lima...enam, dan tujuh, jika termasuk si pendek gemuk itu, si kucing kematian*
He's scared of the dark!	*Dia takut gelap!*
Wait, we're scared of the dark.	*Tunggu, kita juga takut gelap.*
Kill circle.	*Lingkaran perburuan!*
Eep! Eep!	*Eep! Eep!*
Cavies!	*Orang gua!*
Cavies?	*Orang gua?*

Table Continued…

English Subtitles	Indonesian Subtitles
Cavemen!	*Manusia gua!*
Stand back!	*Mundur!*
They're practically animals.	*Mereka pada dasarnya hewan.*
See their bony, sloping foreheads?	*Lihat dahi mereka yang miring dan menonjol?*
Yeah!	*Ya!*
The huge primitive teeth?	*Gigi primitif yang besar.*
Yeah?	*Ya?*
The excessive body hair?	*Bulu yang berlebihan.*
That one's even got a tail!	*Yang itu bahkan punya ekor!*
Yeah.	*Ya.*
All right.	*Baik.*
Close your eyes.	*Tutup matamu.*
I'm going to have to take their lives.	*Aku akan menghabisi mereka.*
No! It won't help.	*Tidak! Tak ada gunanya.*
They're my family.	*Mereka keluargaku.*
What?	*Apa?*
The sun is in his hands!	*Matahari ada di tangannya!*
No, no, it's fire	*Bukan, bukan, ini api.*
Where did it come from?	*Dari mana asalnya?*
He made it.	*Dia membuatnya.*
Make some for me!	*Buatkan untukku!*
It doesn't come out of him.	*Itu tak berasal dari tubuhnya.*
Make! Make it!	*Buat! Buatkan!*
You know, you're a lot like your daughter.	*Kau tahu, kau sangat mirip putrimu.*
Oh, great, now he's broken.	*Oh, bagus, kini tulangnya patah.*
Oh, it's a baby sun!	*Oh, bayi matahari!*
Whoa! Hey! Stay back!	*Woo! Hey! Mundur!*
We don't know what it wants.	*Kita tak tahu apa maunya.*
Now we'll all sit here and wait for the sun to come back, and tomorrow we'll find a new cave and pretend today never happened.	*Kini kita duduk di sini sampai matahari terbit, dan besok kita akan temukan gua baru dan berpura-pura hari ini tak pernah ada.*
Isn't this fun, Eep	*Bukankah ini menyenangkan, Eep*
Eep, don't touch him!	*Eep, jangan sentuh dia!*
Goodness knows where he's been.	*Dia jorok!*
Dad, Sandy's hurting fire!	*Ayah, Sandy menyakiti api!*
Sandy! No!	*Sandy! Tidak!*
Fire is not a plaything.	*Api bukan mainan.*
What a cute little guy.	*Makhluk kecil yang imut.*
Hey, stay back!	*Hey, mundur!*
No, no, no, wait!	*Tidak, tidak, tidak, tunggu!*
It likes me!	*Dia menyukaiku!*
Hey! It's biting me	*Hey, dia menggigitku!*
Thunk! Try hiding from it in the tall, dry grass.	*Thunk! Bersembunyilah di balik ilalang itu!*
Stop, please!	*Tolong, berhentilah!*
I'm only nine!	*Usiaku baru 9 tahun!*
It's biting me!	*Dia menggigitku!*
Fire babies!	*Bayi api!*
Hi.	*Hai.*
So, your dad, he's trying to kill me.	*Jadi, ayahmu, dia berusaha membunuhku.*
Yeah. But I won't let him.	*Ya. Tapi tak akan kubiarkan*
Hold on, son, come back!	*Bertahanlah, nak, ke sini!*

Table Continued…

English Subtitles	Indonesian Subtitles
It won't stop.	*Dia tak mau berhenti!*
Stop touching me.	*Berhenti menyentuhku!*
Get out.	*Pergi!*
Eat up, babies!	*Ayo makan, nak.*
Die!	*Mati!*
I win!	*Aku menang!*
They're not so scary once you get to know them	*Mereka tak menyeramkan jika kau telah kenal mereka.*
Who are you people?	*Siapa kalian ini?*
Oh, I'm sorry. We're the Croods!	*Oh, maaf. Kami keluarga Crood!*
And you are?	*Dan kau?*
Uh, Guy?	*Ah, Guy?*
Hai, Guy.	*Hai, Guy.*
Looks like magic!	*Ajaib!*
And smells like food	*Dan baunya seperti makanan!*
No, don't eat it, it's new!	*Jangan di makan, itu hal baru!*
Still alive!	*Masih hidup!*
Come on, keep eating!	*Ayo, terus makan!*
Hey, where's Guy? Going somewhere?	*Hey, mana Guy? Mau pergi?*
The Mountain. High ground. End of the world, remember?	*Gunung. Dataran tinggi. Kiamat, ingat?*
That already happened. It destroyed our cave	*Itu sudah terjadi. Ia menghancurkan gua kami.*
No. That was just the beginning of the end. The end of the end is still coming.	*Tidak. Itu baru permulaannya! Akhir dari kiamat ini akan segera datang.*
Eep! Drop it.	*Eep! Jatuhkan.*
We can't let him go! What if we don't find a cave before sunset? What if it takes a few days? What if the birds come back?	*Kita tak bisa membiarkan dia pergi! Bagaimana jika kita tak menemukan gua sebelum matahari tenggelam? Bagaimana jika makan waktu berhari-hari? Bagaimana jika burung-burung itu kembali?*
We need his fire, dummy!	*Kita perlu apinya, bodoh!*
Fine. You're staying with us until we find a cave.	*Baiklah. Kau tetap bersama kami sampai kami menemukan gua.*
What? No, I'm not! Don't make me part of this! **Stay here if you want, but let me go.** I've got a dream, a mission, a reason to live	*Apa? Tidak! Jangan libatkan aku!* **Menetap saja di sini, tapi lepaskan aku.** *Aku punya impian, cita-cita, alasan untuk hidup!*
Not anymore!	*Sekarang tidak lagi!*
Umm, I've got an idea.	*Mmm, aku ada ide.*
Let's go to that Mountain!	*Ayo ke gunung itu!*
It's too far.	*Terlalu jauh.*
Dad really has his heart set on a cave.	*Ayah benar-benar jatuh hati pada gua.*
There are caves on that Mountain.	*Ada gua di gunung itu*
Have you been there?	*Kau pernah ke sana?*
It's a mountain. Mountains are safe. Mountains have caves, water, sticks.	*Itu gunung. Gunung itu aman. Di gunung ada gua, air, tongkat.*

Table Continued…

English Subtitles	Indonesian Subtitles
Mom, did you hear that? I can get my own stick!	*Bu, kau dengar itu? Aku bisa punya tongkat sendiri!*
Yes! Sticks. And caves. Caves and sticks. Crazy sticks. Let's go!	*Ya! Tongkat. Dan gua. Gua dan tongkat. Tongkat yang banyak. Ayo!*
Quiet!	*Diam!*
That thing is weird.	*Makhluk itu aneh.*
No. No. No. It's okay, Sandy. That's just a belt.	*Tidak, tidak. Tidak apa-apa, Sandy. Namanya Belt.*
I've made a decision. We're going to..that mountain! Don't ask me why. It's just a hunch. It just feels right.	*Aku telah memutuskan. Kita pergi ke..gunung itu! Jangan tanya kenapa. Cuma firasat. Rasanya itu hal yang benar.*
I don't know, Grug. We've never really walked that far.	*Entahlah, Grug. Kita belum pernah berjalan sejauh itu.*
I don't think my feet can do that.	*Kurasa kakiku tak akan tahan.*
I'll never live long enough to get there.	*Usiaku tak cukup panjang untuk sampai ke sana.*
Let's do it. Oh, come on, just think. Our whole family, packed together on a long, slow trip across country? Days and nights with just each other? We'll tell stories. We'll laugh. We'll become closer as a family.	*Ayo kita lakukan. Oh, ayolah, bayangkan. Seluruh anggota keluarga bersama dalam perjalanan panjang melintasi wilayah? Siang malam selalu bersama? Kita akan bercerita dan tertawa. Kita akan semakin dekat sebagai sebuah keluarga.*
Get her off! Get her off!	*Singkirkan dia!*
If you're not ready to challenge her, then don't look her in the eye.	*Jika kau tak mau menantangnya, maka jangan tatap matanya.*
Could you keep your big giant arms on your side of the trail?	*Bisakah kau singkirkan tangan besarmu ini dariku?*
Isn't this fun? We're taking our first trip together.	*Bukankah ini menyenangkan? Kita melakukan perjalanan pertama kita.*
Stop shoving, or I will pull out your tongue!	*Berhenti mendorong, atau kutarik lidahmu!*
Do you want me to turn this family around? Do you?	*Kau mau keluarga ini lebih baik, kan?*
Because I will turn this family around so fast!	*Karena aku akan melakukannya dengan cepat!*
Dad, I gotta go!	*Ayah, aku sudah tak tahan!*
Come on, you can hold it.	*Ayolah, kau bisa menahannya.*
I don't think so.	*Kurasa tidak.*
Sandy, take that out of your mouth.	*Sandy, keluarkan itu dari mulutmu.*
I don't touch it.	*Aku tak menyentuhnya.*
Gran!	*Nenek!*
I still gotta go!	*Aku harus pergi!*
Fine, just look around and make it fast.	*Baiklah, lakukan dengan cepat.*
Quit it!	*Hentikan!*
Something bit me!	*Ada yang menggigitku!*
I don't blame it!	*Aku tak menyalahkannya!*
Dad, can I take a turn carrying him?	*Ayah, boleh aku yang membawanya?*
No.	*Tidak.*
How about now?	*Kalau sekarang?*

Table Continued…

English Subtitles	Indonesian Subtitles
No!	*Tidak!*
Now?	*Sekarang?*
No!	*Tidak!*
Now?	*Sekarang?*
I can do this all day long.	*Aku bisa lakukan ini seharian.*
No, no, no, and still no!	*Tidak, tidak, tidak, pokoknya tidak!*
I'm not dying on an empty stomach.	*Aku tak mau mati kelaparan.*
Grug, we're all pretty tired!	*Grug, kita semua kelelahan!*
We'll eat when we get there.	*Kita akan makan saat tiba di sana.*
It's taking too long!	*Terlalu lama!*
I'm grabbing a snack.	*Aku mau makan cemilan.*
Don't do that!	*Jangan!*
He will cut you.	*Dia akan menyembelihmu.*
That's not food.	*Itu bukan makanan.*
He's a pet. My pet.	*Dia peliharaan.Peliharaanku.*
What's a pet?	*Apa itu peliharaan?*
An animal you don't eat.	*Hewan yang tidak kita makan.*
We call those children.	*Kami menyebutnya "anak-anak".*
No man should have a pet.	*Pria seharusnya tak punya peliharaan.*
It's weird and wrong.	*Itu aneh dan salah.*
It's, it's food!	*Itu, itu makanan!*
No, no, please.	*Tidak, kumohon.*
Not that. That!	*Bukan itu. Itu!*
Food fixes everything.	*Makanan menyelesaikan segalanya.*
All right, show me your hunting face.	*Baik, tunjukkan wajah berburumu.*
Not you! You're still grounded.	*Bukan kau! Kau masih dihukum.*
Come on, Thunk.	*Ayo, Thunk!*
My feet hurt.	*Kakiku sakit.*
You look tense.	*Kau tampak tegang.*
I'm not tense.	*Aku tidak tegang.*
Angry girl wants to do what they're doing.	*Gadis yang marah ingin melakukan yang mereka inginkan.*
I wasn't ready.	*Aku belum siap.*
Hang on, Thunk.	*Bertahanlah, Thunk.*
I'm coming.	*Ayah datang.*
Why are you doing this?	*Mengapa Ayah lakukan ini?*
What are they doing?	*Sedang apa mereka?*
Hunting.	*Berburu.*
You stay away from me	*Kau menjauh dariku!*
No, seriously, what are they doing?	*Tidak, serius, sedang apa mereka?*
You've got a ton of eggs.	*Kau sudah punya banyak telur.*
Just make another egg!	*Buat saja telur lainnya!*
Now you're just rubbing it in.	*Apa saja boleh.*
There.	*Ini. Siapa yang mau kalajengking?*
Who is hungry for scorpion?	
What happened to the egg and the bird?	*Bagaimana dengan burung itu dan telurnya?*
You know, we lost 'em, but when the bird stepped on me and pushed me into the ground, the scorpion grabbed a hold of me, and you know, one thing led to another and here we are, eating him, so, win-win.	*Kau tahu, kami kehilangannya, tapi saat burung itu menginjakku dan mendorongku ke tanah, ada kalajengking "memegangku", jadi singkat cerita, kami menyantapnya, jadi, semua untung.*

Table Continued…

English Subtitles	Indonesian Subtitles
Not enough.	*Tidak cukup.*
Not enough. I need more.	*Tidak cukup. Tambah lagi.*
I need more!	*Tambah lagi.*
Oh, look at that.	*Oh, lihat itu.*
She's not gonna eat me, right?	*Dia tak akan memakanku, kan?*
You're too skinny. If she was going to eat anyone, it would be...	*Kau terlalu kurus. Jika dia akan memakan seseorang, itu pasti..*
Mom! She locked her jaw!	*Ibu! Dia menggigitku!*
I could use stick! Get her stick!	*Berikan aku tongkat! Ambilkan tongkatnya!*
Stay away!	*Menyingkirlah!*
You sick old monster!	*Monster tua sialan!*
Hurry! Put the stick in her mouth! Hold her still. Use a rock.	*Cepat! Masukkan tongkat itu ke mulutnya. Tahan dia. Pakai batu.*
Would you just hit her legs?	*Bisa kau pukul kakinya?*
Why are you rolling away?	*Mengapa kau berguling?*
I just want something to eat!	*Aku cuma mau makan!*
You had bug for dinner. Plenty of bug!	*Kau punya serangga untuk makan malam. Banyak!*
Please! I'll let you help me hunt.	*Kumohon! Kau boleh berburu bersamaku.*
Really?	*Benarkah?*
Don't wait on me! Tell my story.	*Jangan membuatku menunggu. Katakan sesuatu.*
Okay.	*Oke.*
What do you call this?	*Apa ini?*
A trap.	*Perangkap.*
What does it do?	*Bagaimana cara kerjanya?*
Well...	*Baiklah..*
How long have you been alone?	*Berapa lama kau sudah sendiri?*
So what do we do?	*Jadi apa yang kita lakukan?*
How's your acting?	*Bagaimana akting-mu?*
You're good at this.	*Kau hebat juga.*
Sorry. No. Okay.	*Maaf. Tidak. Baiklah*
Excuse me. That's my arm!	*Permisi. Tanganku!*
Okay, I'm moving it...	*Baik, biar kulepaskan..*
It didn't step on your trap-y thing.	*Dia tak menginjak perangkapmu.*
Yeah, I noticed!	*Ya, aku tahu!*
Where's Eep?	*Mana Eep?*
She's awesome.	*Dia mengagumkan..*
Eep!	*Eep!*
Dad, no!	*Ayah, tidak!*
It's an avalanche of flavor!	*Ini pesta berbagai rasa!*
Looks like we won't have any leftovers.	*Tampaknya tak akan ada sisa.*
What are leftovers?	*Apa itu "sisa"?*
You know, when you have so much food to eat you have some left over.	*Jika kau punya banyak makanan, maka pasti ada sisanya.*
Well, we never have that much food.	*Kami tak pernah punya banyak makanan.*

Table Continued…

English Subtitles	Indonesian Subtitles
Grug, how about a story?	*Grug, bagaimana kalau bercerita?*
That's a good idea.	*Itu ide bagus.*
How about a story, huh?	*Mau dengar cerita?*
Yeah, a story!	*Ya, cerita!*
Tell us a story!	*Ceritakan sesuatu!*
Once upon a time there was a little tiger who lived in a cave with her family.	*Dahulu kala, ada seekor harimau kecil yang tinggal di gua bersama keluarganya.*
There were a lot of rules, but the big, simple one was to never leave the cave at night. And the door was so heavy. You'd think it would be easy to remember.	*Ada banyak peraturan, tapi yang paling utama adalah jangan pernah keluar dari gua malam-malam. Pintu guanya sangat berat. Pastinya mudah mengingat aturan itu.*
So easy to remember!	*Sangat mudah diingat!*
I know.	*Iya, kan?*
But while everyone was asleep, she went out anyway.	*Tapi saat yang lainnya tidur, dia pergi keluar.*
No!	*Tidak!*
Yes!	*Ya!*
And no sooner than she did, her cave was destroyed, and everyone had to go on this long, sucky walk, with some weirdo they met, and died! The end.	*Dan tak berapa lama kemudian, guanya hancur, dan semuanya harus menempuh perjalanan panjang menyebalkan, bersama orang aneh yang mereka temui, lalu mati! Tamat.*
I did not see that coming! Twist ending! My stories never end like that	*Aku tak menyangka! Akhir yang mengejutkan! Ceritaku tak akan pernah berakhir seperti itu.*
Yes! Two stories in one night!	*Ya! Dua cerita dalam semalam!*
Okay, but it won't be as good as Grug's.	*Oke, tapi tak akan sebagus cerita Grug.*
Once upon a time, there was a beautiful tiger. She lived in a cave with the rest of her family. Her father and mother told her: **"You may go anywhere you want, but never go near the cliff, for you could fall."**	*Dahulu kala, ada seekor harimau cantik. Dia tinggal di gua bersama keluarganya. Ayah dan ibunya berkata,* ***"Kau boleh pergi ke manapun kau mau, tapi jangan pernah dekati jurang, karena kau bisa jatuh."***
And die. Good story.	*Lalu mati. Cerita yang bagus.*
But when no one was looking, she go near the cliff, for the closer she came to the edge, the more she could hear, the more she could see, the more she could feel. Finally she stood at the very edge, and she saw a light.	*Tapi saat tak ada yang melihat, dia pergi ke dekat jurang, semakin dekat dia ke tepi jurang, makin banyak yang dia dengar, makin banyak yang dia lihat, makin banyak yang dia rasakan. Akhirnya, dia berdiri di tepi jurang dan melihat cahaya.*
She leaned out to touch it. And she slipped.	*Dia berusaha meraihnya dan dia tergelincir.*
And she fell.	*Dan dia jatuh.*
And she flew.	*Dan dia terbang.*
Where did she fly?	*Ke mana dia terbang?*
Tomorrow.	*Hari Esok.*
Tomorrow?	*Hari Esok?*

Table Continued…

English Subtitles	Indonesian Subtitles
A place with more suns in the sky than you can count.	*Tempat yang langitnya lebih banyak mataharinya.*
It would be so bright.	*Di sana begitu terang.*
A place not like today, or yesterday.	*Tempat yang bukan seperti hari ini atau kemarin.*
A place where things are better.	*Tempat di mana segalanya lebih baik.*
Tomorrow isn't a place.	*Hari Esok bukan tempat.*
It's, It's, It's..	*Itu, itu..*
You can't see it!	*Kau tak bisa melihatnya!*
Oh, yes. Yes, it is. I've seen it. That's where I'm going.	*Oh, ya. Ya, aku pernah melihatnya. Ke sanalah aku akan pergi.*
Well, we are going to shut our eyes and sleep, and when we wake up, we're going to find the place that has everything we want.	***Baiklah, kita akan pejamkan mata dan tidur, dan saat kita bangun, kita akan temukan tempat yang punya segala yang kita inginkan.***
Tomorrow?	*Hari Esok?*
A cave.	*Gua.*
That was too close.	*Hampir saja.*
It almost caught us.	*Kita hampir saja mati!*
I was watching. We were fine.	*Aku melihatnya. Tak apa-apa.*
We gotta move faster.	*Kita harus bergerak cepat.*
Do you people have any other speed aside from 'wander'?	*Apa kalian tak bisa lebih cepat daripada terlihat seperti mengembara?*
I'll take 'shamble' at this point.	*Kukira lebih tepatnya "tergopoh-gopoh".*
Hey, um, do you have a minute?	*Hey, bisa bicara sebentar?*
How did the tiger fly?	*Bagaimana harimau bisa terbang?*
I only share when I'm outside the log.	*Hanya kuberitahu jika aku bebas.*
I'm funny that way.	*Lebih baik begitu.*
Leave this to me.	*Serahkan saja padaku. Hey, Thunk, ada laba-laba di wajahmu.*
Hey, Thunk, you have a spider on your face.	
Oops.	*Ups.*
He's loose!	*Dia lepas!*
Do not step on those weird, pointy rocks!	*Jangan injak bebatuan runcing yang aneh itu!*
You mean these rocks?	*Maksudmu batu ini?*
Do not step on these rocks!	*Jangan injak bebatuan ini!*
Step aside, girl.	*Minggir, Nona.*
Hello? Nobody's listening!	*Halo? Tak ada yang mendengar!*
No one is listening!	*Tak ada yang mendengar!*
You cannot walk on those!	*Kau tak bisa berjalan di atasnya!*
Come back here now!	*Kembali sekarang juga!*
Come back here now!	*Kembali!*
Well, there goes out chance for survival.	*Hilang sudah kesempatan kita untuk bertahan hidup.*
And our log!	*Dan kayu gelondongan kita!*
Okay	*Baiklah!*
Jumping doesn't help.	*Melompat tak ada gunanya.*
I mean, just briefly, but it doesn't get any better!	*Cuma sebentar, tapi tak ada gunanya.*
Okay. Do not walk on your hands.	*Oke. Jangan berjalan dengan tanganmu. Itu juga tak berguna!*
The hands do not help at all!	

English Subtitles	Indonesian Subtitles
I can help you, but we're going to have to make a few changes around here.	*Aku bisa membantu kalian, tapi harus ada perubahan.*
The log ride is over.	*Acara menggotong kayu gelondongan sudah usai.*
Drop the log.	*Jatuhkan.*
Now kick it away.	*Sekarang, tendang.*
Farther.	*Lebih jauh.*
Really?	*Benarkah?*
Okay, smart Guy. Now what?	*Oke, Guy yang pintar. Sekarang apa?*
Good fish, good fish.	*Ikan pintar, ikan pintar.*
Okay, now you can look.	*Oke, sekarang kau boleh lihat.*
I love them! Where are my feet?	*Aku suka! Mana kakiku?*
They're still there.	*Masih di sana.*
Okay.	*Oke.*
You're really heavy.	*Kau benar-benar berat.*
Really? Thank you.	*Benarkah? Terima kasih.*
Hey, wait! Whoa!	*Hey, tunggu! Woo!*
Okay, she's up. I'm good. We're good.	*Oke, dia tak apa. Aku tak apa. Kita baik-baik saja.*
These shoes are great! Where do you get these ideas?	*Sepatu ini keren! Dari mana kau dapat ide ini?*
I'm calling it a brain. I'm pretty sure it's where ideas come from	*Aku menyebutnya "otak". Aku yakin dari sanalah ide berasal.*
Dad, I don't have a brain.	*Ayah, aku tak punya otak.*
We've gotten along just fine without brains until now.	*Kita masih baik-baik saja sampai sekarang walau tanpa otak.*
Cavemen don't need brains. We have these. That's I'm talking about! Ideas are for weaklings! Now let's get to that mountain!	*Manusia gua tak perlu otak. Kami punya ini. Itu yang kumaksudkan! Ide itu untuk orang-orang lemah! Sekarang ayo pergi ke gunung itu!*
Wow, I love those.	*Wow, aku suka.*
Good fish, don't eat my feet	*Ikan pintar, jangan makan kakiku.*
How did the tiger fly?	*Bagaimana harimau bisa terbang?*
She jumped on the sun and rode it to Tomorrow.	*Dia melompat ke arah matahari dan menuju Hari Esok.*
No, no, no, no!	*Tidak, tidak, tidak!*
Hi, Dad!	*Hai, Ayah!*
Bye, Dad!	*Daah, Ayah!*
You've seen rain before, right?	*Kau pernah melihat hujan, kan?*
We don't get out much.	*Kami jarang keluar.*
Eep, looks dangerous.	*Eep, sepertinya berbahaya.*
Ugghh.. Dad, you say that about everything.	*Agghh.. Ayah, kau mengatakan itu pada semua hal.*
Careful.	*Hati-hati.*
Really? Okay.	*Benarkah? Oke.*
No, no, no! Not cool! Not cool! Not cool!	*Tidak, tidak! Tidak keren! Tidak keren! Tidak keren!*

Table Continued…

English Subtitles	Indonesian Subtitles
The bear says: "Your cave?	*Si beruang bilang: "Guamu?.."*
I've been dumping my bones here since last week."	*"Aku sudah membuang sisa-sisa tulang di sini sejak minggu lalu."*
That's a funny story!	*Itu cerita yang lucu.*
It's not a story, it's a joke.	*Itu bukan cerita, tapi lelucon.*
What's a joke?	*Apa itu lelucon?*
You know, just making something up, to make you laugh.	*Kau tahu, mengarang sesuatu agar kau tertawa.*
Here you go	*Ini dia. Untukmu.*
Thanks.	*Terima kasih.*
One for you, and this one's for you.	*Ini untukmu, dan ini untukmu.*
Okay. Okay. That's enough. I don't see why the kids need their own shells.	*Oke. Oke. Cukup! Aku tak mengerti mengapa anak-anak juga perlu cangkang kerang?*
So if anyone gets in trouble, we can call the others.	*Agar jika ada masalah, kita bisa memanggil yang lainnya.*
Wait, you're saying we should split up?	*Tunggu, maksudmu kita harus berpencar?*
We can try more paths at once.\n\nIt's the fastest way through.	*Kita bisa melewati banyak jalan sekali tempuh. Itu cara yang tercepat.*
The Croods stick together.	*Keluarga Crood selalu bersama.*
Your way isn't safe.	*Caramu tidak aman.*
They can handle it.	*Mereka pasti bisa.*
We can do it, Dad.	*Kita bisa melakukannya, Ayah.*
No, no, no, no, no. It's my job to keep you safe. I'm still in charge, and we are not splitting up.	*Tidak, tidak, tidak. Tugasku melindungi kalian. Aku yang masih bertanggung jawab dan kita tak boleh berpencar.*
Except for you two. And that's final.	*Kecuali kalian berdua. Dan keputusanku tak bisa diubah.*
Hello? Hello? Is everyone all right?	*Halo? Halo? Semuanya baik-baik saja?*
We're okay, Grug!	*Kami baik-baik saja, Grug!*
Dad? I'm freaking out a little bit. Just tell me what to do. Just what do I do? What do I do right now?	*Ayah? Aku sedikit takut. Katakan apa yang mesti kulakukan. Tolong katakan.*
Stay where you are! I'll find you.	*Tetap di sana! Aku akan menemukanmu.*
No! Too slow.	*Tidak! Itu terlalu lamban.*
Everybody, keep moving forward and we'll get out.	*Semuanya, terus berjalan ke depan, dan kita akan keluar.*
Dad?	*Ayah?*
Yeah. Okay.	*Ya. Oke.*
Remember, never not be afraid. You can do this!	*Ingat, jangan pernah tidak takut. Kau pasti bisa*
It's gonna be okay. It's gonna be okay. I'm gonna pass out.	*Aku akan baik-baik saja. Kurasa aku akan pingsan.*
Sandy! Sandy!	*Sandy! Sandy!*
Give me another one.	*Berikan yang lainnya.*
You dropped these.	*Kau yang menjatuhkan ini.*
Come with me.	*Ikutlah bersamaku.*
Here, boy, catch!	*Ini, sobat, tangkap!*

Table Continued…

English Subtitles	Indonesian Subtitles
Gran? Mom?	*Nenek?* *Ibu?*
Grug? I'll go get him.	*Grug?* *Aku akan mencarinya.*
Oh, good boy. Who's my good boy?	*Oh, bocah pintar.* *Siapa bocah pintar?*
You are. Yes, you are. Look at you. You need a name? You want a name? I'm gonna call you Douglas. Can you do tricks? Roll over. Come on, Douglas. Roll over. Good boy, Douglas!	*Kau. Ya, kau. Lihatlah dirimu.* *Kau perlu nama?* *Kau mau nama?* *Aku akan memanggilmu Douglas.* *Kau bisa lakukan trik?* *Berguling.* *Ayo, Douglas. Berguling.* *Bagus, Douglas!*
I was in love once. He was a hunter. I was a gatherer. It was quite a scandal. We fed each other berries. We danced. Then my father smashed him with a rock and traded me to your grandfather.	*Aku dulu pernah jatuh cinta.* *Dia seorang pemburu.* *Dan aku seorang pengumpul.* *Itu sangat menghebohkan.* *Kami saling menyuapi buah beri.* *Kami berdansa.* *Lalu ayahku memukulnya dengan batu dan menjodohkanku dengan kakekmu.*
Croods, get down here!	*Crood, turun ke sini!*
Grug, they're okay. Guy's with them.	*Grug, tak apa-apa.* *Guy bersama mereka.*
Oh, Guy's with them. Oh, okay. Well, thank you. Thank you for bringing me that interesting Guy update.	*Oh, Guy bersama mereka.* *Oh, baiklah.* *Terima kasih.* *Terima kasih sudah memberi kabar terbaru soal Guy.*
Oh, okay. **I'm gonna go up, and why don't you join us when you stop being a big drag!**	*Oh, baiklah.* *Aku akan ke atas, dan bergabunglah bersama kami jika kau sudah berhenti jadi menyebalkan!*
Sleep pile? How about a story, huh? Anyone?	*Tidur bertumpuk?* *Bagaimana kalau bercerita, hah?* *Ada yang mau?*
And then Thork said: "Know it, I drew it."	*Lalu Thork berkata:* *"Aku tahu, aku yang menggambarnya."*
I know it was hard for you to bring us along, but, they had the best days in their lives. Thank you for that.	*Aku tahu sulit bagimu untuk membawa kami bersamamu, tapi mereka akhirnya bisa merasakan* *hari terbaik dalam hidup mereka.* *Terima kasih untuk hal itu.*
I wanna show you something.	*Aku ingin tunjukkan sesuatu.*
More suns in the sky than you can count.	*Ada lebih banyak matahari di langit daripada yang bisa kau hitung.*
Every sun that crosses our sky comes to rest up there.	*Setiap bintang yang melintasi langit kita, beristirahat di sana.*
Tomorrow.	*Hari Esok.*
That's where we'll be safe.	*Di sanalah kita akan aman.*

Table Continued…

English Subtitles	Indonesian Subtitles
I'm going with Guy.	*Aku pergi dengan Guy.*
No, not my little girl.	*Tidak, jangan putriku.*
Come with us.	*Ikutlah dengan kami.*
I can't go without Grug.	*Aku tak bisa pergi tanpa Grug.*
Well, that makes one of us.	*Itu artinya kita sependapat.*
Count me in!	*Aku juga ikut!*
Really? Mom?	*Benarkah? Ibu?*
Now?	*Sekarang?*
Grug has no idea how to protect us. In fact, he has no ideas at all!	*Grug tak tahu cara melindungi kita. Nyatanya, dia tak mengerti sama sekali!*
No. That's not true. What about that one time he.. uh..He..	*Tidak. Itu tidak benar. Bagaimana saat itu, saat dia.. ah.. Dia..*
Oh, face it.	*Oh, terima saja.*
If he actually had an idea of his own, I'd have, I'd have a heart attack and die!	***Jika dia punya idenya sendiri, aku pasti kena serangan jantung dan mati!***
Grug?	*Grug?*
Dad?	*Ayah?*
Dad!	*Ayah!*
He's a big guy. How can he just disappear like that? Hey! Hey, wait. Let's ask that ugly lady if she's seen Dad.	*Dia bertubuh besar. Bagaimana bisa hilang begitu saja? Hey! Hey, tunggu. Ayo tanya wanita jelek itu apa dia melihat ayah.*
I haven't seen him.	*Aku tak melihatnya*
Whoah!	*Waaa!*
What are you doing?	*Apa yang kau lakukan?*
Yeah. Wow. I was up all night. Cos I got all these ideas kept coming to me.	*Ya. Wow. Aku bergadang semalaman. Karena kepalaku dipenuhi banyak ide.*
Is that a snake?	*Apa itu ular?*
Belt! New and improved! It's even self-tightening.	*Ikat pinggang! Baru dan lebih canggih! Bahkan bisa bertambah erat sendirinya.*
What is that on your head?	*Apa yang di kepalamu itu?*
It's called desperation.	*Itu disebut keputusasaan.*
I call it a 'rug'. Rhymes with Grug, and this one, I call it a 'ride'. Rhymes with Grug.	*Ini namanya "rug" (karpet). Seirama dengan "Grug", dan yang ini kusebut "ride" (kendaraan). Seirama dengan Grug.*
That doesn't rhyme.	*Itu tak seirama.*
It's gonna get us places faster than shoes. Yeah! Try to keep up!	*Ini bahkan lebih cepat daripada pakai sepatu. Ya! Perhatikan ini!*
I wish I had a 'ride'.	*Kuharap aku punya kendaraan sendiri.*
Painting is a thing of the past. I call this a 'snapshot'.	*Lukisan itu sudah kuno. Aku menyebut ini "potret".*
Let's do it again. I think I blinked.	*Ayo ulangi lagi. Kurasa aku berkedip.*
I call them 'shades'.	*Aku menyebutnya "kacamata gelap".*
The sun doesn't hurt my eyes anymore. Where do you get these great ideas?	*Matahari tak lagi membuat mataku perih. Dari mana kau dapat ide hebat ini?*

Table Continued…

English Subtitles	Indonesian Subtitles
Since I don't have a brain they're coming from my stomach, down deep below, and then up again into my mind.	*Karena aku tak punya otak, ide itu datang dari perutku, lalu naik ke pikiranku.*
Grug, we have to keep moving.	*Grug, kita harus lanjutkan perjalanan.*
See, I got ideas. I got thoughts. Like this. I call it a 'mobile home'. Isn't that something? I'm calling this one a 'lifterator'.	*Lihat, aku punya ide dan pemikiran. Seperti yang ini. Aku menyebutnya "rumah berjalan". Bukankah ini hebat? Aku menyebut yang ini "lift".*
Mom?	*Ibu?*
It's.. I know. It's bad.	*Aku tahu, itu buruk.*
I almost feel sorry for him. No, I don't.	*Aku hampir merasa kasihan padanya. Tidak.*
What are you trying to do, Grug?	*Apa maksudmu dengan semua ini, Grug?*
I thought if I could have ideas like Guy, uh, maybe Eep would listen to me. Maybe she wouldn't want to go with Guy.	*Kupikir jika aku punya ide seperti Guy, ah, mungkin Eep mau mendengarkanku. Mungkin dia tak akan mau pergi dengan Guy.*
Oh, Grug. Is that what this is all about?	*Oh, Grug. Jadi semuanya karena ini?*
And I also thought it would kill your mother, so..you know, win-win.	*Dan aku juga berpikir, ideku bisa membuat ibumu mati, jadi..kau tahu, semua untung.*
We're here!	*Kita sudah sampai!*
Cave! Everyone inside! Come on! Hurry up! Let's go! Let's go! Go! Go!	*Gua! Semuanya masuk! Ayo! Cepat! Ayo, cepat, cepat!*
No!	*Tidak!*
No more caves, Grug.	*Tak ada lagi gua, Grug.*
What?	*Apa?*
We're gonna jump on the sun and ride it to Tomorrow with Guy!	*Kami akan melompat ke arah matahari dan pergi menuju Hari Esok bersama Guy!*
Wait, wait, so you're all going to do this? Thunk?	*Tunggu, jadi kalian semua akan pergi? Thunk?*
Sorry, Dad	*Maaf, Ayah.*
You have to stop worrying for all of us.	*Ayah harus berhenti mencemaskan kami semua.*
It's my job to worry. It's my job to follow the rules.	*Itu sudah tugasku. Sudah tugasku mengikuti peraturan.*
The rules don't work out here!	*Peraturan itu tak bermanfaat di sini!*
They kept us alive!	*Tapi itu membuat kita tetap hidup!*
That wasn't living! That was just.. Not dying! There's a difference.	*Itu bukan hidup! Itu cuma.. Tidak mati! Itu berbeda.*
Ugga, everyone, you have to listen to me!	*Ugga, semuanya, kalian harus dengarkan aku!*
We'd be dead now if we'd listened to you! We have to follow Guy now.	*Kami pasti sudah mati jika mendengarkanmu! Kini kami harus mengikuti Guy.*
Guy..	*Guy..*
Guy, run!	*Guy, lari!*
This is pointless! We've running out of time! Everything is collapsing. You are being irrational and counterproductive.	*Ini tak ada gunanya! Kita kehabisan waktu! Semuanya mulai hancur. Kau bersikap yang tak masuk akal.*

Table Continued…

English Subtitles	Indonesian Subtitles
Big words anger me!	*Ocehanmu membuatku marah!*
Keep talking!	*Teruslah bicara!*
Countermeasures!	*Serangan balasan!*
Remember how you were this morning?	*Kau ingat tadi pagi?*
You changed, remember?	*Kau berubah, ingat?*
Idea man.	*Manusia penuh ide.*
Modern man.	*Manusia modern.*
I am a caveman!	*Aku manusia gua! /*
No, no, no, wait!	*Tidak, tunggu.*
No! What is this stuff that save you from my punches?	*Tidak! Benda apa ini yang menahan pukulanku?*
Tar.	*Aspal.*
No! Please..	*Tidak! Kumohon..*
No! I have to get back to them!	*Tidak! Aku harus kembali pada mereka!*
You have to stop.....struggling!	*Kau harus berhenti....melawan.*
No!	*Tidak!*
Grug, stop!	*Grug, hentikan!*
No one gets out of this.	*Tak ada yang selamat dari ini.*
Believe me.	*Percayalah.*
I know.	*Aku tahu.*
Your..?	*Itu..?*
Family	*Keluargaku.*
Yeah.	*Ya.*
Sorry.	*Maaf*
I was little when it happened.	*Aku masih kecil saat ini terjadi.*
The last thing my parents told me was, "Don't hide. Live. Follow the sun. You'll make it to Tomorrow."	*Hal terakhir yang orangtuaku katakan, "Jangan bersembunyi. Jalani hidupmu. Ikuti matahari. Kau akan sampai di Hari Esok."*
You followed the light.	*Kau mengikuti cahaya.*
My daughter is a lot like you.	*Putriku juga sepertimu.*
No. She's like you.	*Tidak. Dia sepertimu.*
She loves you but always forgets to say it.	*Dia menyayangimu, tapi selalu lupa mengatakannya.*
Just like you forget to tell her.	*Sama seperti kau juga lupa mengatakannya.*
I guess I was just busy keeping them all alive.	*Kurasa aku terlalu sibuk membuat mereka tetap hidup.*
It's okay. That's what dads do.	*Tak apa. Itulah yang para ayah lakukan.*
That's right, and we can't do that from here.	*Itu benar, dan itu tak bisa diwujudkan di sini.*
We need one of your ideas.	*Kita perlu idemu.*
Come on, you can do it.	*Ayo, kau pasti bisa.*
Belt! Emergency Idea Generator, activate.	*Belt! Pembangkit Ide Darurat, aktifkan!*
Ooh, I've got it.	*Oh, aku dapat ide!*
Wow!	*Wow!*
Yeah. I know, but he's doing the best with what he has.	*Ya. Aku tahu, tapi, dia sudah berusaha yang terbaik.*
Let's go. There he is.	*Ayo. Itu dia*

Table Continued…

English Subtitles	Indonesian Subtitles
Belt, I want romance, drama, sincerity.	*Belt, aku mau keromantisan, drama, dan ketulusan.*
Move me.	*Buat aku terpesona.*
Okay, he sees us!	*Oke, dia melihat kita!*
That's our cue.	*Itu isyaratnya.*
Now work it!	*Sekarang, beraksi.*
He's not coming over.	*Dia tak ke sini.*
I don't think out puppet looks scared enough.	*Kurasa boneka kita tampak tak terlalu ketakutan.*
Scared? I'll show you scared!	*Ketakutan? Sini kutunjukkan.*
Hand me those acting sticks!	*Berikan tongkat itu!*
Hold on!	*Pegangan yang kuat!*
Yes! You did it!	*Ya! Kau berhasil!*
Grug!	*Grug!*
Dad!	*Ayah!*
Hey! We're okay!	*Hey! Kami baik-baik saja!*
Yeah. We're okay.	*Ya. Kami baik-baik saja.*
Grug, your call.	*Grug, ini keputusanmu.*
Take us to Tomorrow.	*Bawa kami menuju Hari Esok.*
Hurry! Come on! We're gonna make it!	*Cepat! Ayo, kita pasti berhasil!*
You were right!	*Kau benar!*
There, there it is!	*Di sana, itu dia!*
The sun! We can do it!	*Matahari! Kita pasti bisa!*
We can ride it to Tomorrow!	*Kita bisa menuju Hari Esok!*
Run!	*Lari!*
I don't, I don't understand.	*Aku tak mengerti.*
The sun was right here! It was right here!	*Matahari tepat ada di sini. Di sini.*
We have to go back to the cave!	*Kita harus kembali ke gua!*
Hurry	*Cepat!*
Hurry, hurry, stay together! Let's keep moving.	*Cepat, cepat! Tetap bersama. Ayo bergerak!*
Move! Move, move!	*Bergerak!*
Everybody hold my hand! Thunk, let's go!	*Semuanya pegang tanganku! Thunk, ayo!*
Go, go, go! Let's stay together!	*Cepat, cepat! Tetap bersama!*
Let's..	*Ayo..*
Grug, what's wrong with you	*Grug, ada apa denganmu?*
Grug, we'll die if we stay here!	*Grug, kita akan mati jika tetap di sini! Grug,*
Grug, listen to me.	*dengarkan aku.*
We've to get back to that cave.	*Kita harus kembali ke gua.*
No more dark.	*Tak ada lagi tempat gelap.*
No more hiding.	*Tak ada lagi bersembunyi.*
No more caves.	*Tak ada lagi gua.*
What's the point of all this?	*Apa maksud dari semua ini?*
To follow the light.	*Untuk mengikuti cahaya.*
I can't change, I don't have ideas.	*Aku tak bisa berubah, aku tak punya ide.*
But I have my strength.	*Tapi aku punya kekuatan.*
And right now that's all you need.	*Dan saat ini hanya itu yang kalian perlukan*
No! We don't know what's over there	*Tidak! Kita tak tahu apa yang di sana! Mungkin*
Maybe nothing.	*tak ada.*
It's too risky!	*Terlalu berbahaya!*
It's a chance.	*Itu adalah kesempatan.*
I'll take that chance.	*Aku akan ambil kesempatan itu.*

Table Continued…

English Subtitles	Indonesian Subtitles
You know, I wanted to throw you away ever since I met you.	*Kau tahu, aku ingin melemparmu sejak pertama melihatmu?*
That's a joke, right?	*Itu lelucon, kan?*
What's a joke?	*Apa itu lelucon?*
He made it!	*Dia berhasil!*
He made it.	*Dia berhasil.*
Okay, Thunk. Your turn.	*Baiklah, Thunk. Giliranmu.*
You're not coming, are you?	*Ayah tidak ikut?*
When you make it, so will I.	*Saat kau berhasil, aku juga.*
You did good.	*Kau sudah berusaha dengan baik.*
Dadda.	*Ayah!*
Gran..	*Nenek..*
No mush, just throw me. Wait!	*Jangan banyak omong, lempar saja aku. Tunggu!*
You surprised me today. Lunkhead.	*Kau mengejutkanku hari ini. Bodoh.*
Still alive!	*Masih hidup!*
Time to go.	*Saatnya pergi.*
No! I have too much to say to you. I need to fix everything, and I don't have time.	*Tidak! Banyak yang ingin kusampaikan.. Aku harus perbaiki semuanya, dan aku tak punya waktu..*
I can fix it.	*Aku bisa memperbaikinya.*
This works good. What do you call it?	*Ini terasa nyaman. Apa namanya?*
I was thinking of calling it, a 'hug', because it rhymes with Grug, but you can change it if you want. No, no. I like hug.	**Aku akan menamakannya "hug" (pelukan), karena seirama dengan Grug, tapi bisa kau ubah jika kau mau.** *Tidak, tidak. Aku suka pelukan.*
I love you.	*Aku menyayangimu.*
I.. Dad..	*Aku.. Ayah..*
I'm scared.	*Aku takut.*
Never be afraid.	*Jangan pernah takut.*
There! I see him.	*Di sana! Aku melihatnya!*
Hey! Hey, I did it Stay back! Stay back!	*Hey! Hey, aku berhasil! Mundur! Mundur!*
They're in trouble. Hang on! I'm coming!	*Mereka dalam masalah. Bertahanlah! Aku datang!*
How do I get across?	*Bagaimana aku bisa menyeberang?*
I gotta think. What would Guy do?	*Aku harus berpikir. Apa yang akan Guy lakukan?*
What would Guy do?	*Apa yang akan Guy lakukan?*
What would I do? Hold this.	*Apa yang akan kulakukan? Pegang ini.*
I.. have.. an.. idea!	*Aku.. dapat..sebuah.. ide!*
Run! Yes! Douglas?	*Lari!Ya! Douglas?*
Hey, I know that guy! Hold on!	*Hey, aku mengenalnya! Bertahanlah!*

Table Continued…

English Subtitles	Indonesian Subtitles
It's not safe here.	*Di sini tidak aman.*
I'll tell her.	*Biar aku saja.*
I've never had to tell him..	*Aku tak pernah sempat mengatakannya..*
Eep, if your dad were here, he would tell you to..	*Eep, jika ayahmu ada di sini, dia akan menyuruhmu untuk..*
Get out of the way!	*Minggir!*
Wow, you sound just like him.	*Wow, suaramu mirip dengannya!*
Get out of the way!	*Minggir!*
Dadda!	*Ayah!*
He did it!	*Dia berhasil!*
He's riding the sun.	*Dia mengendarai matahari!*
But, not very well.	*Tapi, tidak terlalu bagus.*
Everybody out of the way!	*Semuanya minggir!*
Grug!	*Grug!*
Where's the danger?	*Mana bahayanya?*
Who blew their shell?	*Siapa yang meniup kulit kerang?*
I love you, too!	*Aku juga menyayangimu!*
One, two, three, four, five, six, and.. seven, and a half, and eight, nine..	*Satu, dua, tiga, empat, lima, enam, dan.. tujuh. dan setengah, dan delapan, sembilan..*
Douglas!	*Douglas!*
Dad, you saved him!	*Ayah, kau menyelamatkannya!*
Well, boy's got to have a pet. Turns out I'm a cat person.	*Ya, pria harus punya hewan peliharaan. Ternyata aku tipe penyayang kucing.*
Uh.. No	*Ah.. Tidak!*
You really need to see this.	*Kalian harus melihat ini.*
We should go there.	*Kita harus ke sana.*
Yes! Coming through!	*Ya! Aku datang!*
This is me. My name is Eep. And this is my family, the Croods.	*Ini aku. Namaku Eep. Dan ini keluargaku, Crood.*
If you weren't clued by sunbathes and pets, we're not exactly cavemen anymore.	*Jika kau masih belum tahu dengan berjemur dan hewan peliharaan, kami bukan lagi manusia gua.*
Let's do it again. I think I blinked.	*Ayo ulangi lagi. Kurasa aku berkedip.*
Our world is still plenty harsh and hostile, but now we know the Croods will make it, because we changed the rules.	*Dunia kami masih kejam dan liar, tapi kini kami keluarga Crood akan berhasil, karena kami mengubah aturannya.*
The ones that kept us in the dark, and because of my dad, who taught us that anyone could change.	*Aturan yang mengekang kami di kegelapan, dan itu karena ayahku, yang mengajarkan setiap orang bisa berubah.*
Release the baby!	*Lepaskan si bayi!*
Well, sort of.. So from now on, we'll stay out here, where we can follow the light.	*Yah, semacam itulah.. Jadi mulai sekarang, kami akan tetap di luar sini, di mana kami bisa mengikuti cahaya.*

Appendix 3. *Berita Acara Bimbingan Skripsi*

KEMENTRIAN PENDIDIKAN NASIONAL
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BERITA ACARA BIMBINGAN SKRIPSI

1. Nama   : Firnantia Lara Lestari
2. NIM   : 105110100111026
3. Program Studi   : Sastra Inggris
4. Topik Skripsi   : Translation
5. Judul Skripsi   : An Analysis of Translation Methods Used in The Indonesian Subtitles of *The Croods* Movie
6. Tanggal Mengajukan : 26 Februari 2014
7. Tanggal Selesai Revisi :
8. Nama Pembimbing   : I. Yana Shanti Manipuspika, M.Appl. Ling
                                   II. Muhammad Rozin, M.A.

9. Keterangan Konsultasi :

No.	Tanggal	Materi	Pembimbing	Paraf
1.	26 Februari 2014	Persetujuan judul skripsi	Pembimbing I	
2.	27 Februari 2014	Persetujuan judul skripsi	Pembimbing II	
3.	7 Mei 2014	Pengajuan Bab I, II, dan III	Pembimbing I	
4.	9 Mei 2014	Revisi Bab I, II, dan III	Pembimbing I	
5.	28 Mei 2014	Konsultasi Bab I, II, dan III	Pembimbing I	
8.	30 Mei 2014	Revisi Bab I, II, dan III	Pembimbing I	
9.	15 Mei 2014	Pengajuan Bab I, II, dan III	Pembimbing II	
10.	20 Mei 2014	Revisi Bab I, II, dan III	Pembimbing II	
11.	11 April 2014	Konsultasi Bab I, II, dan III	Pembimbing II	
12.	15 April 2104	Revisi Bab I, II, dan III	Pembimbing II	
13.	7 Juni 2014	ACC Seminar Proposal	Pembimbing I	
14.	10 Juni 2014	ACC Seminar Proposal	Pembimbing II	
15.	29 Mei 2014	Pengajuan Bab IV	Pembimbing I	
16.	02 Juni 2014	Revisi Bab IV	Pembimbing I	

17.	05 Juni 2014	Konsultasi Bab I – V	Pembimbing I	
18.	12 Juni 2014	Revisi Bab I – V	Pembimbing I	
19.	15 Juni 2014	Konsultasi Bab I – V	Pembimbing I	
20.	16 Juni 2014	Pengajuan Bab IV dan V	Pembimbing II	
21.	23 Juni 2014	Revisi Bab IV dan V	Pembimbing II	
22.	25 Juni 2014	Konsultasi Bab IV dan V	Pembimbing II	
23.	02 Juli 2014	Revisi Bab I – IV	Pembimbing II	
24.	07 Juli 2014	ACC Seminar Hasil	Pembimbing I	
25.	09 Juli 2014	ACC Seminar Hasil	Pembimbing II	
26.	15 Juli 2014	Revisi setelah Seminar Hasil	Pembimbing I	
27.	21 Juli 2014	Revisi setelah Seminar Hasil	Pembimbing II	
28.	22 Juli 2014	ACC Ujian Skripsi	Pembimbing I	
29.	23 Juli 2014	ACC Ujian Skripsi	Pembimbing II	
30.	14 Agustus 2014	Revisi setelah Ujian	Pembimbing I	
31.	15 Agustus 2014	Revisi setelah Ujian	Pembimbing II	
32.	14 Agustus 2014	ACC Jilid Skripsi	Pembimbing I	
33.	18 Agustus 2014	ACC Jilid Skripsi	Pembimbing II	

10. Telah dievaluasi dan diuji dengan nilai :

Malang, 18 Agustus 2014

Dosen Pembimbing I   Dosen Pembimbing II

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Mengetahui,
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