

**ENGLISH-INDONESIAN TRANSLATION SHIFTS
FOUND IN THE SUBTITLES OF *THE HUNGER GAMES***

THESIS

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**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

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THESIS

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2013

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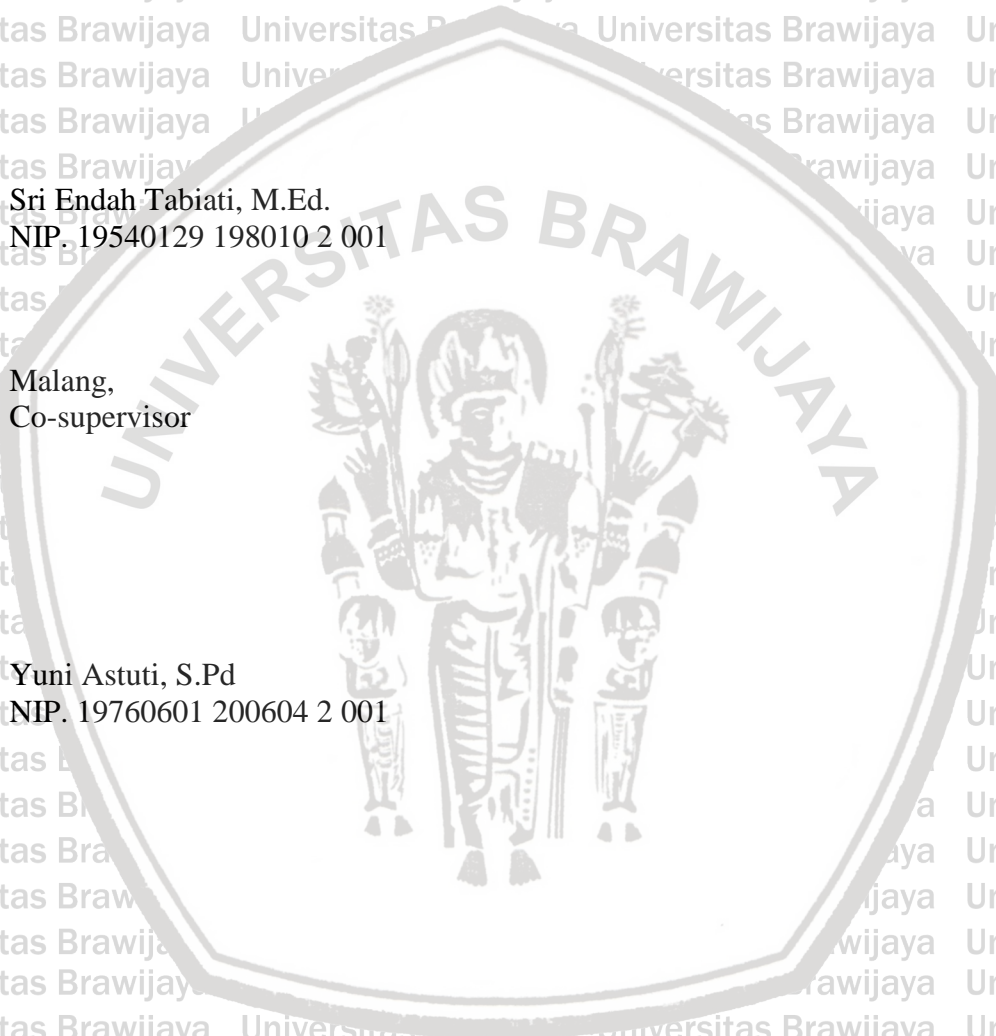
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the laughter, joy, and even the pain that have been through together in these four years.

The writer hopes that this thesis gives contribution to translation studies and gives a new insight of translation, especially in audiovisual translation like subtitling. She also hopes that by reading this thesis, the reader has interest in learning about translation.

Malang, 1 August 2013

The Writer



ABSTRACT

Fortunita, 2013. **English-Indonesian Translation Shifts Found in the Subtitles of *The Hunger Games***. Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Sri Endah Tabiati; Co-supervisor: Yuni Astuti.

Keywords: translation, shift, subtitles.

Subtitling as one of the effects of the development of translation studies that occurred in the field of audiovisual translation (AVT), has some limitations such as time and space constrains. Therefore, shift, which is not avoidable for the translator, may occur more frequently in subtitling. This research tries to reveal these problems of the study: (1) What are the types of translation shifts found in the subtitles of *The Hunger Games*; (2) What might influence the translator of the subtitles of *The Hunger Games* to do shift.

This research is a qualitative research since it is concerned with description, recording, analysis, and interpretations of words in the form of subtitles. The method used is content or document analysis. The writer uses both the English subtitle and the Indonesian subtitle in order to know what kinds of translation shifts found there.

By using Catford's theory of shift, the writer analyzes the types of shift that occurs in the subtitles. From the analysis, the writer finds 95 shifts; 13.7% belong to level shifts, and 86.3% belong to category shifts. The category shift with the most occurrence is the unit or rank shift, and the category shift with the least occurrence is the class shift. Mostly, the translator does the shift since every language has its own grammar, rules and systems. The structures differ, especially for languages that come from different family of language such as English and Indonesian. Those differences can create a gap and it should be bridged by the translator by doing shift in order to avoid the awkwardness in translation.

Finally, the writer suggests English Department students to learn about translation, especially about shifts, to make them have ability to translate well. She also suggests the next researcher conduct a research about translation shift using the different theories. Then, she suggests the translator of subtitles know the context of each dialog that the translation can be effective in accordance with the message that the film maker wants to deliver.

ABSTRAK

Fortunita, 2013. **Pergeseran Bentuk Terjemahan Inggris-Indonesia pada Anak Judul *The Hunger Games***. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: (I) Sri Endah Tabiati; (II) Yuni Astuti.

Kata Kunci: penerjemahan, pergeseran bentuk, anak judul

Keberadaan anak judul sebagai dampak berkembangnya studi tentang penerjemahan dalam bentuk penerjemahan audiovisual mempunyai keterbatasan dalam ruang dan waktu. Oleh karena itu, kemunculan pergeseran bentuk sebagai hal yang tidak bisa dihindari lebih sering terjadi dalam anak judul. Penelitian ini mencoba mengungkap permasalahan berikut: (1) Apa saja tipe pergeseran bentuk terjemahan yang ditemukan pada anak judul *The Hunger Games*; (2) Apa yang mungkin mempengaruhi penerjemah anak judul *The Hunger Games* untuk melakukan pergeseran bentuk terjemahan.

Penelitian ini merupakan penelitian kualitatif yang berfokus pada deskripsi, pencatatan, analisa, serta interpretasi dari kata-kata dalam bentuk anak judul. Metode yang digunakan adalah analisa konten atau dokumen. Penulis menggunakan anak judul Bahasa Inggris dan Bahasa Indonesia guna mengetahui apa saja pergeseran bentuk terjemahan yang dapat ditemukan.

Penulis menganalisa macam pergeseran bentuk yang muncul pada anak judul dengan menggunakan teori milik Catford. Dari analisis tersebut, penulis menemukan 95 pergeseran bentuk; 13,7% di antaranya merupakan pergeseran tingkatan, dan 86,3% di antaranya merupakan pergeseran kategori. Pergeseran kategori yang paling banyak muncul adalah pergeseran unit, sedangkan yang paling sedikit muncul merupakan pergeseran kelas. Banyak pergeseran muncul karena tiap bahasa mempunyai tata bahasa, peraturan, dan system yang berbeda. Susunan kalimatnya juga berbeda, terlebih bagi bahasa yang berasal dari rumpun yang berbeda seperti Bahasa Inggris dan Bahasa Indonesia. Perbedaan tersebut dapat menimbulkan kesenjangan yang kemudian harus dijembatani oleh penerjemah dengan melakukan pergeseran bentuk guna menghindari kekakuan dalam penerjemahan.

Penulis menyarankan agar mahasiswa Program Studi Sastra Inggris belajar tentang penerjemahan, khususnya tentang pergeseran bentuk, agar mereka mempunyai kemampuan menerjemahkan yang baik. Penulis juga menyarankan peneliti selanjutnya untuk melakukan penelitian tentang pergeseran bentuk terjemahan dengan menggunakan teori yang berbeda. Kemudian, penulis menyarankan penerjemah agar terlebih dahulu mengetahui konteks dalam tiap dialog sehingga terjemahan yang dihasilkan bisa sesuai dengan apa yang ingin disampaikan oleh pembuat film.

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CHAPTER I

INTRODUCTION

This chapter consists of 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

Translation has an important role in our daily life. We now can enjoy the products of translation in the form of novels, magazines, Bible, webpage, and others. Translation becomes important since there are lots of languages in this world and not everyone masters each of them. Here, the role of translator is to transfer the message from the source language (SL) to the target language (TL).

The definitions of translation itself also vary. In Oxford English Dictionary, translation has two meanings: (1) the act or an instance of translating, and (2) a written or spoken expression of the meaning of a word, speech, book, etc, in another language. The first sense is related to translation as a process, while the second is related to the product. Munday (2008, p.4) says 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)”. Another definition is given by Catford (1965, p.1) that translation is “a process of substituting a text in one language for a text in another”. While Newmark (1988, p.5) defines translation as “rendering the meaning of a text into another language in the way that the author

intended the text". It means that the term 'translation' encompasses very distinct perspectives.

In translating, the translator has to have a good instinct to make the translation as natural as possible. Since each language has different grammars, rules, systems, and structures, the translator should do some modifications in order to convey the message from SL (Source Language) to TL (Target Language) appropriately without abandoning its sense. For instance, a word may be translated into word, phrase, clause or even sentence. This modification, then, can cause another result. A shift of translation, as one of translation procedures, may occur in the target text. Its occurrence is something that cannot be avoided by the translator.

Newmark (1988, p.85) defines shift as the small linguistic changes that occur between ST (Source Text) and TT (Target Text). With his own definition, Catford (1965, p.73) says that shifts are "departures from formal correspondence in the process of going from the SL to the TL". Catford distinguishes shifts into two: level shift and category shift. Category shifts encompass structural, class, unit (rank), and intra-system shift. Another theory about shift is the Vinay and Darbelnet's transposition theory. As cited in Munday (2008, p.57), Vinay and Darbelnet see transposition as "probably the most common structural change undertaken by translators". It is a change of one part of speech for another without changing the sense and it can be obligatory or optional. Vinay and Darbelnet approach the subject from comparative or contrastive stylistics point of view, using parallel non-translated as well as translated texts. They describe a detailed

and systematic model for the analysis and comparison of a ST-TT pair (Manipuspika et al, 2011, p.29). However, their taxonomies of shift only focus on the changes of part of speech such as verb into noun, adjective into noun, and many more, or what Catford says as class shift. Catford's theory of shift is used since it does not only focus on class shift, but also encompass other four types of shift.

Nowadays, a huge number of films have been released. Most of them are released worldwide. Subtitles are made to help the audiences who do not master the language used in the film understand the whole story easier. The term 'subtitle' itself derives from two words: 'sub' which means below, and 'title' which means words printed on a film. It is called like that since it is placed on the bottom of the picture. In subtitling, the dialog from a foreign language is translated into the native language of the audience. The translator usually does not pay much attention on what it is said but rather on what it is meant.

Subtitling is one of the effects of the development of translation studies that occurs in the field of audiovisual translation (AVT). Johnson (2010) says that in AVT, there is an interaction between the texts, whether it is oral or written, with sounds and images. Hence, there are some limitations that the translators may have. The subtitles should appear in a few words and in a limited time as the pictures move so that the audiences are able to receive the message before it moves to another scene. In other words, Cintas and Remael (2007, as cited in Munday, 2008, p.185) state that the translator has to try respecting the aspects of cinematography such as camera cuts and match the duration of the subtitles to the

rhythm of the dialogue. Furthermore, subtitles are also considered as ‘vulnerable translation’ since it must stand up the scrutiny of an audience that may have some knowledge of the original language.

Based on the phenomena above, the writer chooses the subtitles of *The Hunger Games* as the object of this research. *The Hunger Games* is chosen since it is a fresh released film and its dialogs are mostly contextual that the writer considers shifts may occur frequently. *The Hunger Games* itself is a science fiction adventure film in which the story takes place in a dystopian post-apocalyptic future in the nation of Panem, where boys and girls between the ages of 12 and 18 must participate in *The Hunger Games*, a televised annual event in which the "tributes" are required to fight to the death until there is one remaining victor. There are only two choices to win: kill or be killed. It shows the struggle of Katniss Everdeen, a girl from district 12 who volunteers to take her little sister's place, Primrose Everdeen, to be one of the tributes. Her struggle finally not only makes her the winner of the 74th Hunger Games, but also changes her from nobody to somebody.

The film was produced by Lions Gate Entertainment in 2012. It involved very talented actress and actor: Jennifer Lawrence, an Oscar nominee, as Katniss Everdeen, and Josh Hutcherson as Peeta Mellark, in which both are the main characters in this film. As written in <http://www.boxofficemojo.com> (2012), both the actors and the film were included into many awards nominations. The film won the nomination of ‘Best Film’ in Kerrang! Awards 2012, ‘Most Wanted Movie 2012’ in Virgin Media Movie Awards 2012, ‘Iconic Movie’ in Teen Iconic

Awards 2012, and others. While Lawrence got 'Outstanding Performance of the Year' in Santa Barbara International Film Festival 2013, 'Favorite Movie Actress' and 'Sexiest Female Entertainer' in EW Entertainers of the Year 2012, 'Best Female Performance' in MTV Movie Awards 2012, and other awards.

Hutcherson, also gained some awards like 'Best Male Performance' in MTV Movie Awards 2012, 'Breakthrough Performer of the Year' in CinemaCom Awards 2012, 'Next Mega Star' in NewNowNext Awards 2012, and others.

Though *The Hunger Games* was not released on summer or holiday period, it gained huge number of audiences around the world. It reaches a big success with \$685 million against its budget of \$78 million. It makes *The Hunger Games* as the ninth highest grossing film of 2012.

Many studies on translation shifts have been conducted and the previous researchers mostly used novels as the objects. Two studies on translation shift in novel have been conducted by Andini (2007) and Nurrahmi (2007). The difference between the two studies lies on the focus. The former is more general, while the latter is more specific since it focused on the translation shift in derivative noun. The focus of this present study is also different from that of the two previous studies mentioned before. Unlike translation in novels and other written sources, the translation of film subtitles has some limitations such as space and time constraints. Consequently, the occurrence of shifts in subtitling translation may be more frequent. Moreover, those studies usually reveal the types of shifts found in the objects, the equivalence of shifts, and or the appropriateness

of the translation. What makes this research different is that the writer tries to find out what might influence the translator to do shift.

In this research, the writer analyzes the types of translation shifts by using Catford's shift theory. Although Vinay and Dalbarnet's theory of transposition or shifts are comprehensive, Catford's is more organized and systematic. Newmark's theory about shift also helps the writer to know what might influence the shifting.

For the reasons above, the writer conducts a research entitled "English-Indonesian Translation Shifts Found in the Subtitles of *The Hunger Games*". The writer hopes that this research will give contribution to translation studies and be able to add and enrich the knowledge and practice about translation shifts. This research is hoped to give a new insight of translation, especially in audiovisual translation like subtitling. The writer also hopes that it can be a reference for the next researcher who wants to conduct a research about translation shift since the researches about it is still in a few amounts compared to the researches about other translation procedures.

1.2 Problems of the Study

Based on the background above, the writer tries to find out the answers to the following problems:

1. What are the types of translation shifts found in the subtitle of *The Hunger Games*?
2. What might influence the translator of the subtitles of *The Hunger Games* to do shifting?

1.3 Objectives of the Study

Based on the problems, here are the objectives of the study that can be stated:

1. To find out the types of translation shifts found in the subtitle of *The Hunger Games*
2. To find out what might influence the translator of the subtitles of *The Hunger Games* to do shifting.

1.4 Definition of Key Terms

To avoid ambiguity, the writer gives some definitions of important terms related to this study:

1. **Translation shift** : This means a change in the grammar from SL to TL (singular to plural; position of the adjective, changing the world class or part of speech). This research uses Catford's shift theory.
2. **Film/movie** : A film or movie is a story that is told using sound and moving pictures of real events, shown at a cinema or on television (Longman Dictionary Online). The film/movie used in this research is *The Hunger Games*.
3. **Subtitles** : Subtitles are the words printed over a film in a foreign language to translate what is being said by the actors (Longman Dictionary Online). The subtitles used are the English and Indonesian subtitles of *The Hunger Games*.

4. ***The Hunger Games*** : It is a 2012 American science fiction adventure film directed by Gary Ross, and produced by Lionsgate based on the novel of the same name by Suzanne Collins.



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of the theories used in this research. The theories explain the definitions of translation, translation procedures, shift theories, types of shift, definition of subtitles, types of subtitles, also some previous studies that are related to translation, especially translation shift.

2.1 Translation

There are various definitions of translation. Based on Oxford English Dictionary, translation has two meanings: (1) the act or an instance of translating, and (2) a written or spoken expression of the meaning of a word, speech, book, etc, in another language. The first sense is related to the process of translation where the translator has a role in taking the original source text and turning it into a text in another language or target text. While the second is related to the product which is the concrete translation product produced by the translator.

Catford (1965, p.20) defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”. Another definition given by Catford (1965, p.1) is that translation is “a process of substituting a text in one language for a text in another”. According to Munday (2008, p.4), “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)”. While Newmark (1988, p.5) defines translation as “rendering the

meaning of a text into another language in the way that the author intended the text”

It can be concluded that translation is the process of transferring the message from a language to another by replacing a textual material from the SL with the equivalent textual material in the TL. The material can be not only in the written but also oral form. In such process, the translator tries to find the closest equivalent to convey the meaning from the SL well. S/he has to know which translation procedures are suitable and should be used so that the result will be natural and appropriate.

2.2 Translation Procedures

Based on the Macquarie Dictionary (as cited in Machali, 2000, p.62), translation procedure is defined as “a procedure is the act or manner of proceeding in any action or process”. It is used for sentences and the smaller units of language such as clause, phrase, and words rather than the whole text (Newmark, 1988, p.81).

Newmark states that there are fourteen procedures that a translator may need in the process of translating. Their use always depends on a variety of contextual factors. However, not all of them are relevant to be used at the same time.

The conclusion is that translation procedures involve the small units of language and its use depends on the need and relevance. This research only focuses on one of those procedures; that is shift.

2.3 Shift

Shifts are the core of this research where its occurrence in the subtitles will be analyzed. The theories of shift have been set out by some linguists, but the most well known are the theories from Vinay and Darbelnet, Catford, and Newmark.

2.3.1 Vinay and Darbelnet's Transposition

Vinay and Darbelnet (as cited in Munday, 2008, p.57) use the term transposition, that is the change of one part of speech for another without changing the sense. It can be obligatory or optional. They see transposition as 'probably the most common structural change undertaken by translators'. They list at least ten different categories such as:

- Verb → noun: 'as soon as she *got up*' → 'dès son *lever*';
- Adverb → verb: 'He will *soon* be back' → 'Il *ne tardera pas* à rentrer' [lit. 'He will not tarry returning'.]

2.3.2 Catford's Shift

Unlike Vinay and Darbelnet, Catford uses the term shift instead of the term transposition. Shifts are "departures from formal correspondence in the process of going from the SL to the TL" (Catford, 1965, p.73). Catford (as cited in Munday, 2008, p.60) distinguished shifts in translation into two:

2.3.2.1 Level shift

Level shift is something which is expressed by grammar in one language (SL) and lexis in another (TL). By a shift of level we mean that a SL item at one linguistic level has a TL translation equivalent at a different level. The examples of level shift are described below:

- Aspect in Russian being translated by a lexical verb in English: e.g. *igrat'* (to play) and *sigrat'* (to finish playing).
- Or cases where the French conditional corresponds to a lexical item in English: e.g. 'trois touristes *auraient été tués*' [lit. 'three tourists would have been killed'] = 'three tourists *have been reported killed*'

(Munday, 2008, p.60)

2.3.2.2 Category shift

Category shifts are departures from formal correspondence in translation. It is subdivided into four kinds:

a. Structural shift

Structural shift is the most common form of shift and to involve mostly a shift in grammatical structure. For example:

- English : I like jazz (pronoun + verb + direct object)
- Spanish : Me gusta el jazz (pronoun + verb + subject noun)

(Munday, 2008, p.60)

b. Class shift

Class shift occurs when the translation equivalent of a SL item is a member of a different class from the original item. This comprises shifts from one part of speech to another. The example given by Catford is the English *a medical student* and the French *un étudiant en médecine*, where the English premodifying adjective *medical* is translated by the adverbial qualifying phrase *en médecine* (Munday, 2008, p.60).

c. Unit shift or rank shift

Unit shift or rank shift is a shift where the translation equivalent in the TL is at a different rank to the SL. 'Rank' refers to hierarchical linguistic units of sentence, clause, group, word and morpheme. It can be a change from a phrase in the SL into a word in the TL, a clause in the SL into a sentence in the TL, and many more.

d. Intra-system shift

Intra-system shift takes place when the SL and TL possess approximately corresponding systems but where 'the translation involves selection of a non-corresponding term in the TL system' (1965, p.80). The examples are where the translation equivalent of English singular is French plural and vice-versa:

e.g.	advice	= des conseils
	news	= des nouvelles
	lightning	= des éclairs
	applause	= des applaudissements
	trousers	= le pantalon
	the dishes	= la vaisselle
	the contents	= le contenu etc.

(Catford, 1965, p. 80)

2.3.3 Newmark's Shift

Machali in her book explains four types of shift set out by Newmark based on the reason why it occurs (2000, p. 63).

- Obligatory and automatic shifts that caused by language system and rules. In this case, the translator has no choice unless doing it.

Example:

English

Indonesian

A pair of scissors
Beautiful woman

Sebuah gunting
Wanita (yang) cantik

b. Shift which is required when an SL grammatical structure does not exist in the TL.

Indonesian

English

Buku itu harus kita bawa
Telah disahkan penggunaannya

We must bring the book
Its usage has been approved

c. Shift where literal translation is grammatically possible but may not accord with natural usage in the TL. Class shift set out by Catford is included into this type of shift.

English

Indonesian

Engineering technique
Thinking person

Teknik (pe)rekayasa(an)
Orang yang berpikir

d. The replacement of a virtual lexical gap (included textual devices such as /-pun/ in Indonesian) by a grammatical structure. Catford's unit shift belongs to this type.

English

Indonesian

Amenity
Perjanjian inilah yang diacu

Sikap ramah tamah, tata krama
It is this agreement which is referred to

From the explanations above, we can take a conclusion that every language has its own style, system and rules so that the translator, consequently, has to do shifting in order to find the closest equivalent and make the translation natural.

Although Vinay and Dalbernet's theory of transposition and Newmark's theory of

shifts are comprehensive, the theory used in this research is the one set out by Catford since it is more organized and systematic. However, Newmark's theory can help the writer in analyzing what might influence the translator to do shifting.

The occurrence of shift can also be found in the form of subtitle, which is included into audiovisual translation.

2.4 Subtitles

Subtitles are the main data in this research. The researcher analyses the shift found in the process of translating such subtitles from English to Indonesian. The development of translation studies have occurred in the field of audiovisual translation (AVT), especially subtitling (Munday, 2008, p.182).

2.4.1 Definition of Subtitles

Subtitles are transcriptions of film or TV dialogue, presented simultaneously on the screen (Baker, 1998, p. 245). It usually consists of one or two lines of an average maximum length of 35 characters. The term 'subtitle' derives from two words: 'sub' which means below, and 'title' which means words printed on a film.

It is always placed at the bottom of the picture and is either centered or left-aligned.

2.4.2 Types of Subtitles

Gottlieb (as cited in Orero, 2004, p.53) characterizes subtitles from a linguistic and technical perspective:

Linguistically:

- a. Intralingual subtitling, within the same language. It includes subtitling of domestic programs for the deaf and hard of hearing, and subtitling of foreign-language programs for language learners. It is vertical, in the sense that it involves taking speech down in writing, changing mode but not language.
- b. Interlingual subtitling, between two languages. It is diagonal, in the sense that it crosses over from speech in one language to writing in another, thus changing mode and language (Baker, 1998, p.247)

Technically:

- a. Open subtitles, which go with the original film or the television version (not optional). It includes cinema subtitles and interlingual television subtitles.
- b. Closed subtitles, which can be voluntarily added; both to teletext and satellite channels, which offer various subtitled versions to different frequencies. This type includes television subtitles for the deaf and hard of hearing which is selected by the individual viewer on a remote-control unit and generated by a decoder in the television set, and interlingual television subtitles transmitted by satellite that allows different speech communities to receive different versions of the same program simultaneously (Baker, 1998, p.247).

In conclusion, subtitles are divided by two perspectives: linguistic and technical. It can be vertical which usually involves the change of mode but not language, or diagonal which involves the change both mode and language. Also, it can be optional like in closed subtitles, where we can choose whether to show or hide it, and non optional like in open subtitles, where it is already there, as the

physical part of film. The subtitles of *The Hunger Games* itself are interlingual ones and included into open subtitles.

2.5 Previous Studies

In conducting this research, the writer does not only need theories, but also previous studies which are used for her guidelines. There are two previous studies used. The first is a study conducted by Andini (2007) which is entitled "Translation Shift Found in the Novel 'No Greater Love' by Danielle Steel". It discussed about the types of translation shifts used in novel. In her research, Andini only focused on the structural and class shifts. The shifts that were done mostly did not change the meaning, but there were some of the shifts changed the meaning or the idea of the SL. This study helps the writer to know more about the example of shifts, and the application of Catford's theory in the research.

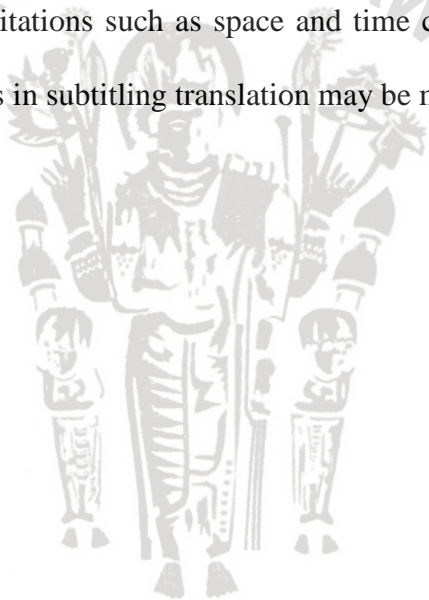
The other researcher, Nurrahmi (2007) conducted a study on translation shift, yet it focused more on that happened in derivative noun. In her research entitled "An Analysis of Translation Shift of Derivative Noun in John Grisham's Novel the *Summons* and its Translation", she found 130 data in the form of derivative noun, 79.23 % belonged to category shift and 20.77 % belonged to level shift. She also used Catford's theory, but she classified the level shift into: noun into noun phrase, noun into verb phrase, noun into adjective, noun into adverb phrase, noun into prepositional phrase and noun into clause; and the category shift into: noun into adjective, noun into adverb, noun into noun and untranslated noun. Nurrahmi did a more detail analysis than Andini did, and it really helps the researcher in analyzing the data.

Such previous studies analyzed the occurrence of shifts using Catford's theory and both not only revealed what types of shifts that occur in novels, but also how the equivalence and or the appropriateness of the translation are. What makes this present study different is that the writer not only tries to find out types of shifts but also what might influence the translator of the subtitles to do shifting.

This present study also uses Catford's theory, yet it uses different form of object.

It uses the film subtitle as the object; that is the subtitle of *The Hunger Games*.

Unlike translation in novels and other written sources, the translation of film subtitles has some limitations such as space and time constraints. Consequently, the occurrence of shifts in subtitling translation may be more frequent.



CHAPTER III

RESEARCH METHODS

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

3.1 Research Design

This research is a qualitative research since it is concerned with description, recording, analysis, and interpretations of words in the form of subtitles. This is supported by Litosseliti (2010, p.52) who defines a qualitative research as the one that concerns with structures and patterns, and how something is. The method used is content or document analysis. It is a research method applied to written or visual materials for the purpose of identifying specified characteristics of the material (Ary et al, 2010, p.457).

3.2 Data Source

The data sources are the subtitles of *The Hunger Games* containing translation shift. The writer needed to compare the English subtitle and the Indonesian subtitle in order to know what kinds of translation shifts found there.

To limit the data, the writer only used the complex sentences and complex-compound sentences in both English and Indonesian subtitles. Complex sentence contains of a sentential structure functioning as a constituent (Burton-Roberts, 1997). In other words, this sentence must have at least one dependent clause and one independent clause. While complex-compound sentence contains both

complex and compound sentences in one, in which compound sentence is a sentence containing at least two clauses that are independent.

Both English and Indonesian subtitles were downloaded from www.subscene.com. *Subscene* is chosen since the most downloaded subtitles are mostly from this site. The Indonesian subtitles were translated by one of the translators in *Subscene*, Pein Akatsuki. He has become the member of this website since January 13, 2010. During this period, he has posted 5014 posts and uploaded 286 subtitles. The subtitles made by Pein Akatsuki are included into the high rated ones. It can be seen from the ratings that reach 3120 points. Besides, his post rank is at the first position. From those considerations, the writer chooses the subtitles which were translated by Pein Akatsuki as the data of the research.

3.3 Data Collection

As Bogdan and Biklen (1998) say, the main instrument of data collection in qualitative research is the researcher herself. The existence of the writer as the key instrument is valid since she fulfills some of the criteria set out by Miles and Huberman (1994) such as strong conceptual interest and educational background about translation.

The writer collected the data by using the steps below:

1. Watching the film first to know the story and the context of each dialog.
2. Transferring the subtitles into two columned-tables for the SL and TL.
3. Matching the subtitles with the dialogues.
4. Omitting the sentences which do not belong to either complex or complex-compound sentences.

5. Identifying the complex and complex-compound sentences containing translation shifts.

3.4 Data Analysis

After being collected, then the data were analyzed. The collected data from the subtitle were analyzed using the following steps:

1. Categorizing the types of translation shifts based on Catford's theory of shift.
2. Analyzing what might influence the translator of the subtitles to do shifting.
3. Discussing and summarizing the findings.
4. Drawing conclusions of the research.
5. Proposing some suggestions.



CHAPTER IV

FINDING AND DISCUSSION

This chapter provides the finding which presents the data and its analysis, and the discussion which explains the result and its relation with the research problems and theories.

4.1 Finding

This subchapter explains what the writer found in her research. The data sources of this research are both the English and Indonesian subtitles of *The Hunger Games*. From the data sources, the writer used only complex, and complex-compound sentences. The writer found 52 sentences containing translation shifts.

The table of classification can be seen in the appendix 1. What might influence the translator to do shifting is directly answered in the analysis of each data since one data may have more than one influence.

Based on the data presentation in the appendix 1, the data were then analyzed based on the theories of shift which are set out by Catford and Newmark.

Catford's was used to classify the types of shift, while Newmark's was used to know what might influence the translator of the subtitles to do shifting. The analyses are shown below.

Data 1

SL: It was a price the districts had to pay.

TL: Ini harga yang harus dibayar semua Distrik.

Structural shift is the type of shift that occurs in this sentence. It can be seen from how the translator translates the phrase “a price the districts had to pay” into “*harga yang harus dibayar semua Distrik*”. The shift is done since the placement of object in the front of the sentence, unlike in English, is common in Indonesia.

The translator chooses to make the sentence as the passive one. It is required to do a shift when an SL grammatical structure does not exist in the TL. Besides, by making it passive, the Indonesian translation becomes more natural.

Data 2

SL: You root for your **favourites**. **You cry when they get killed**. **It's sick**.

TL: *Kau bersorak untuk peserta kesukaanmu, kau menangis jika dia terbunuh, itu gila*

The shift that occurs is **unit or rank shift** where the word “favourites” is translated into a noun phrase, “*peserta kesukaan*”. In English, favourites means the participant whom we like. It can be translated as *kesukaan* in Indonesia, but it may not be clear enough for the audience to understand what the sentence means since that word can refer to anything we like. By adding the word *peserta*, the sentence becomes more understandable. Besides, this shift also changes the sentence “You cry when they get killed.” into the clause “*kau menangis jika dia terbunuh*” and the sentence “It's sick.” into “*itu gila*”. By changing its unit, the translation sounds more natural.

Data 3

SL: And **as long as** you have it, nothing bad **will** happen to you.

TL: *Dan selama kau memilikinya, hal buruk tak akan menimpamu.*

These sentences experience the **level shift** in which the form of a simple future tense “nothing bad will happen to you” (S + will + V1) is translated into lexis “*akan*”. It happens since Indonesian language does not have such tenses, so that such grammatical structure should be replaced by lexis. Besides, there is also **unit or rank shift**. It can be seen from the word “*selama*” as the replacement of the phrase “as long as”. English has the phrase “as...as” as one of its comparison adverb, yet Indonesian does not have one that it should be translated as “*se...*” as its closest equivalent.

Data 4

SL: Now, before we begin, we have **a very special film**.

TL: *Sekarang, sebelum kita mulai, kami memiliki film istimewa.*

The occurrence of **structural shift** can be known from the translation of “a very special film” which becomes “*film istimewa*”. Both are noun phrases, yet the position of head and modifier is different. This kind of shift should be done since it is an automatic shift which happens because there are differences of language rules and systems that the translator cannot avoid. It can be said that **unit or rank shift** also occurred in this sentence. The phrase “a very special” is translated into a single word “*istimewa*”. The determiner “a” is omitted and the adjective “very” is not translated. It becomes shorter and also more natural.

Data 5

SL: This was the uprising that rocked **our land**.

TL: *Inilah pemberontakan yang melanda tanah kita.*

The **structural shift** occurs in these data, where the noun phrase “our land” is changed into “*tanah kita*”. In English, such noun phrase has a pattern in which the modifier (our) precedes the head (land). It is different from the Indonesian structure that has the modifier (*kita*) that follows the head (*tanah*). By considering the difference, shift is obligatory to do.

Data 6

SL: Thirteen districts rebelled against **the country** that fed them, loved them, protected them.

TL: *Tiga belas Distrik memberontak melawan **negara** yang **memberi** mereka **makan**, yang mencintai mereka, negara yang melindungi mereka.*

The shift that occurs is **unit or rank shift**. It can be seen where the phrase “the country” is replaced by the word “*negara*”, in which the article “the” as determiner is omitted. The last is the word “fed” which is translated into a phrase “*memberi makan*”. English has different structure words from Indonesian, so that not every unit of language can be translated into the same unit in the other language.

Data 7

SL: **Brother turned on** brother until **nothing** remained.

TL: ***Saudara melawan** saudara sampai **tak ada** yang tersisa..*

The shift that is found is **unit or rank shift** where the two words verb “turned on” is translated into “*melawan*” and the word “nothing” into “*tak ada*”. It is influenced by the different structure words used in the two languages that then create a lexical gap. Beside the category shift, **level shift** also happens when “brother” has the translation “*saudara*” instead of “*saudara laki-laki*”. It is

because in English, brother is used to call older or younger man relatives in the main family. However, as well as the word “man”, brother can also be used for a general statement that refers to people who are close with them.

Data 8

SL: We swore as a nation we **would** never know **this treason** again.

TL: *Kita bersumpah sebagai Negara, kita tak akan mengenal pengkhianatan ini lagi.*

There are two shifts which occur in these data, **level shift** and **structural shift**. The existence of “would + V1” is the characteristic of past future tense. In this sentence, the tense is translated as an Indonesian lexis “*akan*” because Indonesia does not have such tenses as its language system. It is called **level shift**.

Besides, there is **structural shift** where the phrase “this treason” is changed into “*pengkhianatan ini*”. The placement of head and modifier in English and Indonesia is different. Consequently, shift is automatically done by the translator.

Data 9

SL: And so it was decreed that each year **the various districts** of Panem would **offer up**, in tribute, one **young man** and woman to fight to the death in a pageant of honour, courage, and sacrifice.

TL: *Lalu ditetapkanlah bahwa setiap tahun setiap Distrik di Panem harus mengajukan Tribut, seorang pemuda dan wanita untuk bertempur sampai mati dalam acara penghormatan akan keberanian dan pengorbanan.*

These data contain **unit or rank shift** where the phrase “the various” is translated as “*setiap*”, the two words verb “offer up” is translated as “*mengajukan*”, and the phrase “young man” as “*pemuda*”. The structure words such as “the” and “up” in both languages are different that it may change the unit

of language when it is translated. Also, there is **intra-system shift** where the word “districts” is replaced by “*distrik*” in the TL. It is okay to use singular form in Indonesia to refer to either singular or plural object.

Data 10

SL: If they don't have a bow, **then you make one**, okay?

TL: *Jika mereka tak punya busur, **buatlah**. Pahami?*

In these data, **unit or rank shift** occurs. It can be seen from the change of the dependent clause “then you make one” into a word “*buatlah*”. It avoids the unnaturalness in the translation. There is also an **intra-system shift** where the clause “then you make one” which is in a form of statement is then changed into an imperative word “*buatlah*”. It is called so since the shift happens in the same grammatical category between systems.

Data 11

SL: I think it's one of **the wonderful things about this opportunity, that even though you're here and even though it's just for a little while, you get to enjoy all of this.**

TL: *Kurasa hal luar biasa tentang kesempatan ini. Walau kalian disini hanya dalam waktu singkat, kalian bisa menikmati ini semua.*

There are two shifts that occur in these sentences. The first is **structural shift** that can be seen from the phrase “the wonderful things about this opportunity” which become “*hal luar biasa tentang kesempatan ini*”. The position of the head and the modifier in English and Indonesian is different that the translator has no choice unless changing it. The second is **unit or rank shift** where the word “wonderful” is translated into “*luar biasa*”, the phrase “even though” which is

replaced by “*walau*”, the clause “that even though you're here and even though it's just for a little while, you get to enjoy all of this” is translated into a sentence “*Walau kalian disini hanya dalam waktu singkat, kalian bisa menikmati ini semua.*”, and the two words verbs “get to” which become “*bisa*”. It makes the translation more natural by translating it into a different unit of language.

Data 12

SL: Look, you know, if you don't want to talk, I understand, **but I just don't think there's anything wrong with getting a little bit of help.**

TL: *Dengar! Jika kau tak ingin bicara, aku paham. Tapi, apa salahnya untuk sedikit membantumu.*

The appearance of **unit or rank shift** can be seen from the change of the clause “but I just don't think there's anything wrong with getting a little bit of help” into a sentence “*Tapi, apa salahnya untuk sedikit membantumu.*”. It is also found in the change of the clause “I just don't think there's anything wrong” into a phrase “*apa salahnya*”. The sentence may be quite unnatural when the phrase is not translated into the sentence in the TL.

Data 13

SL: Yeah, I wanna know **what the plan is.**

TL: *Ya, aku ingin tahu rencananya.*

There is **unit or rank shift** found in these data. The phrase “what the plan is” is translated into a single word “*rencananya*”. Indonesian does not have structure words like “the” nor have such structure in writing, that it should be translated into different unit of language.

Data 14

SL: You're supposed to tell us how to get **sponsors** and give us advice.

TL: *Kau harus memberitahu cara mencari **sponsor** dan memberi kami saran.*

The plural word “sponsors” in the SL is replaced by a singular word in the TL; that is “*sponsor*”. It is called **intra-system shift**. The Indonesian singular word has already represented the idea of the sentence without needing to change it into the plural form. Indonesian usually uses a singular form to refer to either singular or plural objects.

Data 15

SL: And know, in your heart, that there's **nothing** I can do to save you.

TL: *Dan ketahuilah, dalam hatimu, **tak ada** yang bisa kulakukan untuk menyelamatkan kalian.*

These data experience **unit or rank shift** where the phrase “nothing” is translated into “*tak ada*”. It is done since the languages come from different language family that there is a lexical gap occurring between both languages and it makes such shift occur.

Data 16

SL: I was just asking about how to find **shelter** which **would** come in handy if, in fact, you were still alive.

TL: *Aku ingin bertanya cara menemukan **tempat berlindung** yang akan menyenangkan jika kalian masih hidup.*

There is found **unit or rank shift** occurred in this sentence. The occurrence can be known since there were changes from the word “shelter” into “*tempat berlindung*”. The lexical gap that occurs between the two languages becomes the reason why such shift occurs. **Level shift** happens when the past future tense

“would come in handy” (would + V1) is translated into “*akan menyenangkan*” in which *akan* is the lexis of TL that replaces the grammatical structure in the SL.

Such shift happens since Indonesian does not have any tenses in its language system.

Data 17

SL: Well, when you're in the middle of **The Games** and you're starving or freezing, some water, a knife, or even some **matches** can mean **the difference** between life and death.

TL: Saat kau berada di tengah *permainan* dan kau mulai kelaparan atau kedinginan, setetes air, sebuah pisau atau bahkan *korek api* bisa berarti *perbedaan* antara hidup dan mati.

The shift which is found is **unit or rank shift** where the phrase “the games” becomes a word “*permainan*” in the TL, the word “matches” is changed into a phrase “*korek api*”, and the phrase “the difference” which is replaced by a word “*perbedaan*”. “The” as a determiner in English is usually not translated. Also, the structure words of both languages influence the emergence of such shift. The last is **intra-system shift** where the plural form “matches” is translated into a singular form “*korek api*”. It is common in Indonesia to use singular form for referring to plural form.

Data 18

SL: So now that you've seen them, what do you think **about this year's crop of recruits?**

TL: *Setelah* kau melihat mereka semua, bagaimana menurutmu *rekrutmen tahun ini?*

Three types of shifts are found in these data. The first is **level shift** that changes the form of present perfect tense (S + has/have + V3 + O) “So now that

you've seen them" into lexis "*setelah*". The absence of tenses in Indonesian system language makes the translator has to replace it with lexis. The latter is **structural shift** in which it changes the pattern of phrase "this year's crop of recruits" into "*rekrutmen tahun ini*". It is an automatic shift that should be done since the structures of noun phrase in both languages are different. The last is **intra-system shift** where the possessive determiner ('s) in the phrase "this year's crop of recruits" is translated as "*rekrutmen tahun ini*" since Indonesian does not have the structure of such determiner. It also happens to the plural form "recruits" which is translated as singular form "*rekrutmen*". It will be unnatural when the word "*rekrutmen*" is reduplicated.

Data 19

SL: Are there any **surprises** that we can expect **this year**?

TL: *Apa ada kejutan tentang tahun ini?*

In these sentences, there are two shifts found. The first is **structural shift** that changes the phrase "this year" (MH) into "*tahun ini*" (HM). The position of head and modifier as the structure of noun phrase in both languages is different that the translator must do the shift. The next is **intra-system shift** where the plural word "surprises" is translated into "*kejutan*" which is singular. It will be less natural if it is reduplicated as "*kejutan-kejutan*".

Data 20

SL: I'm sorry that this happened to you, and I'm here to help you **in any way that I can**.

TL: *Maafkan aku atas yang terjadi padamu. Aku disini untuk membantumu sebisaku.*

These data have a **unit or rank shift** where the phrase “in any way that I can” is replaced by a word “*sebisaku*”. Again, the existence of structure words in both language systems is different. Therefore, there must be a lexical gap that should be solved by replacing it with grammatical structure. It can be done by omitting “in”, “any”, and “that” as the structure words, and “way” as the content word.

Data 21

SL: And because you're from 12, you get the **penthouse**.

TL: *Karena kalian dari Distrik 12, kalian dapat lantai tertinggi.*

These data contain **unit or rank shift** that is shown from the change of the word “each” that becomes reduplication “*masing-masing*” and the word “penthouse” that becomes a phrase “*lantai tertinggi*”. English is a language where combining two separate words into a single form or compounding is very common. “Penthouse” consists of two words; they are “pent” and “house”. It refers to the highest place in a building. It is translated into “*lantai tertinggi*” since Indonesia has less compound words than English, and there is no compound word having the equivalent of “penthouse”.

Data 22

SL: They train in a **special academy** until they're 18. **Then they volunteer.**

TL: *Mereka melatihnnya dalam Akademi khusus sampai berumur delapan belas tahun lalu menjadi sukarelawan.*

Three types of shift occur in these data, they are **structural shift**, **class shift**, and **unit or rank shift**. The first shift can be seen from the noun phrase “special academy” that is translated into “*akademi khusus*”. It happens since the Indonesian has a modifier that follows a head for its noun phrase; while English is

vice versa (a modifier precedes a head). The second shift changes the verb “volunteer” in the SL into a noun in the TL; that is “*sukarelawan*”. The class of part of speech should be changed since the literal translation may not accord with natural usage in the TL. The word “volunteer” can be either a noun or a verb in English, yet Indonesia only has the noun as its equivalent. Next, the last shift changes the sentence “Then they volunteer.” into a dependent clause “*lalu menjadi sukarelawan*”. The Indonesian translation has the sentence changed into a clause since it is more natural and more common not to start a sentence with “*lalu*” in Indonesia.

Data 23

SL: This is important, because **higher ratings** will mean **sponsors**.

TL: *Ini penting, karena nilai tinggi berarti banyak Sponsor.*

Structural shift and **intra-system shift** are found here. **Structural shift** can be seen from the change of the phrase “higher ratings” (MH) into “*nilai tinggi*” (HM). The position of the head and modifier in both languages is different that the shift should automatically be done. **Intra-system shift** is where the word “sponsors” that is translated into “*banyak sponsor*” which has the same plural forms. The word “*banyak*” is added to show that it is plural instead of using reduplication like “*sponsor-sponsor*”.

Data 24

SL: You realize that **your actions** reflect **badly** on all of us.

TL: *Kau sadar kalau tindakanmu berpengaruh buruk ke kita semua.*

These data experience three shifts. The first is **class shift** where the adverb “badly” is replaced by an adjective “*buruk*”. It is because Indonesian does not have adverb in its language system that the translator should avoid literal translation by changing the class of part of speech. There is also **unit or rank shift** where the phrase “your actions” is translated into a word “*tindakanmu*”. In Indonesian language, it is common to merge the verb with its pronoun. The third is **intra-system shift** that changes the plural words “actions” into a singular word “*tindakan*”. It is done to maintain the naturalness in the translation.

Data 25

SL: I **mean**, if we just wanted to intimidate the districts, why not **round up** 24 of them **at random** and execute them all **at once**?

TL: *Maksudku, jika kita ingin menakuti semua Distrik, mengapa tak mengumpulkan dua puluh empat orang, dan mengeksekusi mereka semua sekaligus?*

There are two shifts found in these data, they are **class shift** and **unit or rank shift**. The occurrence of **class shift** is shown from the change of class from a verb “mean” into a noun “*maksud*”. The literal translation like “*aku bermaksud*” is actually possible, but it may not accord with the natural usage in the TL. The next shift is **unit or rank shift** where the two words phrase “round up” is translated into “*mengumpulkan*”, and “at once” is translated into “*sekaligus*”. Since the two languages are not in the same language family, the structure of verb phrase may differ a lot that the translation may be changed from a unit of language into another.

Data 26

SL: A spark is **fine, as long as** it's contained.

TL: *Secuil harapan **tak masalah, selama** itu dikendalikan.*

The only shift occurring in these data is **unit or rank shift**. It changes the word "fine" into "tak masalah" and the phrase "as long as" into "selama". The first word may be translated into "baik", yet the translator uses another diction that makes it changed from word to phrase. While "as...as" is usually used as a comparison adverb, yet it has no equivalent that the translator should find another which is the closest one, that is the word "selama".

Data 27

SL: I find that **if I can apply myself to the situation present, I will be able to figure it out.**

TL: *Aku bisa beradaptasi dalam situasi seperti itu.*

There is **unit or rank shift** found here. The sentence which has two clauses in the SL is translated into a single clause in the TL. The word "present" in the SL is translated into a phrase "seperti itu" in the TL. Besides, the translator makes the translation shorter by changing the phrase "apply myself" into a word "beradaptasi", and not translating the independent clause (I will be able to figure it out). Omitting some words can make the translation more effective since sometimes such words can be meaningless if they are translated into certain language.

Data 28

SL: I said that was **quite an entrance** that you made at the **Tribute Parade** the other day.

TL: *Kubilang, kau **mengagumkan** saat muncul pada **Parade Tribut** saat itu.*

In these data, there are two shifts that emerge. The first is **structural shift** where the noun phrase “Tribute Parade” is translated into “*Parade Tributif*”. The position of a modifier that precedes a head which becomes the characteristic of English noun phrase is different from Indonesian that has a modifier that follows the head. The next is **unit or rank shift** where the phrase “quite an entrance” is replaced by the word “*mengagumkan*”. The phrase above is an idiom in English, and it cannot be translated literally but by using Indonesian word “*mengagumkan*” as its equivalent.

Data 29

SL: Well, I was just hoping that **I wouldn't burn to death**.

TL: *Aku hanya berharap supaya tak terbakar sampai mati*.

Structural shift occurrence can be identified from the clause “I would not burn to death” that is translated into “*tak terbakar sampai mati*”. The SL has an active form but the TL is passive. The word “burn” in this sentence is more natural when it is translated into the passive one. There is also **unit or rank shift** where the dependent clause “that I would not burn to death” is translated into a phrase “*tak terbakar sampai mati*”. The subject is omitted which then makes the translation more natural.

Data 30

SL: When you **came out of that chariot**, I have to say, **my heart** stopped.

TL: *Saat kau keluar dengan kereta itu harus kukatakan jantungku berhenti*.

The shifts which happen are **structural shift** and **unit or rank shift**. The first shift is shown from the noun phrase “that chariot” that is translated as “*kereta itu*”

and “my heart” as “*jantungku*”. The SL and TL have different grammatical structure that the position of head and modifier should be changed (from MH to HM). The second shift can be seen from the change of the two words verb “came out” into “*keluar*” and the phrase “my heart” into “*jantungku*”. The first change is caused by the lexical gap in which the structure words of both languages are different, while the second is because it is common to merge the noun and its possessive determiner in Indonesian.

Data 31

SL: We were all very moved, I think, when you **volunteered** for her at **the Reaping**.

TL: *saat semua sangat terharu, saat kau **mengajukan dirimu** menggantikannya saat "**Penuaian**".*

Unit or rank shift is the only type that occurs in these data. It can be identified from the word “volunteered” which is translated into a phrase “*mengajukan dirimu*”. Such verb can only be translated as phrase in Indonesian whether it is “*mengajukan diri*” or “*menjadi sukarelawan*”. It is like when two words verb in English is only translated as a single verb in Indonesian. The phrase “the Reaping” is translated as “*Penuaian*”, in which the determiner is not translated. Indonesian does not use such determiner in its noun phrase structure that it changes the English phrase into a word as the translation.

Data 32

SL: **I told her** that I **would** try to win.

TL: ***Kubilang**, aku **akan** mencoba menang.*

The first shift that occurs is **level shift**, where the past future tense structures “I would try to win” (S + would + V1) is replaced by lexis “*akan*”. The translator should find the equivalent by replacing the tense by lexis since Indonesian language does not have tenses in its system. The second is **unit or rank shift** in which the clause “I told her” is replaced by a word “*kubilang*”. It is okay in Indonesian, to merge either the first or the second person subject with a verb.

Besides, this clause also experiences an **intra-system shift** since the transitive verb “told” is translated into intransitive verb in Indonesian. This shift happens in the same grammatical category.

Data 33

SL: There is **this one** girl that I've had a crush on forever, but I don't think **she** actually **recognized me** until the Reaping.

TL: *Ada seorang gadis yang membuatku jatuh cinta, tapi kurasa dia tak tahu sampai hari "Penuaian".*

The emergence of **level shift** is shown from the pronoun “she” that is replaced by “*dia*”. English has two level of third singular person pronoun; they are “she” for referring to a woman and “he” for referring to a man. However, Indonesian only knows one third singular person pronoun; that is “*dia*”. Hence, the level changes. The next shift is **unit or rank shift** where the phrase “this one” is translated into “*seorang*”. The phrase cannot be translated literally that it should be changed into its closest equivalent; that is “*seorang*”. The last is **intra-system shift** where the English transitive verb “recognized” is translated into Indonesian intransitive verb “*tahu*”. It happens since the system of both languages is different, even in the same grammatical category.

Data 34

SL: **You go out there and you win this thing**, and when you **get home**, **she'll** have to **go out with you**.

TL: *Pergilah bertanding dan menangkanlah*, dan ketika kau *pulang* nanti *dia* pasti akan menyukaimu.

These data contain three types of shift. The **level shift** is the first, where the simple future tense “she’ll go out with you” (S + will + V1) is replaced by lexis

“*akan*”. Such shift happens since English has tenses while Indonesian does not. It

can also be seen from the change of the English pronoun “she”, which is used for

a woman, into “*dia*” that happens because of the absence of level in Indonesian

third singular person pronoun. The second is **unit or rank shift** where the two

words verb “go out” is translated as “*bertanding*”, two words verb “get home”

which is translated as “*pulang*”, and the phrase “go out with you” that is replaced

by the word “*menyukaimu*”. This shift is done since both English and Indonesian

have different structure words that construct the verb phrase in both languages.

Besides, it makes the translation become more natural. The last is **intra-system**

shift that changes the statement “You go out there and you win this thing” into the

imperative clause “*Pergilah bertanding dan menangkanlah*”. By changing it into

imperative, the translation become more natural and accord with the TL natural

usage.

Data 35

SL: **Thanks**, but I don't think **winning's** gonna **help me** at all because **she came** here with me.

TL: *Terima kasih*, tapi *kemenangan* tak akan *membantuku* karena *dia* *disini* *bersamaku*.

There are three shifts that occur in these data. **Level shift** occurrence can be identified from the change of English pronoun “she” into Indonesian pronoun “*dia*”. Indonesian language only has one level of third singular person pronoun that the same English pronoun, which has two level (for man and woman), should be replaced by “*dia*”. The next is **class shift** which changes the gerund “winning” into a noun “*kemenangan*”. Such shift is done since there is no gerund in Indonesia that the translation can not be done literally in order to avoid the unnaturalness. The last is **unit or rank shift** that can be seen from the change of the word “thanks” into the phrase “*terima kasih*”, the phrase “help me” into “*membantuku*”, “came here” into “*disini*”, and “with me” into “*bersamaku*”. The merge of a verb and its pronoun object in Indonesian is very common that the phrase “... + me” can be translated as “...*ku*”.

Data 36

SL: And being in love with that boy might just get you **sponsors**, which could save **your damn life**.

TL: *Dan jatuh cinta pada seorang pemuda, bisa membuatmu mendapat **sponsor** yang bisa menyelamatkan **nyawamu**.*

Structural shift changes the noun phrase “your damn life” into “*nyawamu*”.

The change is on the position of head and modifier in which English has MH pattern, while Indonesian has HM pattern. Also, here is also found **unit or rank shift** where that phrase is translated into a word. The adjective “damn” was omitted, and the possessive determiner “-*mu*” is merged with the noun, in which it is a common structure in Indonesian language. **Intra-system shift** is shown by the

plural word “sponsors” which becomes singular word “*sponsor*” in the TL. It will be less natural when it is translated into “*sponsor-sponsor*”.

Data 37

SL: I mean, I'm sure I **would**, just like **anybody else** when **the time** came

TL: *Kuyakin kita akan membunuh, sama seperti lainnya jika saat itu datang.*

The first shift that occurs is **level shift**. The past future tense “I would” is translated into lexis “*akan*”. Level shift here happens because Indonesian language does not use any kinds of tense, that English tense should be replaced by lexis. The second, **structural shift**, changes the phrase “the time” into “*saat itu*”.

The difference of head-modifier position in both languages makes the translator do the shift automatically. The next is **unit or rank shift** where the phrase “anybody else” is replaced by the word “*lainnya*”. The phrase can actually be translated as “*orang lain*”, yet the translator replaces the word “anybody” by third person pronoun “*nya*” which is more natural.

Data 38

SL: But I just keep wishing that I **could think of a way** to show **them** that they don't **own me**.

TL: *Ya, aku terus berharap menemukan jalan untuk menunjukkan bahwa mereka tak memilikiku.*

There are two types of shift occur in these data. The first is **unit or rank shift** where the phrase “I could think of” is translated into “*menemukan*”, the phrase “a way” into “*jalan*”, and “own me” into “*memilikiku*”. The change is done to make the translation more natural. Besides, the difference of structure words also influences the translator to do it. The second is **intra-system shift** that changes

the transitive verb “show” into intransitive verb “*menunjukkan*”. The internal system between the two languages influences the occurrence of this shift. Some transitive words in English are transitive in Indonesian and vice versa.

Data 39

SL: I'm not allowed to bet, **but if I could, I'd bet on you.**

TL: *Aku tak diperbolehkan bertaruh. Jika bisa, aku bertaruh untukmu.*

There is only one shift occurs in these data; that is **unit or rank shift**. It changes the dependent clause “but if I could, I'd bet on you” into the sentence “*Jika bisa, aku bertaruh untukmu.*” The conjunction “but” is omitted and the clause becomes a sentence that makes the translation better and more natural.

Data 40

SL: And, of course, there's the familiar “**boom**” of the cannon, which marks the end of another **fallen Tribute**.

TL: *Dan tentu saja akan ada **suara ledakkan** meriam yang menandakan adanya **Tribut yang gugur**.*

Structural shift occurs here, where the phrase “fallen Tributes” is replaced by “*Tribut yang gugur*” in which the position of the head and modifier are changed, and the particle “*yang*” is added. It is an automatic shift that cannot be avoided by the translator. Next, **unit or rank shift** is also found where the word “boom” is translated as a phrase “*suara ledakan*”. English has some words that imitate or echoes the sound of things such as “boom” for an explosion, “splash” for water that falls, “wham” for a sound of crushed thing, and many more.

Indonesian also has such onomatopoeic words including “*duarr*” or “*dhuaarr*” as

the representation of explosion sound. However, it is not appropriate to be used in this sentence that it should be translated into its literal meaning

Data 41

SL: For those of you who don't know, **tracker jackers** are **genetically engineered wasps whose venom causes searing pain, powerful hallucinations, and in extreme cases, death.**

TL: *Bagi kalian yang tak tahu, **Lebah Penjejak** merupakan **lebah yang dibuat secara genetik**. Racunnya menyebabkan rasa terbakar, **halusinasi yang kuat, hingga yang terparah, kematian.***

Three shifts appear in these data. The first is **structural shift** in which the phrase “genetically engineered wasps” is translated as “*lebah yang dibuat secara genetik*”, and “powerful hallucinations” is translated as “*halusinasi yang kuat*”.

The different structure of both languages makes the translator do the shift automatically and add the particle “*yang*” to its translation. The next is **unit or rank shift** where the phrase “those of you” is replaced by “*kalian*”, the word “genetically” is replaced by “*secara genetik*”, and the dependent clause “whose venom causes searing pain, powerful hallucinations, and in extreme cases, death” is replaced by the sentence “*Racunnya menyebabkan rasa terbakar, halusinasi yang kuat, hingga yang terparah, kematian.*”. The shift is done in order to make the translation as natural as possible. Also, Indonesian does not have adverb that the word “*secara*” should be added before an adjective to make it equal with an adverb. The last is **intra-system shift** where the plural phrase “tracker jackers” is replaced by “*lebah penjejak*” as the singular one, and the word “wasps” is replaced by “*lebah*”. Both plural words are translated into the singular forms to avoid the unnaturalness in the translation.

Data 42

SL: Now, **this green stuff** is gonna **smoke** like crazy, **so as soon as you light it, move on to the next fire.**

TL: *Dedaunan ini akan mengeluarkan asap yang banyak. Setelah kayunya terbakar, selanjutnya bakar daunnya.*

There is **structural shift** that changes the phrase “this green stuff” into “*dedaunan ini*”. The translator has no choice unless doing the shift since the structures of English and Indonesian phrase are different (MH and HM). This shift also changes the clause “you light it” into “*kayunya terbakar*”. The SL’s clause is in an active form, but the TL’s is passive. It makes the translation more communicative. There is also **unit or rank shift** that changes the phrase “green stuff” into the word “*dedaunan*”, the word “smoke” into the phrase “*mengeluarkan asap*”, the phrase “as soon as” into the word “*setelah*”, and the clause “so as soon as you light it, move on to the next fire” into the sentence “*Setelah kayunya terbakar, selanjutnya bakar daunnya.*”. To avoid unnaturalness that is caused by structures difference, such shift must be done.

Data 43

SL: And then I'll destroy **their stuff** while they're chasing us.

TL: *Akan kuhancurkan perbekalan mereka saat mereka mengejar kita.*

These data contain two shifts. The first is **level shift** where the simple future tense grammar “I’ll destroy their stuff” (S + will + V1 + O) is replaced by the lexis “*akan*”. Tenses do not exist in Indonesian language that it should be replaced by lexis as its equivalent. The next is **structural shift** that changes the phrase “their stuff” into “*perbekalan mereka*”. The head that is preceded by the modifier as the characteristic of English noun phrase is changed into the head that is

followed by the modifier as the characteristic of Indonesian noun phrase. The different structure makes the shift unavoidable.

Data 44

SL: Okay, so if we **hear that**, it means we're **okay** and we'll be back real soon.

TL: *Baik, jika kita mendengarnya, berarti kita baik saja dan kita akan bersama lagi.*

Level shift occurs when the simple future tense “we’ll be back” is replaced by the lexis “akan”. Unlike English, Indonesian has no tenses so that lexis is used as the replacement of English tenses. **Unit or rank shift** occurrence can be seen from the phrase “hear that” which is translated as “mendengarnya” and the word “okay” that become “baik saja”. The word “that” is translated into “-nya” in the TL and it makes the unit change, and it happens because Indonesian structure allows the verb to be merged with the pronoun object. While “okay” is translated into “baik saja” in which “saja” as the modifier can emphasize the adjective “baik”.

Data 45

SL: You **stay guard** and don't move until we **can get back**.

TL: *Kau berjagalah disini sampai kami kembali.*

The shift that occurs is **unit or rank shift** where the phrase “stay guard” is translated as “berjagalah” and the phrase “can get back” is replaced by “kembali”.

Both languages have different structures in the verb phrases construction. Two words may be changed into one word verb and vice versa. The translator has to be able to choose the best diction to replace the SL’s words; one of them is by changing the unit of language.

Data 46

SL: And **I think** if you could **see them**, you would not root for them either.

TL: *Kurasa jika kau bisa melihatnya, kau akan punya keteguhan yang kuat.*

Unit or rank shift changes the phrase “I think” into the word “*kurasa*” and the phrase “see them” into the word “*melihatnya*”. Such changes happen because it is common to merge the verb and its pronoun in Indonesia, and change the object with the suffix “-nya”.

Data 47

SL: From now on, two victors may be crowned, if both originate from **the same district**.

TL: *Mulai sekarang, dua pemenang bisa dinobatkan jika mereka berasal dari Distrik yang sama.*

The only shift occurs is **structural shift**. It can be seen the phrase “the same district” into “*distrik yang sama*”. While the English phrase has determiner + adjective + noun, the Indonesian has noun + particle + adjective. In English, the determiner and the adjective are the modifiers that precede the noun as the head.

Unlike English, Indonesian has particle + adjective as the modifiers that follow the noun as the head.

Data 48

SL: And I remember when you sang in the **music assembly**.

TL: *Aku ingat saat kau bernyanyi di kelas musik.*

These data experience **structural shift** where the phrase “music assembly” is translated into “*kelas musik*”. The modifier – head position in both languages are different that the translator should change it automatically.

Data 49

SL: You know, it's **too bad** that you couldn't help **your little friend**.

TL: *Tapi sayangnya kau tak bisa membantu teman kecilmu itu.*

In these data, there are two shifts found. The first is **structural shift** that changes the noun phrase “your little friend” into “*teman kecilmu itu*”. The structure of the English phrase is modifier + head, while the Indonesian has head + modifier. The translator has no choice unless doing the shift. The next is **unit or rank shift** that changes the phrase “too bad” into a word “*sayangnya*”. If it is translated literally, the translation may not be natural.

Data 50

SL: You were so in **love** with this boy that the thought of not being with him was **unthinkable**.

TL: *Kau .kau sangat mencintainya, dan jika tak bersamanya, itu diluar perkiraanmu.*

There are **class shift** and **unit or rank shift** found in these data. The first type of shift can be seen from the change of the noun “love” into the verb “*mencintai*”. The word “love” in the SL is actually can be noun and verb, yet in these data it is in the form of noun. The equivalent is in the form of a verb in the TL. The next type of shift changes the word “unthinkable” into “*diluar perkiraanmu*”. The word “unthinkable” consists of prefix “un-”, the verb “think”, and suffix “-able”. “Thinkable” means “*terpikirkan*” in Indonesian, and the prefix “un-” will change the meaning into “*tak terpikirkan*”, in which it has the same meaning with “*diluar perkiraanmu*”. The different structures make the translator do the shift.

Data 51

SL: How did you **feel** when you found **him** by that river?

TL: *Bagaimana perasaanmu saat kau menemukan dia di tepi sungai?*

Level shift occurs and changes the word “him” as the object pronoun into “*dia*”. The English has two level of it, “him” for referring to a man as the object, and “her” for referring a woman as the object. However, Indonesian only uses the lexis “*dia*” for either man or woman. There is also **class shift** that changes the verb “feel” into the noun “*perasaan*”. In this sentence, the translation will be awkward if the verb is translated as the verb.

Data 52

SL: So what **happens** when we **get back**?

TL: *Jadi, apa yang kita lakukan saat pulang?*

The shift which occurs is **unit or rank shift** where the word “happens” is replaced by the phrase “*yang kita lakukan*” and the two words verb “get back” is replaced by the word “*pulang*”. Again, the structure words difference influences the emergence of shift.

4.2 Discussion

In analyzing the data, the writer used the theory of shift that is set out by Catford. Catford divides translation shifts into two; they are level shift and category shift. Category shift is divided more into four; they are structural shift, class shift, unit or rank shift, and intra-system shift. To identify what might influence the translator of the subtitles to do shifting, the writer uses the syntax and structure theory, and Newmark’s theory of shift.

The occurrence of shifts in the subtitles of *The Hunger Games* is very often.

Almost each of sentences experiences shift. Subtitles as one of the products of translation, tend to use communicative language since it is included into spoken language. Therefore, the occurrence of shift may be more frequent than in any other products that use written language. The data used are the complex and complex-compound sentences in the subtitles of *The Hunger Games* containing translation shift. From the analysis, the writer found 52 sentences that contain shifts. The percentages of shifts that occurs are 13.7% for the level shifts and 86.3% for the category shifts in which 22.1% belong to the structural shifts, 6.31% belong to the class shift, 43.15% belong to the unit or rank shift, and 14.74% belong to the intra-system shifts.

Level shift is defined by Catford (1965) as something which is expressed by grammar in one language (SL) and lexis in another (TL). It happens between levels. The level shifts occur 13 times and it mostly changes the English tenses into Indonesian lexis. Indonesian language system does not have any tenses so that the translation must be done by using lexis as the replacement of tenses. The example can be seen from **Data 3** where the clause “nothing bad will happen to you” is translated into “*hal buruk tak akan menimpamu*”. The word “will” as one of the characteristic of simple future tense is replaced by the lexis “*akan*”.

Another example is **Data 18** where the present perfect tense is replaced by lexis “*setelah*”. Besides, level shift also happens to the translation of pronouns. English has “he” and “she” as the third singular pronoun in which the first refers to a man and the second refers to a woman. While for pronoun that has a role as an object,

English has “him” and “her”. Meanwhile, Indonesian only has “*dia*” for either man or woman and both for subject and object. That is why such English pronouns are translated into lexis “*dia*” as explained in **Data 33, 34, 35, and 51**.

Moreover, English has different terms for general statements. In this research, the example is the word “brother” in which it is used for calling either younger or older man relatives in a family. “Brother”, as well as “man”, is also used to speak a general statement such as “Man is a thinking animal”. This kind of shift can be seen from **Data 7**.

The category shifts occurs 82 times; 21 times for structural shifts, 6 times for class shifts, 41 times for unit or rank shifts, and 14 times for intra-system shifts.

The occurrence of structural shifts is high. As Catford says in his theory (1965), structural shift is the most common form of shift. It is shown from its occurrence in the data that reaches the second highest of all. It mostly changes the position of head and modifier in the noun phrase. It happens since the structure of both languages is different. English has a modifier that precedes a head such as “our land”, yet Indonesian has a modifier that follows the head such as “*tanah kita*”.

This type of shift can be seen in **Data 4, 5, 8, 11, 18**, and many more. The change from an active sentence into the passive one can also be called as structural shift.

It is shown in **Data 1, 29, and 42**.

Next is the class shift which is defined by Catford as shift that occurs when the translation equivalent of a SL item is a member of a different class from the original item. It has the least number of occurrence in the data, that is 6 times. The most occurrence changes the verb in the SL into a noun in the TL (**Data 22, 25**,

and 51). It also changes an adverb into an adjective (**Data 24**), a gerund into a noun (**Data 35**), and a noun into a verb (**Data 50**).

Unit or rank shift is a shift where the translation equivalent in the TL is at a different rank to the SL. Even though Catford says that structural shift is the most common shift that happens, in fact, unit or rank shift becomes the most frequent shift that occurs in the data. It occurs 41 times and the changes are very various. It mostly changes a phrase into a word or a word into a phrase (**Data 3, 4, 6, and many more**). It also changes a clause into a sentence, a clause into a phrase, or even a word, and vice versa (**Data 10, 12, 27, and many more**). The change usually happens to noun phrase that uses determiner such as “the”, “a”, “my”, or “your”. Two words verbs are usually changed, too, into a one word verb. The structure of verb in English that can be added with suffix and prefix also influence the translator in doing shift (**Data 50**).

The last is intra-system shift that is defined as shift which takes place when the SL and TL possess approximately corresponding systems but where ‘the translation involves selection of a non-corresponding term in the TL system’ (Catford, 1965, p.80). The occurrence of this shift in the data is 14 times. Many of the data experience this shift where the plural form in the SL is changed into the singular form in the TL. It is shown in **Data 9, 14, 17, 18, 19, 36 and 41**. A plural form in the SL may also be translated into a plural form in the TL by adding the word “*banyak*” or by doing reduplication of the noun. It is still included into intra-system shift and it is experienced by **Data 23**. The other examples of intra-system shift are when a transitive verb in the SL is replaced by an intransitive verb in the

TL (**Data 32, 33, and 37**), and when a statement is replaced by an imperative (**Data 10 and 34**).

Translation shifts become something which cannot be avoided in translation.

It usually uses for making the translation as natural as possible. In this research, mostly, the translator might do shifting because the English as the source language and Indonesian as the target language have different structure words. It differs so much since both languages are not in the same language family. To find the closest equivalent, the translator has to be able to choose the best diction that can express the meaning exactly and naturally. It can be done by changing from a unit of language into another such as in unit or rank shift. The diversity of structure words can create a lexical gap between both languages. The gap should be bridged by fulfilling it with a grammatical structure in the TL (Newmark in Machali, 2000, p.63). If the translator is not able to do such shift, then the translation will sound unnatural.

The difference of language structure is another thing that becomes the reason why shifts are created. English and Indonesian which come from different family of language have its own structures. The position of head and modifier in a phrase is the most common example in this research. The structure difference can also be seen from the way both languages put the object. Unlike English, Indonesian tends to place the object in the front of the sentence (passive). However, usually it will be changed into an active sentence in English since English does not have this concept in its grammatical structure (**Data 1**). It influences the translator to do the shift obligatory and or automatically (Newmark in Machali, 2000, p.63).

Another reason is when the two languages have different language system in the same grammatical category. It influences the emergence of intra-system shift.

It can be the change of nominal, types of verb (intransitive and transitive), and types of sentence (statement, imperative, question).

The shift can also occur when literal translation is grammatically possible but may not accord with natural usage in the TL as explained by Newmark (cited in Machali, 2000, p.63). It usually affects the occurrence of class shift. It is because some words in the SL have awkward equivalents if it is translated literally.

Therefore, sometimes the translator needs to change the class of part of speech from one into another like in the **Data 22, 24, 25, 35, 50, and 51** to make the translation natural.

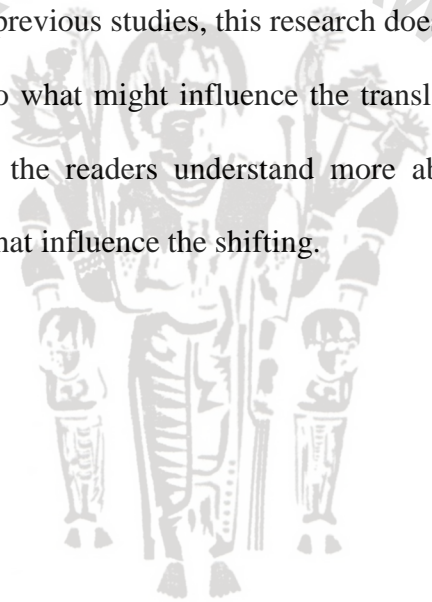
Overall, the main influence of the translator doing shifting is because every language has its own grammars, rules, and systems. However, every translator must have different style in translating that the shift which is done by each of them may vary. The different form of translation product may also influence the occurrence of shift in which novel, magazines, and books use written language; while subtitles use spoken language in which the translation should be more communicative that shift can probably occur more often.

The result of this research is different from the previous study conducted by Andini (2007). In her research entitled "Translation Shift Found in the Novel 'No Greater Love' by Danielle Steel", she found that structural shift and class shift were the shifts that mostly did by the translator. Meanwhile, in this research it is found that the translator mostly did unit or rank shift and structural shift, and

on the contrary, class shift has the least occurrence among all. The result may differ since the writer uses different object.

This research also has different result from the next previous study that was conducted by Nurrahmi (2007) entitled “An Analysis of Translation Shift of Derivative Noun in John Grisham’s Novel the Summons and its Translation”. By using different classification of shift, she found that noun into noun translation was the highest category shift which occurred, while noun into noun phrase translation was the highest level shift which occurred.

Unlike those two previous studies, this research does not only try to reveal the types of shifts but also what might influence the translator of the subtitles to do shifting. It can make the readers understand more about translation shifts by knowing what things that influence the shifting.



CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the writer makes conclusion based on the finding and discussion. The writer also gives suggestions for the students, the next researcher, and the translator.

5.1 Conclusion

Based on the finding and discussion, it can be concluded that all types of shift that are set out by Catford are found in the subtitles of *The Hunger Games*. The total data used are 52 sentences that contain complex and complex-compound sentence. From the analysis, the writer finds 95 shifts; 13.7% belong to level shifts (occur 13 times), and 86.3% belong to category shifts (occur 82 times). The shift with the most occurrence is the unit or rank shift that occurs 41 times (43.15%) in the data. The next shift which has second highest occurrence is structural shift with the percentage 22.1% (occurs 21 times). At the third place is intra-system shift that occurs 14 times (14.74%), and the least is class shift with only 6.31% occurrence (6 times).

The result of this research is different from the two previous studies in which this research not only analyzes the types of shift but also things that might influence the translator to do shifting. The shift occurs because every language has its own grammar, rules, and system. The structures of each language also differ, especially for those which come from different language family such as English and Indonesian. It makes the translator has no choice unless doing the

shift. Such difference can create a gap between languages. Here, the translator has a role to bridge the gap by doing shift in order to avoid the unnaturalness in translation. Shift is also done when the literal translation is possible but the equivalent may not accord with the natural usage in the TL. Beside those things, the translating style of the translator may also influence the occurrence of shifts.

Each translator may use different shift in finding the closest equivalent. The product of translation can also be another reason for the shift to occur. Translation product which uses spoken language such as subtitles may have more occurrence of shift, and the ones which use written language such as novel and magazine may have less occurrence of shift.

In sum up, the subtitles of *The Hunger Games* contain mostly unit or rank shift and structural shift since the structures of English and Indonesian are different. It occurs more often because it is an obligatory and or automatically shifts that should be done, and it can maintain the naturalness in the translation.

5.2 Suggestion

The writer suggests the English Department students learn more about translation since it is now very important in any aspect. By learning translation especially translation shift, the student will be able to translate more naturally.

Also, it can help them be a good translator in the future.

Next, the writer suggests the next researcher conduct a study on translation shift by using different theory that is set out by Peter Newmark since it also has a clear division of shift like Catford's.

The last, the writer suggests the translator of subtitles understand the film first before translating it. The translator should know the context of each dialog that the translation can accord the message that the film maker wants to deliver well.



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Appendix 1: Table of Classification.

No.	Source Language	Target Language	Types of Shift				
			LS	Category Shift			
				SS	CS	US	IS
1.	It was a price the districts had to pay.	<i>Ini harga yang harus dibayar semua Distrik.</i>		√			
2.	You root for your favourites. You cry when they get killed. It's sick.	<i>Kau bersorak untuk peserta kesukaanmu, kau menangis jika dia terbunuh, itu gila.</i>				√	
3.	And as long as you have it, nothing bad will happen to you.	<i>Dan selama kau memilikinya, hal buruk tak akan menimpamu.</i>	√			√	
4.	Now, before we begin, we have a very special film.	<i>Sekarang, sebelum kita mulai, kami memiliki film istimewa.</i>		√		√	
5.	This was the uprising that rocked our land.	<i>Inilah pemberontakan yang melanda tanah kita.</i>		√			
6.	Thirteen districts rebelled against the country that fed them, loved them, protected them.	<i>Tiga belas Distrik memberontak melawan negara yang memberi mereka makan, yang mencintai mereka, negara yang melindungi mereka.</i>				√	
7.	Brother turned on brother until nothing remained.	<i>Saudara melawan saudara sampai tak ada yang tersisa.</i>	√			√	
8.	We swore as a nation we would never know this treason again.	<i>Kita bersumpah sebagai Negara, kita tak akan mengenal pengkhianatan ini lagi.</i>	√	√			
9.	And so it was decreed that each year the various districts of Panem would offer up, in tribute, one young man and woman to fight to the death in a pageant of honour, courage, and sacrifice.	<i>Lalu ditetapkanlah bahwa setiap tahun setiap Distrik di Panem harus mengajukan Tribut, seorang pemuda dan wanita untuk bertempur sampai mati dalam acara penghormatan akan keberanian dan pengorbanan.</i>				√	√
10.	If they don't have a bow, then you make one, okay?	<i>Jika mereka tak punya busur, buatlah. Paham?</i>				√	√
11.	I think it's one of the wonderful things about this opportunity, that even though you're here and even though it's just for a little while, you get to enjoy all of this.	<i>Kurasa hal luar biasa tentang kesempatan ini. Walau kalian disini hanya dalam waktu singkat, kalian bisa menikmati ini semua.</i>		√		√	
12.	Look, you know, if you don't want to talk, I understand, but I just don't think there's anything wrong with getting a little bit of help.	<i>Dengar! Jika kau tak ingin bicara, aku paham. Tapi, apa salahnya untuk sedikit membantumu.</i>				√	

Table continuation...

No.	Source Language	Target Language	Types of Shift			
			LS	Category Shift		
				SS	CS	US
13.	Yeah, I wanna know what the plan is.	<i>Ya, aku ingin tahu rencananya.</i>			√	
14.	You're supposed to tell us how to get sponsors and give us advice.	<i>Kau harus memberitahu cara mencari sponsor dan memberi kami saran.</i>				√
15.	And know, in your heart, that there's nothing I can do to save you.	<i>Dan ketahuilah, dalam hatimu, tak ada yang bisa kulakukan untuk menyelamatkan kalian.</i>			√	
16.	I was just asking about how to find shelter which would come in handy if, in fact, you were still alive.	<i>Aku ingin bertanya cara menemukan tempat berlindung yang akan menyenangkan jika kalian masih hidup.</i>	√		√	
17.	Well, when you're in the middle of The Games and you're starving or freezing, some water, a knife, or even some matches can mean the difference between life and death.	<i>Saat kau berada di tengah permainan dan kau mulai kelaparan atau kedinginan, setetes air, sebuah pisau atau bahkan korek api bisa berarti perbedaan antara hidup dan mati.</i>			√	√
18.	So now that you've seen them, what do you think about this year's crop of recruits?	<i>Setelah kau melihat mereka semua, bagaimana menurutmu rekrutmen tahun ini?</i>	√	√		√
19.	Are there any surprises that we can expect this year?	<i>Apa ada kejutan tentang tahun ini?</i>		√		√
20.	I'm sorry that this happened to you, and I'm here to help you in any way that I can.	<i>Maafkan aku atas yang terjadi padamu. Aku disini untuk membantumu sebisaku.</i>			√	
21.	And because you're from 12, you get the penthouse.	<i>Karena kalian dari Distrik 12, kalian dapat lantai tertinggi.</i>			√	
22.	They train in a special academy until they're 18. Then they volunteer.	<i>Mereka melatihnya dalam Akademi khusus sampai berumur delapan belas tahun lalu menjadi sukarelawan.</i>		√	√	√
23.	This is important, because higher ratings will mean sponsors.	<i>Ini penting, karena nilai tinggi berarti banyak Sponsor.</i>		√		√
24.	You realize that your actions reflect badly on all of us.	<i>Kau sadar kalau tindakannmu berpengaruh buruk ke kita semua.</i>		√	√	√
25.	I mean, if we just wanted to intimidate the districts, why not round up 24 of them at random and execute them all at once?	<i>Maksudku, jika kita ingin menakuti semua Distrik, mengapa tak mengumpulkan dua puluh empat orang, dan mengeksekusi mereka</i>		√	√	

Table continuation...

No.	Source Language	Target Language	Types of Shift				
			LS	Category Shift			
				SS	CS	US	IS
		<i>semua sekaligus?</i>					
26.	A spark is fine, as long as it's contained.	<i>Secuil harapan tak masalah, selama itu dikendalikan.</i>				√	
27.	I find that if I can apply myself to the situation present, I will be able to figure it out.	<i>Aku bisa beradaptasi dalam situasi seperti itu.</i>				√	
28.	I said that was quite an entrance that you made at the Tribute Parade the other day.	<i>Kubilang, kau mengagumkan saat muncul pada Parade Tribut saat itu.</i>		√		√	
29.	Well, I was just hoping that I wouldn't burn to death.	<i>Aku hanya berharap supaya tak terbakar sampai mati.</i>		√		√	
30.	When you came out of that chariot, I have to say, my heart stopped.	<i>Saat kau keluar dengan kereta itu harus kukatakan jantungku berhenti.</i>		√		√	
31.	We were all very moved, I think, when you volunteered for her at the Reaping.	<i>Kami semua sangat terharu, saat kau mengajukan dirimu menggantikannya saat "Penuaian"</i>				√	
32.	I told her that I would try to win.	<i>Kubilang, aku akan mencoba menang.</i>	√			√	√
33.	There is this one girl that I've had a crush on forever, but I don't think she actually recognized me until the Reaping.	<i>Ada seorang gadis yang membuatku jatuh cinta, tapi kurasa dia tak tahu sampai hari "Penuaian".</i>	√			√	√
34.	You go out there and you win this thing, and when you get home, she'll have to go out with you.	<i>Pergilah bertanding dan menangkanlah, dan ketika kau pulang nanti dia pasti akan menyukaimu.</i>	√			√	√
35.	Thanks, but I don't think winning's gonna help me at all because she came here with me.	<i>Terima kasih, tapi kemenangan tak akan membantuku karena dia disini bersamaku.</i>	√		√	√	
36.	And being in love with that boy might just get you sponsors, which could save your damn life.	<i>Dan jatuh cinta pada seorang pemuda, bisa membuatmu mendapat sponsor yang bisa menyelamatkan nyawamu.</i>		√		√	√
37.	I mean, I'm sure I would, just like anybody else when the time came.	<i>Kuyakin kita akan membunuh, sama seperti lainnya jika saat itu datang.</i>	√	√		√	
38.	But I just keep wishing that I could think of a way to show them that they don't own me.	<i>Ya, aku terus berharap menemukan jalan untuk menunjukkan bahwa mereka tak milikiku.</i>				√	√
39.	I'm not allowed to bet, but if I could, I'd bet on you.	<i>Aku tak diperbolehkan bertaruh, Jika bisa, aku bertaruh untukmu.</i>				√	

Table continuation...

No.	Source Language	Target Language	Types of Shift				
			LS	Category Shift			
				SS	CS	US	IS
40.	And, of course, there's the familiar "boom" of the cannon, which marks the end of another fallen Tribute.	<i>Dan tentu saja akan ada suara ledakkan meriam yang menandakan adanya Tribut yang gugur.</i>		√		√	
41.	For those of you who don't know, tracker jackers are genetically engineered wasps whose venom causes searing pain, powerful hallucinations, and in extreme cases, death.	<i>Bagi kalian yang tak tahu, Lebah Penjejak merupakan lebah yang dibuat secara genetik. Racunnya menyebabkan rasa terbakar, halusinasi yang kuat, hingga yang terparah, kematian.</i>		√		√	√
42.	Now, this green stuff is gonna smoke like crazy, so as soon as you light it, move on to the next fire.	<i>Dedaunan ini akan mengeluarkan asap yang banyak. Setelah kayunya terbakar, selanjutnya bakar daunnya.</i>		√		√	
43.	And then I'll destroy their stuff while they're chasing us.	<i>Akan kuhancurkan perbekalan mereka saat mereka mengejar kita.</i>	√	√			
44.	Okay, so if we hear that, it means we're okay and we'll be back real soon.	<i>Baik, jika kita mendengarnya, berarti kita baik saja dan kita akan bersama lagi.</i>	√			√	
45.	You stay guard and don't move until we can get back.	<i>Kau berjagalah disini sampai kami kembali.</i>				√	
46.	And I think if you could see them, you would not root for them either.	<i>Kurasa jika kau bisa melihatnya, kau akan punya keteguhan yang kuat.</i>				√	
47.	From now on, two victors may be crowned, if both originate from the same district.	<i>Mulai sekarang, dua pemenang bisa dinobatkan jika mereka berasal dari Distrik yang sama.</i>		√			
48.	And I remember when you sang in the music assembly.	<i>Aku ingat saat kau bernyanyi di kelas musik.</i>		√			
49.	You know, it's too bad that you couldn't help your little friend.	<i>Tapi sayangnya kau tak bisa membantu teman kecilmu itu.</i>		√		√	
50.	You were so in love with this boy that the thought of not being with him was unthinkable.	<i>Kau...kau sangat mencintainya, dan jika tak bersamanya, itu diluar perkiraanmu.</i>			√	√	
51.	How did you feel when you found him by that river?	<i>Bagaimana perasaanmu saat kau menemukan dia di tepi sungai?</i>	√		√		
52.	So what happens when we get back?	<i>Jadi, apa yang kita lakukan saat pulang?</i>				√	
Total Occurrence			13	21	6	41	14

Table information

- LS : Level Shift
- SS : Structural Shift
- CS : Class Shift
- US : Unit or rank Shift
- IS : Intra-system Shift



Appendix 2: Table of the Complete Subtitles

Source Language	Target Language
I think it's our tradition. It comes out of a particularly painful part of our history.	<i>Kurasa ini tradisi kita. Ini berasal dari bagian sejarah kita yang menyakitkan.</i>
Yes, yes.	<i>Ya. Ya.</i>
But it's been the way we've been able to heal. At first, it was a reminder of the rebellion.	<i>Tapi ini jalan kita untuk memperbaikinya. Pada mulanya ini pengingat akan pemberontakan....</i>
It was a price the districts had to pay. (Data 1) But I think it has grown from that. I think it's something that knits us all together.	<i>Ini harga yang harus dibayar semua Distrik. (Data 1) Tapi kurasa ini lebih daripada itu. Kurasa ini sesuatu yang menggabungkan kita semua.</i>
This is your third year as Gamemaker. What defines your personal signature?	<i>Ini tahun ketigamu dalam permainan ini? Apa yang membuatmu istimewa dalam permainan ini?</i>
No! No!	-
It's okay. It's okay. You were just dreaming. You were dreaming.	<i>Shhhh. Tak apa. Tak apa. Kau hanya bermimpi. Kau hanya bermimpi.</i>
It was me.	<i>Aku yang terpilih.</i>
I know. I know. But it's not. It's your first year, Prim. Your name's only been in there once.	<i>Aku tahu, tapi itu hanya mimpi. Ini tahun pertamamu, Prim, namamu hanya ada satu disana,</i>
They're not gonna pick you. Try to go to sleep.	<i>Mereka tak akan memilihmu. Tidurlah lagi sekarang.</i>
I can't.	<i>Aku tak bisa.</i>
Just try. Just try. <i>Deep in the meadow Under the willow A bed of grass A soft green pillow</i> You remember that song? Okay. You finish it. I've got to go.	<i>Cobalah tidur. Cobalah tidur. Jauh di dalam padang rumput. Dibawah pohon Willow. Menjulung diantara rerumputan. Rerumputan hijau yang lembut. Kau ingat lagu itu ?Baiklah. Kau tidurlah lagi. Aku harus pergi</i>
Where?	<i>Kemana ?</i>
I've just got to go. But I'll be back. I love you I'll still cook you.	<i>Pokoknya aku harus pergi. Aku akan segera kembali. Aku menyayangimu Aku tetap akan memasakmu.</i>
Damn you, Gale! It's not funny!	<i>Sialan kau, Gale! Itu tak lucu.</i>
What are you gonna do with a 100-pound deer, Catnip?	<i>Apa yang kau lakukan dengan rusa seberat 100 pon itu, Catnap?</i>
It's Reaping Day. The place is crawling with Peacekeepers. I was gonna sell it to some Peacekeepers.	<i>Ini Hari Penuaian, tempat ini akan dipenuhi Penjaga Kedamaian. Aku akan menjualnya ke Penjaga Kedamaian.</i>
Of course you were.	<i>Tentu saja.</i>
Like you don't sell to Peacekeepers.	<i>Karena kau juga menjualnya ke Penjaga Kedamaian.</i>
No. Not today.	<i>Tidak, tidak hari ini.</i>
It was the first deer I've seen in a year. Now I have nothing.	<i>Itu rusa pertama yang kulihat tahun ini. Sekarang aku tak punya apapun.</i>
Okay. What if they did? Just one year. What if everyone just stopped watching?	<i>Baiklah. Bagaimana jika kau terpilih? Bagaimana jika semua orang tak menontonnya?</i>
They won't, Gale.	<i>Itu tak akan terjadi, Gale.</i>
What if they did? What if we did?	<i>Bagaimana jika terjadi? Apa yang kita</i>

Table continuation...

Source Language	Target Language
	<i>lakukan?</i>
Won't happen.	<i>Itu tak akan terjadi.</i>
You root for your favourites. You cry when they get killed. It's sick. (Data 2)	<i>Kau bersorak untuk peserta kesukaanmu, kau menangis jika dia terbunuh, itu gila. (Data 2)</i>
If no one watches, then they don't have a game. It's as simple as that	<i>Jika tak ada yang menontonnya, berarti tak akan ada permainan. Semudah itu.</i>
What?	<i>Apa?</i>
Nothing.	<i>Tak ada.</i>
Fine. Laugh at me.	<i>Tertawalah....</i>
I'm not laughing at you.	<i>Aku tak menertawaimu.</i>
We could do it, you know?	<i>Kita bisa melakukannya.</i>
Take off, live in the woods. It's what we do anyway.	<i>Kita lari, tinggal di hutan. Dan apa yang bisa mereka lakukan?</i>
They'd catch us.	<i>Mereka akan mengejar kita.</i>
Well, maybe not.	<i>Mungkin tidak.</i>
Cut out our tongues, or worse. We wouldn't make it five miles.	<i>Memotong lidah kita dan yang terburuk. Kita tak bisa lari lima mil.</i>
No, I'd get five miles. I'd go that way.	<i>Tidak, aku bisa lari sejauh lima mil.</i>
I have Prim, and you have your brothers.	<i>Aku akan lari ke arah sana. Aku punya Prim dan kau punya adik.</i>
They can come, too.	<i>Mereka juga bisa ikut.</i>
Prim in the woods?	<i>Prim di hutan?</i>
Or maybe not.	<i>Mungkin tidak.</i>
I'm never having kids.	<i>Aku tak akan memiliki anak.</i>
I might, if I didn't live here.	<i>Aku juga. Jika aku tak tinggal disini.</i>
But you do live here.	<i>Tapi kau memang tinggal disini.</i>
I know, but if I didn't.	<i>Tapi jika aku tak tinggal disini.</i>
I forgot.	<i>Oh, aku lupa.</i>
Here.	<i>Ini.</i>
Oh, my God! Is this real?	<i>Oh Tuhanku! Apa ini nyata?</i>
Yeah. Better be. Cost me a squirrel.	<i>Ya, ini memang nyata. Itu seharga satu tupai.</i>
Happy Hunger Games.	<i>Selamat bermain Hunger Games.</i>
"And may the odds be ever in your favor."	<i>Dan semoga nasib baik selalu berpihak padamu.</i>
How many times is your name in today?	<i>Berapa jumlah namamu disana?</i>
Forty-two.	<i>Empat puluh dua.</i>
Guess the odds aren't exactly in my favour.	<i>Sepertinya nasib baik tidak di pihakku.</i>
Thank you, girl.	<i>Terima kasih, nak.</i>
What's this?	<i>Apa ini?</i>
That's a Mockingjay.	<i>Itu.... Mockingjay.</i>
How much?	<i>Berapa harganya?</i>
You keep it. It's yours.	<i>Kau simpan saja. Itu jadi milikmu.</i>
Thank you.	<i>Terima kasih.</i>
Mom.	<i>Ibu?</i>
Look at you! You look beautiful.	<i>Oh, lihatlah kau, Kau sangat cantik.</i>
But you better tuck in that tail, little duck.	<i>Mari kita rapikan bajumu dulu.</i>
I laid something out for you, too.	<i>Aku membuat untukmu juga.</i>
Okay.	<i>Baik.</i>
Now you look beautiful, too.	<i>Sekarang kau terlihat cantik juga.</i>
Wish I looked like you.	<i>Kuharap aku sepertimu.</i>
No. I wish I looked like you, little duck.	<i>Oh, tidak. Kuharap aku sepertimu.</i>
Hey. You want to see what I got you today?	<i>Hei, Kau mau lihat apa yang kubeli untukmu?</i>

Table continuation...

Source Language	Target Language
It's a Mockingjay pin. To protect you. And as long as you have it, nothing bad will happen to you. (Data 3) Okay? I promise. Prim, it's okay. It's okay. Okay. It's time to sign in now. Okay? They're gonna prick your finger just to take a little bit of blood.	<i>Ini pin Mockingjay. Untuk melindungimu. Dan selama kau memilikinya, hal buruk tak akan menimpamu. (Data 3)</i> <i>Paham? Aku berjanji.</i> <i>Prim, tak apa, tak apa.</i> <i>Baik, saatnya mendaftar.</i> <i>Mereka akan menusuk jarimu. Mengambil sedikit darahmu.</i>
You didn't say...	<i>Aku takut.</i>
I know. It doesn't hurt much. Just a little.	<i>Prim, itu tak sakit. Hanya sebentar.</i>
Okay? Go sit down there with the little kids. I'll find you after. Okay?	<i>Paham? Berbarislah dengan anak lainnya. Akan kujemput kau setelah ini.</i>
Next.	<i>Selanjutnya.</i>
Next.	<i>Selanjutnya.</i>
Go ahead. Next.	<i>Terus jalan. Selanjutnya.</i>
Next.	<i>Selanjutnya.</i>
Next.	<i>Selanjutnya.</i>
Next.	<i>Selanjutnya.</i>
It's okay.	-
Welcome! Welcome, welcome. Happy Hunger Games. And may the odds be ever in your favour. Now, before we begin, we have a very special film. (Data 4) Brought to you all the way from The Capitol.	<i>Selamat datang. Selamat datang. Selamat datang.</i> <i>Selamat bermain Hunger Games.</i> <i>Dan semoga nasib baik selalu berpihak padamu.</i> <i>Sekarang, sebelum kita mulai, kami memiliki film istimewa. (Data 4)</i> <i>Dibawakan khusus untuk kalian langsung dari Capitol.</i>
<i>War.</i> <i>Terrible war. Widows, orphans, a motherless child.</i> <i>This was the uprising that rocked our land. (Data 5)</i> <i>Thirteen districts rebelled against the country that fed them, loved them, protected them. (Data 6)</i>	Peperangan. Peperangan yang mengerikan. Dan menghasilkan para yatim piatu dan anak tanpa ibu. Inilah pemberontakan yang melanda tanah kita. (Data 5) Tiga belas Distrik memberontak melawan negara yang memberi mereka makan, yang mencintai mereka, negara yang melindungi mereka. (Data 6)
<i>Brother turned on brother until nothing remained. (Data 7)</i> <i>And then came the peace, hard fought, sorely won.</i> <i>A people rose up from the ashes, and a new era was born.</i> <i>But freedom has a cost. And the traitors were defeated.</i> <i>We swore as a nation we would never know this treason again. (Data 8)</i> <i>And so it was decreed that each year the various districts of Panem would offer up, in tribute, one young man and woman to fight to the death in a pageant of honour, courage, and sacrifice. (Data 9)</i>	Saudara melawan saudara sampai tak ada yang tersisa. (Data 7) Lalu datanglah kedamaian, pertempuran keras, dan kemenangan datang. Warga masyarakat bangkit dari abu dan era baru terlahir. Tapi kemerdekaan memiliki harga. Setelah para pengkhianat dikalahkan. Kita bersumpah sebagai Negara, kita tak akan mengenal pengkhianatan ini lagi. (Data 8) Lalu ditetapkanlah bahwa setiap tahun setiap Distrik di Panem harus mengajukan Tribut, seorang pemuda dan wanita untuk bertempur sampai mati dalam acara penghormatan akan keberanian dan pengorbanan. (Data 9)

Table continuation...

Source Language	Target Language
<i>The lone victor, bathed in riches, would serve as a reminder of our generosity and our forgiveness.</i>	Satu - satunya pemenang akan bergelimpang kekayaan dan melayani sebagai pengingat akan kemurahan hati kami dan pengampunan kami.
<i>This is how we remember our past.</i>	Inilah cara kita mengingat masa lalu kita.
<i>This is how we safeguard our future.</i>	Inilah cara kita menjaga masa depan kita.
I just love that!	Aku menyukainya.
Now, the time has come for us to select one courageous young man and woman for the honour of representing District 12 in the 74th Annual Hunger Games.	Sekarang waktu bagi kita semua untuk memilih seorang pria dan wanita pemberani sebagai kehormatan untuk mewakili Distrik 12 dalam acara Tahunan Hunger Games ke 74.
As usual, ladies first.	Seperti biasa, wanita terlebih dulu.
Primrose Everdeen.	Primrose Everdeen!
Where are you, dear?	Dimana kau sayang?
Come on up.	Naiklah kemari.
Well, come on up.	Naiklah kemari!
Prim! Prim!	Prim! Prim!
No. No!	Tidak!
I volunteer! I volunteer!	Kuajukan diriku.
I volunteer as Tribute!	Kuajukan diriku sebagai Tribut.
I believe we have a volunteer, Mr. Mayor.	Kurasa kita memiliki sukarelawan.
Prim, you need to get out of here. You need to get out of here.	Kau harus pergi dari sini.
No! No!	Tidak!
Go find Mom!	Pergilah ke Ibu!
Prim, go find Mom right now. I'm so sorry.	Prim, pergilah ke Ibu! Maafkan aku!
No!	Tidak! Tidak!
Go find Mom. Prim, leave! Go find Mom.	Pergilah ke Ibu!
No! No! No!	Tidak! Tidak! Tidak!
Come on.	-
A dramatic turn of events here in District 12.	Ini kejadian mengagumkan di Distrik 12.
Yes, well.	-
District 12's very first volunteer. Bring her up.	Distrik 12 memiliki sukarelawan pertamanya.
Come on, dear.	Naiklah kemari.
What's your name?	Kemarilah, sayang.
Katniss Everdeen.	Siapa namamu?
Katniss Everdeen.	Katniss Everdeen.
Well, I bet my hat that that was your sister, wasn't it?	Kurasa dia tadi adikmu. Benar 'kan ?
Yes.	Ya.
Let's have a big hand for our very first volunteer, Katniss Everdeen.	Beri tepuk tangan meriah untuk sukarelawan kita, Katniss Everdeen.
And now for the boys.	Dan sekarang untuk pemudanya.
Peeta Mellark.	Peeta Mellark.
Here we are.	Inilah dia.
Our Tributes from District 12.	Para Tribut kita dari Distrik 12.
Well, go on, you two, shake hands.	Ayolah kalian berdua, berjabat tanganlah.
Happy Hunger Games.	Selamat bermain Hunger Games.
And may the odds be ever in your favour.	Dan semoga nasib baik selalu berpihak padamu.
You have three minutes.	Waktu kalian 3 menit.
It's okay.	-
Prim. Prim. It's okay. Prim, I don't have much time.	Prim, Prim, tak apa. Shh. Prim, aku tak punya banyak waktu.

Table continuation...

Source Language	Target Language
Prim. Listen. You're gonna be okay. Don't take any extra food from them.	<i>Prim, dengarkan. Kau akan baik - baik saja. Jangan ambil makanan tambahan dari mereka.</i>
It isn't worth putting your name in more times. Okay?	<i>Atau mereka akan menambahkan namamu lagi, paham ?</i>
Listen, Prim. Gale will bring you game. You can sell cheese from your goat.	<i>Dengar, Prim. Gale akan membawakanmu mainan. Buatlah keju dari susu kambingmu.</i>
Just try to win. Maybe you can.	<i>Cobalah untuk menang, kau mungkin bisa.</i>
Of course.	<i>Tentu saja.</i>
And maybe I can. I am smart, you know?	<i>Mungkin aku bisa, kau tahu, aku memang pintar.</i>
And you can hunt.	<i>Kau bisa berburu.</i>
Exactly.	<i>Tepat.</i>
To protect you.	<i>Untuk melindungimu.</i>
Thank you.	<i>Terima kasih.</i>
You can't tune out again.	<i>Kau tak boleh meninggalkannya.</i>
I won't.	<i>Tak akan.</i>
No, you can't. Not like when Dad died.	<i>Kau tak boleh meninggalkannya. Meski ayah sudah tiada.</i>
I won't be there anymore. You're all she has.	<i>Aku tak ada lagi untuknya. Hanya kau yang dia miliki.</i>
No matter what you feel, you have to be there for her. Do you understand?	<i>Tak peduli apapun yang kau rasakan, Kau harus ada untuknya, paham ?</i>
Don't cry.	<i>Jangan menangis.</i>
Don't cry. Don't. Don't.	<i>Jangan menangis, jangan.</i>
It's time.	<i>Waktu habis.</i>
Prim, it's okay. Prim, it's okay. It's okay, Prim.	<i>Tak apa, Prim, tak apa, Prim.</i>
No! No! No!	<i>Tidak! Tidak!</i>
I promise, Prim.	<i>Aku berjanji Prim.</i>
I'm fine.	<i>Aku baik saja.</i>
Yeah, I know.	<i>Ya, aku tahu.</i>
I am.	<i>Aku baik saja.</i>
Listen to me. You're stronger than they are.	<i>Dengarkan aku. Kau lebih kuat dibanding mereka. Itu benar.</i>
You are.	<i>Carilah busur.</i>
Get to a bow.	<i>Aku mungkin tak punya...</i>
They may not have...	<i>Itu akan menunjukkan hebatnya dirimu.</i>
They will if you show them how good you are.	<i>Mereka ingin pertunjukkan bagus. Hanya itu yang mereka mau.</i>
They just want a good show. That's all they want.	<i>Jika mereka tak punya busur, buatlah. Paham?</i>
If they don't have a bow, then you make one, okay? (Data 10)	(Data 10)
You know how to hunt.	<i>Kau tahu caranya berburu.</i>
Animals.	<i>Hanya hewan saja.</i>
It's no different, Katniss.	<i>Tak ada bedanya Katniss.</i>
There's 24 of us, Gale. Only one comes out.	<i>Jumlah kami dua puluh empat, Gale, Hanya satu yang menang.</i>
Yeah. And it's gonna be you.	<i>Ya. Dan pemenangnya adalah kau.</i>
Okay.	<i>Baiklah.</i>
Take care of them, Gale. Whatever you do, don't let them starve.	<i>Jagalah mereka Gale. Jangan biarkan mereka kelaparan.</i>
Let's go.	<i>Lekas pergi!</i>
I'll see you soon, okay?	<i>Akan kujumpai kau lagi, paham?</i>
You two are in for a treat.	<i>Kalian berdua tak pernah bepergian?</i>

Table continuation...

Source Language	Target Language
Crystal chandeliers, platinum doorknobs, and it flies. We'll be at The Capitol in less than two days. Now, before you do anything else...200 miles per hour, and you can barely feel a thing. I think it's one of the wonderful things about this opportunity, that even though you're here and even though it's just for a little while, you get to enjoy all of this. (Data 11) I'm going to find Haymitch. He's probably in the bar car.	<i>Akan ada tempat lilin dari kristal. Donat kualitas terbaik. - 200 mil per jam dan kalian tak akan merasakannya. Kurasa hal luar biasa tentang kesempatan ini. Walau kalian disini hanya dalam waktu singkat, kalian bisa menikmati ini semua. (Data 11) Akan kucari Haymitch. Dia mungkin di gerbong Bar.</i>
Have you ever met him? Haymitch? You know, Katniss, he is our mentor. He did win this thing once. Look, you know, if you don't want to talk, I understand, but I just don't think there's anything wrong with getting a little bit of help. (Data 12)	<i>Kau pernah bertemu dengannya? Haymitch? Kau tahu, Katniss, dia pembimbing kita. Dia pernah menang pertandingan ini. Dengar! Jika kau tak ingin bicara, aku paham. Tapi, apa salahnya untuk sedikit membantumu. (Data 12)</i>
Congratulations. Where's the ice?	<i>Selamat. Dimana es-nya?</i>
I don't know.	<i>Aku.... Aku tak tahu</i>
May I?	<i>-</i>
Okay, so... So when do we start?	<i>Baik, jadi, uh...Kapan kita memulainya?</i>
So eager. Most of you aren't in such a hurry.	<i>Kau sangat berhasrat sekali. Kalian memang sangat terburu - buru.</i>
Yeah. I wanna know what the plan is. (Data 13) You're our mentor. You're supposed to go... Mentor?	<i>Ya, aku ingin tahu rencananya. (Data 13) Kau pembimbing kami. Pembimbing?</i>
Yeah, our mentor. You're supposed to tell us how to get sponsors and give us advice. (Data 14)	<i>Ya. Pembimbing kami, Kau harus memberitahu cara mencari sponsor dan memberi kami saran. (Data 14)</i>
Okay. Embrace the probability of your imminent death. And know, in your heart, that there's nothing I can do to save you. (Data 15)	<i>Oh, baiklah. Kurangilah kemungkinan kematian seketika. Dan ketahuilah, dalam hatimu, tak ada yang bisa kulakukan untuk menyelamatkan kalian. (Data 15)</i>
So why are you here then?	<i>Jadi mengapa kau disini?</i>
The refreshments.	<i>Untuk makan dan minum.</i>
Okay, I think that's enough of that.	<i>Baik, kurasa sudah cukup.</i>
You made me spill my drink. These are brand new pants. You know, I think I'll go finish this in my room.	<i>Kau membuat minumanku tumpah. Ini celana mode terbaru. Kau tahu, kurasa akan kuhabiskan ini di kamarku.</i>
He's gonna come around.	<i>Aku akan kembali.</i>
It's no use.	<i>Itu tak ada gunanya.</i>
I'm gonna go talk to him.	<i>Aku akan bicaranya.</i>
We have two very fit 16-year-olds.	<i>Kita punya dua orang berusia 16 tahun.</i>
Of course, of course. They always provide pretty good opponents.	<i>-</i>
Yes, yes, they do.	<i>Ya.</i>

Table continuation...

Source Language	Target Language
Do you remember this year?	<i>Kau mengingat tahun ini?</i>
Of course. One of my favourite years. And one of my favourite Arenas.	<i>Salah satu tahun kesukaanku. Dan salah satu arena kesukaanku.</i>
The use of the rubble in the ruined city...	<i>Penggunaan puing - puing kota yang runtuh.</i>
Very exciting.	<i>Sangat menarik.</i>
And this moment here, this moment is a moment that you never forget.	<i>Dan saat itu, saat itu merupakan saat yang tak akan pernah kau lupakan.</i>
Yes.	<i>-</i>
The moment when a Tribute becomes a victor.	<i>Ketika Tribut menjadi pemenang.</i>
You'd freeze to death first.	<i>Kau bisa mati kedinginan.</i>
No, because I'd light a fire.	<i>Tidak, karena aku bisa membuat api.</i>
That's a good way to get killed.	<i>Itu cara bagus untuk terbunuh.</i>
What's a good way to get killed?	<i>Cara bagus untuk terbunuh?</i>
Joy. Why don't you join us?	<i>Oh! Bagus. Mengapa kau tak bergabung dengan kami?</i>
I was just giving some life-saving advice.	<i>Aku baru memberikan saran bertahan hidup.</i>
Like what?	<i>Seperti apa?</i>
I was just asking about how to find shelter which would come in handy if, in fact, you were still alive. (Data 16)	<i>Aku ingin bertanya cara menemukan tempat berlindung yang akan menyenangkan jika kalian masih hidup. (Data 16)</i>
How do you find shelter?	<i>Bagaimana cara menemukan tempat berlindung?</i>
Pass the jam.	<i>Kemarikan selainya.</i>
How do you find shelter?	<i>Bagaimana cara menemukan tempat berlindung?</i>
Give me a chance to wake up, sweetheart.	<i>Berikan aku kesempatan bangun dulu, sayang.</i>
This mentoring is very taxing stuff.	<i>Tugas memberikan nasihat ini sangat menyebalkan.</i>
Can you pass the marmalade?	<i>Bisa kau berikan selai jeruknya?</i>
That is mahogany!	<i>Itu dari kayu mahoni.</i>
Look at you. Just killed a placemat.	<i>Lihatlah kau! Kau baru membunuh serbet!</i>
You really want to know how to stay alive?	<i>Kau mau tahu caranya tetap hidup?</i>
You get people to like you.	<i>Kau harus membuat orang menyukaimu.</i>
Not what you were expecting?	<i>Oh! Tidak seperti yang kau harapkan.</i>
Well, when you're in the middle of The Games and you're starving or freezing, some water, a knife, or even some matches can mean the difference between life and death. (Data 17)	<i>Saat kau berada di tengah permainan dan kau mulai kelaparan atau kedinginan, setetes air, sebuah pisau atau bahkan korek api bisa berarti perbedaan antara hidup dan mati. (Data 17)</i>
And those things only come from sponsors.	<i>Dan barang - barang itu hanya datang dari Sponsor.</i>
And to get sponsors, you have to make people like you.	<i>Dan untuk mendapat Sponsor, kau harus membuat orang menyukaimu.</i>
And right now, sweetheart, you're not off to a real good start.	<i>Dan sekarang, sayang kau tidak memulainya dengan baik.</i>
There it is.	<i>Itu dia.</i>
It's huge!	<i>Besar sekali.</i>
That's incredible.	<i>Luar biasa.</i>
Peeta, I love you.	<i>Ayolah.</i>
Come on. Come on.	<i>Ayolah.</i>
You better keep this knife. He knows what he's doing.	<i>Lebih baik kau simpan pisau ini. Entah apa yang akan dia lakukan.</i>

Table continuation...

Source Language	Target Language
So now that you've seen them, what do you think about this year's crop of recruits? (Data 18)	<i>Setelah kau melihat mereka semua, bagaimana menurutmu rekrutmen tahun ini? (Data 18)</i>
Are there any surprises that we can expect this year? (Data 19)	<i>Apa ada kejutan tentang tahun ini? (Data 19)</i>
It's really hard to tell just from a Reaping, but I think this is a very interesting mix.	<i>Sulit sekali bilang dari "Penuaian" ini, tapi kurasa ini campuran yang menarik.</i>
Yes.	<i>Ya.</i>
And whenever you have a volunteer from an outlying district, that's something you can't ignore.	<i>Karena ada yang jadi sukarelawan dari Distrik terpencil, itu hal yang tak bisa kau abaikan.</i>
What's that?	<i>Apa itu?</i>
What's that?	<i>Apa itu?</i>
We're just saying we might need to hose you down again before we take you to Cinna.	<i>Harus kubilang, kami mungkin harus membersihkanmu lagi sebelum membawamu ke Cinna.</i>
That was one of the bravest things I've ever seen. I'm your assistant. My name's Cinna.	<i>Kurasa itu hal terhebat yang kau lakukan untuk adikmu. Namaku Cinna.</i>
Katniss.	<i>Katniss.</i>
I'm sorry that this happened to you, and I'm here to help you in any way that I can. (Data 20)	<i>Maafkan aku atas yang terjadi padamu. Aku disini untuk membantumu sebisaku. (Data 20)</i>
Most people just congratulate me.	<i>Kebanyakan orang hanya memberi selamat padaku.</i>
Well, I don't see the point in that. So tonight, they have the Tribute Parade.	<i>Aku tak melihat manfaatnya. Jadi malam ini mereka akan melakukan Parade Tribut.</i>
I'm gonna take you out and show you off to the world.	<i>Mereka akan menunjukkanmu ke semua orang.</i>
So you're here to make me look pretty?	<i>Jadi kau disini untuk membuatku tampak cantik.</i>
I'm here to help you make an impression. Now, usually they dress people in the clothes from their district.	<i>Aku disini untuk membuatmu tampak berkesan. Biasanya, mereka mendandanimu dengan pakaian dari Distrik mereka.</i>
Yeah, we're always coalminers.	<i>Ya, kami penambang batu bara.</i>
Yeah, but I don't wanna do that. I wanna do something that they're gonna remember.	<i>Ya, tapi tak akan kulakukan itu. Akan kulakukan sesuatu yang akan mereka ingat.</i>
Did they explain about trying to get sponsors?	<i>Mereka menjelaskan cara mendapat sponsor?</i>
Yeah, but I'm not very good at making friends.	<i>Ya, tapi aku tak pandai bergaul.</i>
We'll see. I just think somebody that brave shouldn't be dressed up in some stupid costume, now should they?	<i>Kita lihat nanti. Aku berpikir, orang pemberani tak seharusnya memakai kostum bodoh 'kan?</i>
I hope not.	<i>Kuharap tidak.</i>
Okay, this is safe. I promise. It's not real fire. These are built so you won't feel a thing.	<i>- Ini api palsu. Pakaian ini dibuat sehingga kau tak merasakan apapun.</i>
Looks pretty real to me.	<i>Sepertinya tak berbahaya.</i>
Well, that's the idea.	<i>Itu memang intinya....</i>
You ready? Don't be afraid.	<i>Kau siap? Jangan takut.</i>
I'm not afraid.	<i>Aku tak takut.</i>

Table continuation...

Source Language	Target Language
Over 100,000 people craning to get a glimpse of this year's Tributes. And the sponsors get to see the Tributes for the first time. The importance of this moment cannot be overstated.	<i>Lebih dari seratus ribu orang datang untuk melihat para Tribut tahun ini. Dan para sponsor akan melihat para Tribut untuk pertama kalinya. Momen penting kali ini tak boleh diremehkan.</i>
Very nice. First charity on my count, in 15, 14, 13...	<i>Sangat bagus. Bersiaplah dalam hitunganku, 15.....14.....13.....</i>
There they are. There they are. This year's Tributes.	<i>Inilah mereka, inilah mereka.Para Tribut tahun ini.</i>
It's the most exciting part. It just gives you goose bumps.	<i>Mereka tampak mengagumkan. Mereka begitu tampak hebat.</i>
And don't you love how the stylists, they so clearly are able to reflect the character of each district?	<i>Lihatlah penata busana mereka sungguh menunjukkan gambaran akan karakter dari setiap Distrik.</i>
Right. Right. There's District 4.	<i>Itu Distrik 4!</i>
Yes. Fishing. I get it. I like it.	<i>Ya..... Distrik nelayan. Aku tahu. Aku menyukainya.</i>
That's very good.	<i>Itu bagus sekali.</i>
And behind them, we have two power plant workers. Right? And then... What is that in the background?	<i>Dan dibelakang mereka kita memiliki dua orang tukang kebun 'kan? Dan selanjutnya..... Apa yang ada dibelakang itu?</i>
Come on. They'll love it.	<i>Ayolah, mereka akan menyukainya.</i>
Yeah! Now see that? I love that.Two young people holding their hands up, saying, "I'm proud I come from District 12. We will not be overlooked."	<i>Lihatlah itu! Aku menyukainya! Dua orang muda itu mengangkat tangan mereka seolah berkata; "Aku bangga berasal dari Distrik 12. Kita tak akan terlupakan!"</i>
Nope.	-
I love that!	<i>Aku menyukainya.</i>
People are sure gonna be paying attention to them right now.	<i>Pasti pandangan semua orang mengarah kepada mereka.</i>
And we're ready. President Snow, you're live.	<i>Dan kita sudah siap. Presiden Snow, bisa anda mulai!</i>
Welcome. Welcome. Tributes, we welcome you. We salute your courage and your sacrifice. And we wish you Happy Hunger Games.	<i>Selamat datang.Selamat datang, Para Tribut, kami menyambut kalian. Kami menghormati keberanian dan pengorbanan kalian. Dan kami mengucapkan selamat bermain Hunger Games.</i>
And may the odds be ever in your favor.	<i>Dan semoga nasib baik selalu berpihak padamu.</i>
That was amazing.	<i>Tadi luar biasa.</i>
We are all anybody's going to be talking about.	<i>Kitalah yang dibicarakan semua orang!</i>
So brave.	<i>Begitu berani.</i>
Are you sure you should be near an open flame?	<i>Apa kau yakin mau di dekat api kami?</i>
Fake flame? Are you sure you... Let's go upstairs.	<i>Api palsu 'kan? Kau yakin, kau..... Mari kita ke atas.</i>
So, each of the districts get their own floor.	<i>Masing - masing Distrik mendapat lantai mereka.....</i>

Table continuation...

Source Language	Target Language
And because you're from 12, you get the penthouse. (Data 21)	<i>Karena kalian dari Distrik 12, kalian dapat lantai tertinggi. (Data 21)</i>
Come on. So this is the living room. I know, I know. Now, your rooms are right over here. Why don't you go clean yourselves up a little before dinner?	<i>Masuklah. Jadi ini ruang tamunya. Aku tahu! Kamarmu ada di sebelah sana. Mengapa kalian tak membersihkan diri sebelum makan malam.</i>
In two weeks, 23 of you will be dead. One of you will be alive. Who that is depends on how well you pay attention over the next four days, particularly to what I'm about to say. First, no fighting with the other Tributes.	<i>Dalam dua minggu, dua puluh tiga orang diantara kalian akan mati. Satu diantara kalian akan hidup. Siapa pemenangnya tergantung perhatian kalian dalam empat hari kedepan, terutama tentang apa yang kukatakan. Pertama, jangan bertengkar dengan Tribut lainnya.</i>
You'll have plenty of time for that in the Arena. There are four compulsory exercises. The rest will be individual training. My advice is don't ignore the survival skills. Everybody wants to grab a sword, but most of you will die from natural causes. 10% from infection, 20% from dehydration. Exposure can kill as easily as a knife.	<i>Kalian akan memiliki banyak waktu di arena. Ada empat pelatihan wajib yang harus dilakukan setiap Tribut. Saranku adalah jangan mengabaikan keterampilan bertahan hidup. Setiap orang pasti ingin mengambil senjata, tapi banyak diantara kalian mati akibat alam. 10 % karena infeksi. 20 % karena dehidrasi. Berada di tempat terbuka bisa membuatmu cepat mati.</i>
Jason, where's my knife, huh?	<i>Hei, Dimana pisauku?</i>
I didn't touch your knife.	<i>Kau menaruhnya dimana?</i>
I put my knife right there!	<i>Aku menaruh pisauku....</i>
Don't touch me. I didn't touch your knife!	<i>Jangan sentuh aku....</i>
Yes, you took my knife!	<i>Sialan! Kau yang mengambil pisauku!</i>
I didn't touch your knife!	<i>Aku tak menyentuh pisaumu. Aku tak menyentuh....</i>
You took my knife, you liar!	-
I didn't touch your knife.	-
You liar!	<i>Pembohong.</i>
I didn't touch your knife!	-
You little punk! He took my knife!	<i>Dasar kurang ajar! Kau mengambil pisauku.</i>
Get off me!	<i>Lepaskan aku.</i>
I'm just sitting here.	<i>Tetaplah disana.</i>
I'll finish you right now, kid!	-
Actually, better yet, I'll wait for the Arena. You're the first one I get, so watch your back.	<i>Kutunggu kau di Arena nanti. Kaulah orang pertama yang akan kubunuh, jadi awasilah dirimu!</i>
Everybody, back in line!	<i>Semuanya kembali ke barisan kalian.</i>
You know who you're messing with, kid!	<i>Kau berhati-hatilah padaku!</i>
He's a Career. You know what that is?	<i>Ini Tugasnya. Kau tahu artinya?</i>
From District 1 And 2.	<i>Dia dari Distrik 1 dan Distrik 2.</i>
They train in a special academy until they're 18. Then they volunteer. (Data 22)	<i>Mereka melatihnya dalam Akademi khusus sampai berumur delapan belas tahun lalu menjadi sukarelawan. (Data 22)</i>
By that point, they're pretty lethal.	<i>Saat itu mereka sangat mematikan.</i>
But they don't receive any special treatment.	<i>Tapi mereka tak menerima perlakuan istimewa.</i>

Table continuation...

Source Language	Target Language
In fact, they stay in the exact same apartment as you do. And I don't think they let them have dessert. And you can.	<i>Mereka juga tinggal di apartemen yang sama dengan kalian. Kurasa mereka tak menerima pencuci mulut seperti kalian.</i>
So how good are they?	<i>Jadi, apa hebatnya mereka?</i>
Obviously they're pretty good. They win it almost every year, but...	<i>Mereka memang hebat. Mereka hampir menang setiap tahun, tapi...</i>
Almost.	<i>Hampir.....</i>
They can be arrogant. And arrogance can be a big problem. I hear you can shoot.	<i>Mereka bisa menjadi arogan. Dan arogan bisa menjadi masalah besar. Kudengar kau mahir memanah.</i>
I'm all right.	<i>Aku tak begitu mahir.</i>
No, she's better than all right. My father buys her squirrels. He says she hits them right in the eye every time.	<i>Dia lebih dari mahir. Ayahku membeli tupai darinya..... Ayahku bilang kalau dia selalu memanahnya tepat di mata.</i>
Peeta's strong.	<i>Peeta kuat.</i>
What?	<i>Apa?</i>
He can throw a 100-pound sack of flour right over his head. I've seen it.	<i>Dia bisa melempar karung tepung ratusan pond melampaui atas kepala. Aku melihatnya.</i>
Okay, well, I'm not gonna kill anybody with a sack of flour.	<i>Aku tak bisa membunuh siapapun dengan karung tepung.</i>
No, but you might have a better chance of winning if somebody comes after you with a knife.	<i>Benar, tapi kau punya kesempatan menang jika seseorang mendatangimu dengan pisau.</i>
I have no chance of winning! None! All right? It's true. Everybody knows it. You know what my mother said? She said District 12 might finally have a winner. But she wasn't talking about me. She was talking about you. I'm not very hungry.	<i>Aku tak punya kesempatan menang. Tak punya! Paham? Itu benar. Semua orang tahu itu. Kau tahu yang dikatakan Ibuku? Dia bilang, "Distrik 12 mungkin bisa memiliki pemenang!" Tapi dia tidak membicarakanmu. Dia membicarakanmu. Aku tidak begitu lapar.</i>
I'm done, too.	<i>Aku sudah kenyang.</i>
Throw that metal thing over there.	<i>Lempar pemberat itu ke arah sana.</i>
What?	<i>Apa?</i>
No. Haymitch said we're not supposed to show our skills.	<i>Tidak. Kita tak boleh menunjukkan kemampuan kita.</i>
I don't care what Haymitch said. Those guys are looking at you like you're a meal.	<i>Aku tak peduli apa yang dikatakan Haymitch. Mereka melihatmu seolah kau lemah.</i>
Throw it. Hi.	<i>Lemparlah. Hai.</i>
Hey.	<i>Hei.</i>
How did you do that?	<i>Bagaimana caramu melakukannya?</i>
I used to decorate the cakes down at the bakery. I'll show you.	<i>Aku biasa menghias kue di Toko Roti. Aku kutunjukkan padamu.</i>
See?	<i>Kau lihat?</i>
Yeah.	<i>Ya.</i>
Hey, I think you have a shadow.	<i>Kurasa ada yang mengikutimu.</i>
Tomorrow, they'll bring you in one by one and evaluate you.	<i>Besok, mereka akan menilai kalian satu per satu. Mereka akan mengevaluasi kalian.</i>

Table continuation...

Source Language	Target Language
This is important, because higher ratings will mean sponsors. (Data 23) This is the time to show them everything. There'll be a bow. Make sure you use it.	<i>Ini penting, karena nilai tinggi berarti banyak Sponsor. (Data 23)</i> <i>Ini saatnya menunjukkan segalanya pada mereka.</i> <i>Disana akan ada busur. Pastikan kau menggunakannya.</i>
Peeta, you make sure to show your strength. They'll start with District 1, so the two of you will go last. I don't know how else to put this. Make sure they remember you.	<i>Peeta, pastikan kau menunjukkan kekuatanmu.</i> <i>Mereka akan memulai dengan Distrik 1 jadi kalian berdua mendapat giliran terakhir.</i> <i>Aku tak tahu cara mengatakannya. Pastikan mereka mengingat kalian.</i>
Katniss Everdeen.	<i>Katniss Everdeen.</i>
Hey, Katniss? Shoot straight.	<i>Hei, Katniss.</i> <i>Panahlah dengan baik.</i>
Katniss Everdeen. District 12.	<i>Katniss Everdeen.</i> <i>Distrik 12.</i>
Hey, hey, hey-	-
Hey, who ordered this pig? Who ordered this pig? Hey!	-
Did you get some pig yet?	-
Thank you for your consideration.	<i>Terima kasih atas perhatian kalian.</i>
Are you crazy?	<i>Apa kau gila?</i>
I just got mad.	<i>Aku hanya marah.</i>
Mad?	<i>Marah?</i>
You realize that your actions reflect badly on all of us. (Data 23) Not just you.	<i>Kau sadar kalau tindakanmu berpengaruh buruk ke kita semua. (Data 23)</i> <i>Bukan hanya kau saja.</i>
They just want a good show. It's fine.	<i>Mereka ingin pertunjukkan bagus, tak masalah.</i>
How about it's just bad manners, Cinna! How about that? Well, finally! I hope you noticed we have a serious situation.	<i>Bagaimana tentang sikap buruknya, Cinna? Bagaimana dengan itu?</i> <i>Akhirnya! Kuharap kau menyadari kita punya masalah serius!</i>
Nice shooting, sweetheart. What did they do when you shot the apple?	<i>Tembakan yang bagus, sayang!</i> <i>Apa yang mereka lakukan saat kau memanah apel itu?</i>
Well, they looked pretty startled.	<i>Mereka terlihat terkejut sekali.</i>
Yeah. Now, what did you say? "Thanks for..."	<i>Lalu kau bilang, "Terima kasih...."</i>
Thanks for your consideration.	-
"...your consideration." Genius! Genius.	<i>"....Atas perhatiannya". Jenius! Jenius!</i>
I don't think we're gonna find this funny if the Gamemakers decide to take it out..	<i>Kurasa mereka tak menganggap hal ini lucu jika pencipta permainan memutuskan mengeluarkan...</i>
On who? On her? On him?	<i>Ke Siapa? Pada gadis ini? Pada pemuda ini?</i>
I think they already have. Loosen your corset, have a drink. I would have given anything to see it.	<i>Kurasa tak akan terjadi. Longgarkan korsetmu dan minumlah.</i> <i>Akan kuberikan apapun untuk melihatnya.</i>
<i>As you know, the Tributes were rated on a scale of 1 to 12 after three days of careful evaluation.</i> <i>The Gamekeepers would like to acknowledge that it was an exceptional...</i> <i>From District 1, Marvel, with a score of nine.</i>	<i>Seperti yang kalian ketahui, Para Tributo diberi penilaian dari satu sampai dua belas selama tiga hari evaluasi yang seksama.</i> <i>Pengawas Permainan yang akan mengevaluasinya..</i> <i>Dari Distrik 1, Marvel, dengan nilai 9</i>

Table continuation...

Source Language	Target Language
<i>From District 2, Cato, with a score of 10.</i>	Cato, dengan nilai 10
<i>Clove, with a score of 10.</i>	Clove, dengan nilai 10
<i>From District 3...</i>	
<i>From District 4, with a score of...</i>	Distrik 4, dengan nilai
<i>From District 7...</i>	Distrik 7
<i>From District 8...</i>	Dari Distrik
<i>And Rue with a score of seven.</i>	Rue, dengan nilai 7.
<i>Now our final district.</i>	
<i>From District 12. Peeta Mellark.</i>	Dari Distrik 12. Peeta Mellark.
<i>A score of eight.</i>	Dengan nilai 8.
Excellent. Bravo.	Bagus.
We can work with that.	-
Good job.	Tidak buruk juga, selamat.
<i>And finally, from District 12, Katniss Everdeen.</i>	Dan akhirnya, dari Distrik 12, Katniss Everdeen.
<i>With a score of... Eleven.</i>	Dengan nilai sebelas
Katniss!	-
<i>Outstanding!</i>	-
Yes!	-
Eleven?	-
Congratulations.	Selamat.
I thought they hated me.	Kukira mereka membenciku.
They must have liked your guts	Mereka pasti menyukai keberanianmu.
To Katniss Everdeen, The Girl on Fire!	Ke Katniss Everdeen, Gadis yang berapi!
Goodness. We are.	-
An 11?	Sebelas?
She earned it.	Dia pantas mendapatkannya.
She shot an arrow at your head.	Dia menembakkan panah ke kepalamu.
Well, at an apple.	Dia memanah apel.
Near your head.	Di dekat kepalamu.
Sit down.	Duduklah.
Seneca, why do you think we have a winner?	Seneca, mengapa menurutmu kita harus punya pemenang?
What do you mean?	Apa maksudmu?
I mean, why do we have a winner?	Maksudku mengapa kita perlu pemenang?
I mean, if we just wanted to intimidate the districts, why not round up 24 of them at random and execute them all at once? (Data 25)	Maksudku, jika kita ingin menakuti semua Distrik, mengapa tak mengumpulkan dua puluh empat orang, dan mengeksekusi mereka semua sekaligus? (Data 25)
Be a lot faster.	Itu cara tercepat.
Hope.	Harapan.
Hope?	Harapan?
Hope.	Harapan.
It is the only thing stronger than fear.	Itu satu - satunya hal yang lebih kuat dibanding ketakutan.
A little hope is effective. A lot of hope is dangerous.	Sedikit harapan sangat efektif. Banyak harapan sangat berbahaya.
A spark is fine, as long as it's contained. (Data 26)	Secuil harapan tak masalah, selama itu dikendalikan. (Data 26)
So...	Jadi?
So contain it.	Jadi,... Kau kendalikanlah.
Right.	Baik.

Table continuation...

Source Language	Target Language
So she's staring at all my jewels. She cannot take her eyes off of them.	<i>Saat dia melihat perhiasanku, matanya selalu terpaku.</i>
Well, look at all that that you're wearing.	-
Frankly, it was rude.	<i>Sejujurnya, itu agak kasar.</i>
Haymitch, you should join us.	<i>Oh, Haymitch, kau harus bergabung dengan kami.</i>
We're having some of your favourite for dinner.	<i>Disini ada makanan kesukaanmu.</i>
Lovely.	<i>Oh, bagus.</i>
Where's Peeta?	<i>Dimana Peeta?</i>
He's in his room.	<i>Dia ada di ruangnya</i>
Now, listen, tomorrow's the last day.	<i>Sekarang dengarkan. Besok adalah hari terakhir.</i>
And they let us work with our own Tributes right before The Games, so you and I will be going down at 9:00.	<i>Dan mereka membiarkan kita berlatih bersama Tribut masing – masing sebelum pertandingan jadi kau dan aku akan berlatih jam sembilan besok.</i>
What about him?	<i>Bagaimana dengan Peeta ?</i>
He says he wants to be trained on his own from now on.	<i>Dia bilang akan berlatih sendirian mulai sekarang.</i>
What?	<i>Apa?</i>
This kind of thing does happen at this point.	<i>Pada titik ini seolah tak ada hubungan diantara kalian.</i>
There's only one winner, right?	<i>Hanya ada satu pemenang 'kan?</i>
We should have some chocolate-covered strawberries.	<i>Saatnya kita makan pencuci mulut cokelat.</i>
Oh, my, yes.	-
Please.	-
Ladies and gentlemen, your master of ceremonies, Caesar Flickerman!	<i>Hadirin sekalian, pemandu acara kalian, Caesar Flickerman!</i>
Thank you! Thank you!	<i>Terima kasih!</i>
Welcome, welcome, welcome to the 74th Annual Hunger Games!	<i>Selamat datang, Selamat datang, Selamat datang pada acara tahunan Hunger Games ke-74.</i>
Now, in about five minutes, they're all going to be out here.	<i>Kita memiliki waktu bicara lima menit ke mereka sebelum mereka bertanding.</i>
All of the Tributes that you've heard about.	<i>Ke semua Tribut yang kalian dengar.</i>
Are you excited?	<i>Apa kalian senang?</i>
Let me hear it!	<i>Biar kudengar!</i>
Amazing.	<i>Luar biasa.</i>
I don't feel amazing.	<i>Aku tak merasa luar biasa.</i>
Don't you know how beautiful you look?	<i>Kau tak tahu betapa cantiknya kau?</i>
No. And I don't know how to make people like me.	<i>Tidak, dan aku tak tahu cara membuat orang menyukaiku,</i>
How do you make people like you?	<i>Bagaimana kau membuat orang menyukaiku?</i>
Well, you made me like you.	<i>Kau membuatku menyukaimu.</i>
That's different. I wasn't trying.	<i>Itu berbeda. Aku tak mencobanya.</i>
Exactly. Just be yourself, I'll be there the whole time.	<i>Tepat. Jadilah dirimu, aku akan disana sepanjang waktu..</i>
And just pretend that you're talking to me.	<i>Dan berpura – pura kau berbicara padaku.Paham?</i>
Okay?	<i>Baiklah.</i>
Okay.	<i>Baiklah.</i>
Let's see if she does indeed shine.	<i>Mari kita lihat betapa bersinarinya dia.</i>

Table continuation...

Source Language	Target Language
Let's have a warm round of applause for Glimmer! Glimmer, are you prepared?	<i>Mari kita sambut dengan meriah untuk Glimmer. Glimmer, apa kau sudah siap?</i>
Yes, Caesar, I am very prepared.	<i>Ya Caesar, aku sangat siap.</i>
I like it. That's assurance. That's self-assurance.	<i>Aku suka, itu baru percaya diri.</i>
Don't you think?	-
And, as you can see...I'm wearing one of our own creations.	-
A big round of applause! Marvel!	<i>Beri tepuk tangan yang meriah.Marvel!</i>
Welcome, Clove.	<i>Selamat Datang, Clove.</i>
It's an honour representing my district.	<i>Suatu kehormatan mewakili Distrik-ku.</i>
You're a fighter.	<i>Kau seorang pejuang?</i>
I'm prepared, I'm vicious. I'm ready to go.	<i>Aku sangat siap, tangkas, dan aku siap untuk pergi.</i>
Cato!	<i>Cato!</i>
I find that if I can apply myself to the situation present, I will be able to figure it out. (Data 27)	<i>Aku bisa beradaptasi dalam situasi seperti itu. (Data 27)</i>
Thank you. Lovely to see you. Thank you so much. Good. So you can climb trees. You're pretty quick. And are you a hunter? A gatherer? From District 12, District 12... You know her as The Girl on Fire!	<i>Terima kasih. Senang bertemu dengannya. Terima kasih banyak. - Rue, kau juga cepat dan kau mahir berburu. Mengumpulkan makanan Dari Distrik 12, Distrik 12 Kalian mengenalnya sebagai gadis yang berapi!</i>
Well, we know her as the lovely Katniss Everdeen! Welcome! Welcome. Welcome. Well, that was quite an entrance you made the other day.	<i>Kita juga mengenalnya sebagai si cantik, Katniss Everdeen! - - -</i>
What?	<i>Apa?</i>
I think someone's a little nervous. I said that was quite an entrance that you made at the Tribute Parade the other day. (Data 28) Do you want to tell us about it?	<i>Kurasa ada yang sedikit tegang. Kubilang, kau mengagumkan saat muncul pada Parade Tribut saat itu. (Data 28) Kau mau menceritakannya?</i>
Well, I was just hoping that I wouldn't burn to death. (Data 29)	<i>Aku hanya berharap supaya tak terbakar sampai mati. (Data 29)</i>
When you came out of that chariot, I have to say, my heart stopped. (Data 30) Did any of you experience this as well? My heart stopped. So did mine.	<i>Saat kau keluar dengan kereta itu harus kukatakan jantungku berhenti. (Data 30) Apa kalian merasakan hal itu juga? Jantungku berhenti. Begitu pula jantungku.</i>
Now, tell me about the flames. Are they real?	<i>Beritahu aku tentang api itu.Apa itu sungguhan?</i>
Yes. In fact, I'm wearing them today. Would you like to see?	<i>Ya. Sebenarnya aku juga memakainya hari ini.Kau mau melihatnya?</i>
Wait, wait, wait. Is it safe?	<i>Tunggu, tunggu, tunggu. Apa itu aman?</i>
Yes.	<i>Ya.</i>
What do you think, folks? I think that's a yes. Steady. Steady.	<i>Bagaimana menurut kalian? Kuanggap itu "Ya!" Wow, bagus, bagus.</i>

Table continuation...

Source Language	Target Language
Lovely. Thank you.	-
That was really something. Katniss, that was something.	<i>Itu sangat bagus sekali. Katniss, itu sangat mengejutkan.</i>
That was something. Thank you for that.	<i>Terima kasih.</i>
I have one more question for you.	<i>Aku punya satu pertanyaan lagi untukmu.</i>
It's about your sister.	<i>Ini tentang adikmu.</i>
We were all very moved, I think, when you volunteered for her at the Reaping. (Data 31)	<i>Kami semua sangat terharu, saat kau mengajukan dirimu menggantikannya saat "Penuaian" (Data 31)</i>
Did she come and say goodbye to you?	<i>Apa dia mengucapkan Selamat Tinggal padamu?</i>
Yes.	<i>Ya.</i>
She did.	<i>Dia melakukannya.</i>
She did.	<i>Dia melakukannya.</i>
And what did you say to her in the end?	<i>Dan apa yang kau katakan padanya di saat terakhir itu?</i>
I told her that I would try to win. (Data 32)	<i>Kubilang, aku akan mencoba menang. (Data 32)</i>
That I would try to win for her.	<i>Mencoba menang untuknya.</i>
Of course you did.	<i>Tentu saja kau bisa.</i>
And try you will.	<i>Dan cobalah sebaiknya.</i>
Ladies and gentlemen, from District 12, Katniss Everdeen, The Girl on Fire!	<i>Hadirin sekalian, dari Distrik 12 Katniss Everdeen "Gadis yang berapi"!!!</i>
You did it, darling. That was incredible.	<i>Bagus sekali, sayang. Itu luar biasa.</i>
Thank you.	<i>Terima kasih.</i>
Nice job, sweetheart.	<i>Kerja bagus. Sayang.</i>
Thank you.	<i>Terima kasih.</i>
Nice dress, too.	<i>Gaunmu juga bagus.</i>
Not yours.	<i>Bukan gaunmu.</i>
Please welcome Peeta Mellark!	<i>Sambutlah, Peeta Mellark!</i>
Peeta, welcome.	<i>Peeta, selamat datang.</i>
How are you finding The Capitol? And don't say, "With a map. "	<i>Apa yang kau ketahui dari Capitol? Jangan katakan dari buku.</i>
It's different. It's very different than back home.	<i>Uh, disini berbeda. Sangat berbeda.</i>
Different. In what way? Give us an example.	<i>Berbeda? Seperti apa? Berikan contohnya.</i>
Okay. Well, the showers here are weird.	<i>Baik, Kamar mandinya aneh.</i>
The showers?	<i>Kamar mandi?</i>
Yes.	<i>Ya.</i>
We have different showers.	<i>Kamar mandi disini berbeda.</i>
I have a question for you, Caesar. Do I smell like roses to you?	<i>Aku punya pertanyaan untukmu, Caesar. Apa aku beraroma bunga mawar?</i>
Take a whiff?	-
All right.	<i>Um...Benarkah?</i>
You see?	-
Yes. Do I smell like it?	<i>Ya. Bagaimana bau tubuhku?</i>
You definitely smell better than I do.	<i>Baummu lebih wangi daripada aku.</i>
Well, I've lived here longer.	<i>Kita berdekatan sangat lama.</i>
That makes sense.	<i>Itu masuk akal.</i>
Very funny. So, Peeta, tell me, is there a special girl back home?	<i>Jadi Peeta katakan padaku. Apa ada gadis yang kau sukai di Distrik-mu?</i>
No. No. Not really.	<i>Tidak juga.</i>
No? I don't believe it for a second. Look at that face. Handsome man like you. Peeta, tell me.	<i>Tidak? Aku tak mempercayaimu. Lihatlah wajahnya. Kau sangat tampan, Peeta. Katakan</i>

Table continuation...

Source Language	Target Language
	<i>padaku.</i>
Well, there... There is this one girl that I've had a crush on forever, but I don't think she actually recognized me until the Reaping. (Data 33)	<i>Ada seorang gadis yang membuatku jatuh cinta, tapi kurasa dia tak tahu sampai hari "Penuaian". (Data 33)</i>
Well, I'll tell you what, Peeta. You go out there and you win this thing, and when you get home, she'll have to go out with you. (Data 34) Right, folks?	<i>Dengarkan aku Peeta. Pergilah bertanding dan menangkanlah. Dan ketika kau pulang nanti dia pasti akan menyukaimu. (Data 34) Benarkan, hadirin?</i>
Thanks, but I don't think winning's gonna help me at all. (Data 35)	<i>Terima kasih, tapi kemenangan tak akan membantuku. (Data 35)</i>
And why not?	<i>Kenapa tidak?</i>
Because she came here with me. (Data 35 cont)	<i>Karena dia disini bersamaku. (Data 35 cont)</i>
Well, that's bad luck.	<i>Itu tidak bagus.</i>
Yeah, it is.	<i>Ya. Benar.</i>
And I wish you all the best of luck.	<i>Kuharap kalian mendapat keberuntungan.</i>
Thank you.	<i>Terima kasih.</i>
Peeta Mellark. District 12!	<i>Peeta Mellark. Distrik 12!</i>
What the hell was that? You don't talk to me, and then you say you have a crush on me? You say you want to train alone? Is that how you want to play?	<i>Apa - apaan itu tadi? Kau tak pernah bicaraku, dan tiba-tiba menyukaiku? Kau bilang ingin berlatih sendirian. Apa ini leluconmu?</i>
Stop it! Stop it!	<i>Hentikan! Hentikan!</i>
Let's start right now!	<i>Kita berkelahi saja sekarang.</i>
Hey! He did you a favour.	<i>- Dia melakukannya untukmu.</i>
He made me look weak.	<i>Dia membuatku terlihat lemah.</i>
He made you look desirable, which in your case, can't hurt, sweetheart.	<i>Dia membuatmu tampak berharga. Dalam kasusmu, ini menguntungkanmu, sayang.</i>
He's right, Katniss.	<i>Dia benar, Katniss.</i>
Of course I'm right.	<i>Tentu saja aku benar.</i>
Now, I can sell the star-crossed lovers from District 12...	<i>Sekarang aku bisa menjual pasangan yang kasmaran dari Distrik 12.</i>
We are not star-crossed lovers. It's a television show! And being in love with that boy might just get you sponsors, which could save your damn life. (Data 36)	<i>Kami bukan pasangan kasmaran. Ini acara televisi. Dan jatuh cinta pada seorang pemuda, bisa membuatmu mendapat sponsor yang bisa menyelamatkan nyawamu. (Data 36)</i>
Okay. Why don't you get out of here? Maybe I can deliver you both in one piece tomorrow.	<i>Baik, bisa kalian pergi dulu? Mungkin besok aku bisa mengantarkan kalian secara utuh.</i>
Manners!	<i>Jaga tata - kramamu.</i>
You, too?	<i>Kau juga?</i>
Hey.	<i>Oh, hei.</i>
Can't sleep?	<i>Tak bisa tidur?</i>
No. Of course not.	<i>Tidak, tentu saja tidak.</i>
I'm sorry I went after you.	<i>Maafkan aku karena memarahimu.</i>
You know, I meant that as a compliment.	<i>Kuanggap itu sebagai pujian.</i>
I know.	<i>Aku tahu.</i>
Listen to them.	<i>Dengarkan mereka.</i>

Table continuation...

Source Language	Target Language
Yeah.	<i>Ya.</i>
I just don't want them to change me.	<i>Kuharap mereka tak merubahku.</i>
How would they change you?	<i>Mengapa mereka merubahmu?</i>
I don't know. They'd turn me into something I'm not.	<i>Aku tak tahu. Merubahku menjadi bukan diriku lagi.</i>
I just don't want to be another piece in their game, you know?	<i>Aku tak ingin menjadi alat mereka dalam permainan itu.</i>
You mean you won't kill anyone?	<i>Kau tak akan membunuh siapapun?</i>
No.	<i>Tidak.</i>
I mean, I'm sure I would, just like anybody else when the time came. (Data 37)	<i>Kuyakin kita akan membunuh. Sama seperti lainnya jika saat itu datang. (Data 37)</i>
But I just keep wishing that I could think of a way to show them that they don't own me. (Data 38)	<i>Ya, aku terus berharap menemukan jalan untuk menunjukkan bahwa mereka tak memilikiku. (Data 38)</i>
If I'm gonna die, I want to still be me. Does that make any sense?	<i>Jika aku mati aku akan tetap menjadi diriku. Apa itu masuk akal?</i>
Yeah.	<i>Ya.</i>
I just can't afford to think like that.	<i>Aku tak bisa memikirkan hal semacam itu.</i>
I have my sister.	<i>Aku rindu adikku.</i>
Yeah, I know.	<i>Ya, aku tahu.</i>
I guess I'll see you tomorrow.	<i>Sampai jumpa besok.</i>
See you tomorrow.	<i>Sampai jumpa besok.</i>
They'll put all kinds of stuff right in front, right in the mouth of the Cornucopia.	<i>Mereka meletakkan banyak peralatan didepan. Tepat di depan Cornucopia.</i>
There'll even be a bow there. Don't go for it.	<i>Akan ada panah disana. Jangan kau ambil.</i>
Why not?	<i>Mengapa tidak?</i>
It's a bloodbath. They're trying to pull you in.	<i>Itu pembantaian, mereka mencoba memaksamu kesana.</i>
That's not your game.	<i>Itu bukan caramu.</i>
You turn, run, find high ground, look for water.	<i>Berbaliklah, larilah dan temukan tempat tinggi, carilah air.</i>
Water's your new best friend.	<i>Air adalah teman barumu.</i>
Don't step off that pedestal early or they'll blow you sky high.	<i>Jangan keluar dari tempatmu lebih dulu, atau mereka akan meledakkanmu.</i>
I won't.	<i>Tak akan.</i>
Katniss, you can do this.	<i>Katniss, kau bisa melakukannya.</i>
Thanks.	<i>Terima kasih.</i>
Give me your arm.	<i>Ulurkan lenganmu.</i>
Give me your arm.	<i>Ulurkan lenganmu.</i>
Give me your arm.	<i>Ulurkan lenganmu.</i>
What is that?	<i>Apa itu?</i>
Your tracker.	<i>Pelacakmu.</i>
We're up.	-
We're up!	-
All right. Less than a minute, people. Final checks.	<i>Kurang dari semenit lagi! Pemeriksaan akhir.</i>
There are 15 out. They are flying.	<i>Mereka sudah siap, mereka sudah terbang.</i>
Here.	<i>Ini.</i>
Thank you.	<i>Terima kasih.</i>
<i>Thirty seconds.</i>	<i>Tiga puluh detik.</i>
I'm not allowed to bet, but if I could, I'd bet on you. (Data 39)	<i>Aku tak diperbolehkan bertaruh. Jika bisa, aku bertaruh untukmu. (Data 39)</i>
<i>Twenty seconds.</i>	<i>Dua puluh detik.</i>

Table continuation...

Source Language	Target Language
<i>Ten seconds.</i>	Sepuluh detik.
Okay, they're in the tubes.	<i>Baik, mereka sudah didalam tabung.</i>
50, 49, 48, 47, 46, 45, 44, 43, 42, 41, 40, 39, 38, 37, 36, 35, 34, 33, 32, 31, 30, 29, 28, 27, 26, 25, 24, 23, 22...	50, 49, 48, 47, 46, 45, 44, 43, 42, 41, 40, 39, 38, 37, 36, 35, 34, 33, 32, 31, 30, 29, 28, 27, 26, 25, 24, 23, 22...
And, of course, there's the familiar "boom" of the cannon, which marks the end of another fallen Tribute. (Data 40)	<i>Dan tentu saja akan ada suara ledakkan meriam yang menandakan adanya Tribut yang gugur. (Data 40)</i>
...eight...	-
...nine...	-
...10...	-
...11...	-
...12.	-
Twenty-five? Got it.	-
He's moving now.	-
Well, that makes 13 gone in the first eight hours. And Claudius, I think I see an alliance forming.	<i>Itu berarti 13 orang gugur dalam delapan jam ini. Dan Claudius, kurasa aku melihat adanya persekutuan.</i>
Wait! Did you see the look on her face?	-
How stupid can you get?	-
A fire?	-
"Oh, no! Please don't kill me! Oh, no!"	<i>Kumohon jangan bunuh aku. Tidak!</i>
That's actually a good impression.	-
Hey, lover boy!	<i>Hei, pemuda kasmaran!</i>
You sure she went this way?	<i>Kau yakin dia pergi sebelah sini?</i>
Yeah, I'm sure.	<i>Ya, aku yakin.</i>
You better be.	<i>Kau harus yakin.</i>
Yeah, that was her snare we found back there.	<i>Ya, ada jejak baru disebelah sana.</i>
Are you sure we shouldn't just kill him now?	<i>Kau yakin tak membunuhnya?</i>
Nah. He's our best chance of finding her.	<i>Tidak, hanya dia yang bisa menemukan gadis itu.</i>
Let's go.	-
Sir?	<i>Pak.</i>
She is almost at the edge. Two kilometers away from the nearest Tribute.	<i>Dia hampir sampai di perbatasan. Dua kilometer jauhnya dari para Tribut terdekat.</i>
Let's turn her around.	<i>Mari buat dia berbelok.</i>
Cueing another. On my count. One, two...	<i>Tembak yang lainnya dalam hitunganku, satu, dua....</i>
She's heading towards the left flank.	<i>Uh, dia mengarah ke sayap kiri.</i>
Okay. Can you give me a tree right there?	<i>Baik. Bisa tumbangkan pohon disana?</i>
Sure. Cueing tree.	<i>Tentu.</i>
She's almost there.	<i>Dia hampir sampai.</i>
Lucia, get a cannon ready.	<i>Lucia, persiapkan meriamnya.</i>
There she is! There she is!	<i>Oh, itu dia. Itu dia.</i>
She's mine!	-
- Not if I get her first!	-
Where you gonna go?	-

Table continuation...

Source Language	Target Language
Mine!	-
Fish out of the pond! And someone found her.	-
There she is!	-
Yeah!	-
Here we go!	-
Where you going, huh?	-
Get her, Cato!	-
Where do you think you're going?	-
Where you going, baby?	<i>Apa yang kau lakukan, sayang?</i>
Three o'clock.	-
Where you going, Girl on Fire?	-
We got her!	-
Miss Everdeen, I'm gonna get you!	-
That's not gonna help you up there, Katniss.	-
Where are you going?	-
Go get her, man!	-
You are so done.	-
Just get her, Cato!	-
He's gonna get you, Katniss.	-
Look at her scurry.	-
Right up there.	-
Kill her!	-
Just go, keep going!	-
Go, Cato.	-
Come on, Cato.	-
She's right there.	-
Go, Cato! Come on, Cato!	-
You got this.	-
Go! He's got this.	-
Kill her, Cato! Just get her, Cato!	<i>Bunuh dia, Cato!</i>
Go! Go!	-
Take her down!	-
Go! Go!	-
You got this, Cato!	-
Come on, kill her!	-
I'm coming for you!	<i>Aku datang padamu!</i>
Come on, Cato!	-
I'll do it myself.	<i>Akan kulakukan sendiri.</i>
Give me that before...	-
Get her.	<i>Bunuh dia!</i>
Come on. Come on, come on!	<i>Ayolah, ayolah.</i>
Maybe you should throw the sword!	<i>Mungkin kau harus melempar pedang.</i>
Let's just wait her out.	<i>Kita tunggu saja dia turun.</i>
She's gotta come down at some point. It's that or starve to death.	<i>Dia pasti akan turun, atau kelaparan sampai mati.</i>
We'll just kill her then.	<i>Saat itu, kita bunuh dia.</i>
Okay.	<i>Baik.</i>
Somebody make a fire.	<i>Persiapkan api ungunnya.</i>
Let's make camp over here!	-
Hurry up with the fire.	-
Boys.	-
Thank you.	<i>Terima kasih.</i>

Table continuation...

Source Language	Target Language
Claudius, I think those are tracker jackers. Am I wrong?	<i>Claudius. Kurasa itu Lebah Penjejak. Apa aku benar?</i>
Those things are very lethal.	<i>Oooh. Hewan itu sangat mematikan.</i>
Very.	<i>Sangat.</i>
For those of you who don't know, tracker jackers are genetically engineered wasps whose venom causes searing pain, powerful hallucinations, and in extreme cases, death. (Data 41)	<i>Bagi kalian yang tak tahu, Lebah Penjejak merupakan lebah yang dibuat secara genetik. Racunnya menyebabkan rasa terbakar, halusinasi yang kuat, hingga yang terparah, kematian. (Data 41)</i>
Run!	<i>Lari!</i>
Run!	<i>Lari!</i>
Katniss, go!	<i>Katniss, pergilah!</i>
Get out of here! Go! What are you doing? Go!	<i>Cepat pergi! Apa yang kau lakukan? Pergilah!</i>
Not only is it lethal, but the venom of a tracker jacker sting can produce powerful hallucinations.	<i>Lukanya tak mematikan. Tapi racun Lebah Penjejak menyebabkan halusinasi yang parah.</i>
<i>Mom, don't just sit there and look at me! Please say something!</i>	Kumohon lakukan sesuatu!
Katniss, go!	<i>Katniss, pergilah!</i>
Get out of here! Go! What are you doing? Go!	<i>Cepat pergilah! Apa yang kau lakukan? Pergilah!</i>
Rue?	<i>Rue?</i>
It's okay. I'm not gonna hurt you.	<i>Tak apa, aku tak akan menyakitimu.</i>
You want mine, too?	<i>Kau ingin punyaku?</i>
No, that's okay.	<i>Tidak, tak usah.</i>
Here.	<i>Ini.</i>
Thanks.	<i>Terima kasih.</i>
How long was I asleep?	<i>Berapa lama aku tertidur?</i>
Couple of days. I changed your leaves twice.	<i>Beberapa hari. Aku mengganti daunmu dua kali sehari.</i>
Thank you.	<i>Terima kasih.</i>
So what happened while I was out?	<i>Jadi, apa yang terjadi saat aku pingsan?</i>
The girl from 1 and the boy from 10.	<i>Wanita dari Distrik 1 dan pemuda dari Distrik 10.</i>
And the boy from my district?	<i>Dan, uh.. pemuda dari Distrik-ku?</i>
Yeah, he's okay. I think he's down by the river.	<i>Dia baik - baik saja. Kurasa dia pergi menyusuri sungai.</i>
Is all of that true?	<i>Itu semua benar?</i>
What?	<i>Apa?</i>
You and him?	<i>Kau dan dia.</i>
So where are Cato and the others?	<i>Jadi dimana Cato dan yang lainnya?</i>
They got all their supplies down by the lake.	<i>Mereka mengumpulkan semua persediaan makanan.</i>
It's piled up in this great big pyramid.	<i>Dan menumpuknya menjadi piramida tinggi.</i>
That sounds tempting.	<i>Itu sangat menggoda.</i>
Now, this green stuff is gonna smoke like crazy, so as soon as you light it, move on to the next fire. (Data 42)	<i>Dedaunan ini akan mengeluarkan asap yang banyak. Setelah kayunya terbakar, selanjutnya bakar daunnya. (Data 42)</i>
Light this one last, and I'll meet you back over there.	<i>Daunnya harus dibakar terakhir. Dan akan kutemui kau disana.</i>
Right.	<i>Baik.</i>
And then I'll destroy their stuff while they're	<i>Akan kuhancurkan perbekalan mereka saat</i>

Table continuation...

Source Language	Target Language
chasing us. (Data 43)	<i>mereka mengejar kita. (Data 43)</i>
We need a signal in case one of us gets held up.	<i>Kita perlu sinyal, jika salah satu dari kita perlu bantuan.</i>
Okay. Like what?	<i>Baik. Seperti apa?</i>
Here. Watch this.	<i>Ini, lihatlah ini.</i>
Mockingjays. That's great.	<i>Suara burung Mockingjay. Itu bagus.</i>
Back home, we use them to signal all the time.	<i>Di Distrikku, kami menggunakannya sebagai sinyal.</i>
You try.	<i>Cobalah.</i>
Okay, so if we hear that, it means we're okay and we'll be back real soon. (Data 44)	<i>Baik, jika kita mendengarnya, berarti kita baik saja dan kita akan bersama lagi. (Data 44)</i>
We're gonna be okay.	<i>Kita akan baik - baik saja.</i>
Hey, I'll see you for supper.	<i>Hei. Akan kutemui kau di tempat perbekalan.</i>
Okay.	<i>Baik.</i>
Okay.	-
Guys. Guys, look! Over here. Come on, come on. Look!	<i>Kalian semua, lihatlah! Cepat, lihatlah!</i>
Let's go.	<i>Ayo kesana.</i>
You stay guard and don't move until we can get back. (Data 45)	<i>Kau berjagalah disini sampai kami kembali. (Data 45)</i>
I want to see if she's gonna figure out this booby trap.	<i>Aku ingin melihat apa dia menyadari jebakan itu.</i>
Yes. It seems they've reburied their mines around that big pile of goodies.	<i>Ya. Sepertinya mereka mengubur bahan peledak disekitar tumpukan bahan makanan itu.</i>
She's certainly figured it out, hasn't she?	<i>Dia menyadari jebakan itu.</i>
I don't know what happened.	-
What the hell happened?	-
I don't know!	-
Our stuff!	-
Katniss!	<i>Katniss!</i>
Katniss!	<i>Katniss!</i>
Katniss, help!	<i>Katniss, tolong!</i>
Katniss!	<i>Katniss!</i>
Katniss! Help!	<i>Katniss, tolong!</i>
Katniss!	<i>Katniss!</i>
Katniss!	<i>Katniss!</i>
It's okay. It's okay.	<i>Tak apa.</i>
You're okay. You're okay. You're fine. See?	<i>Kau baik - baik saja. Kau baik - baik saja. Kau baik - baik saja..... Lihatlah.</i>
It's okay. You're okay.	<i>Tak apa. Kau baik - baik saja.</i>
You're okay. You're okay.	<i>Kau baik - baik saja. Kau baik - baik saja.</i>
Did you blow up the food?	<i>Kau meledakkan makanan mereka?</i>
Every bit of it.	<i>Setiap kepingnya.</i>
Good.	<i>Bagus.</i>
You have to win.	<i>Kau harus menang.</i>
Can you sing?	-
Okay.	<i>Baik.</i>
<i>Deep in the meadow</i>	<i>Jauh di dalam padang rumput.</i>
<i>Under the willows</i>	<i>Dibawah pohon Willow.</i>
<i>A bed of grass</i>	<i>Hamparan rerumputan.</i>
<i>A soft green pillow</i>	<i>Rerumputan hijau yang lembut.</i>
<i>Lay down your head and close your eyes</i>	<i>Baringkan kepalamu dan tutuplah matamu.</i>
<i>And when they open, the sun...</i>	-

Table continuation...

Source Language	Target Language
I'm sorry.	—
I'm sorry.	—
Don't kill her. You'll just create a martyr.	<i>Jangan bunuh dia. Kau bisa menciptakan kerusuhan.</i>
Well, it seems we've already got one. I hear these rumors out of District 11. This could get away from you.	<i>Kurasa itu sudah terjadi. Aku dengar rumor dari Distrik 11. Kau bisa mengatasinya dari sini.</i>
What do you want?	<i>Apa yang kau mau?</i>
You have a lot of anger out there.	<i>Diluar sana memang banyak orang yang marah.</i>
I know you know how to handle a mob. You've done it before.	<i>Kau tahu cara mengatasinya. Kau pernah melakukannya.</i>
If you can't scare them, give them something to root for.	<i>Jika kau tak bisa menakuti mereka, berikan mereka hal yang bisa mereka percayai.</i>
Such as?	<i>Seperti?</i>
Young love.	<i>Cinta anak muda.</i>
So you like an underdog?	<i>Jadi kau bersimpati pada yang lemah.</i>
Everyone likes an underdog.	<i>Semua orang menyukainya.</i>
I don't.	<i>Aku tak suka.</i>
Have you been out there? 10? 11? 12?	<i>Berapa yang mati di kerusuhan itu? Sepuluh? Sebelas? Dua belas?</i>
Not personally. No.	<i>Uh. Sebenarnya aku tak tahu.</i>
Well, I have. There are lots of underdogs. Lots of coal, too. Grow crops, minerals, things we need.	<i>Sudah kuduga. Terlalu banyak yang lemah. Selain batu bara, kita juga perlu.... Tanaman pangan. Barang tambang, barang - barang yang kita perlukan.</i>
There are lots of underdogs. And I think if you could see them, you would not root for them either. (Data 46)	<i>Terlalu banyak orang yang lemah. Kurasa jika kau bisa melihatnya, kau akan punya keteguhan yang kuat. (Data 46)</i>
Unlike you. Be careful.	<i>Tidak sepertimu sekarang. Berhati - hatilah.</i>
Attention, Tributes. Attention. The regulations requiring a single victor have been suspended. From now on, two victors may be crowned, if both originate from the same district. (Data 47)	<i>Perhatian para Tribut! Mohon perhatiannya! Peraturan yang memperbolehkan Satu orang pemenang telah dirubah! Mulai sekarang, dua pemenang bisa dinobatkan jika mereka berasal dari Distrik yang sama. (Data 47)</i>
This will be the only announcement.	<i>Inilah pengumuman terbarunya.</i>
Peeta.	<i>Peeta.</i>
Oh, my God! Peeta! Peeta!	<i>Ya Tuhanku! Peeta! Peeta!</i>
Hi.	<i>Hai.</i>
It's okay.	<i>Tak apa.</i>
What was it?	<i>Luka apa ini?</i>
A sword.	<i>Sabatan pedang.</i>
It's bad, huh?	<i>Lukanya parah 'ya?</i>
It's gonna be fine.	<i>Kau akan baik - baik saja.</i>
Katniss.	<i>Katniss....</i>
Katniss.	<i>Katniss!</i>
No!	<i>Tidak!</i>
I'm not gonna leave you. I'm not gonna do that.	<i>Aku tak akan meninggalkanmu! Aku tak akan melakukannya.</i>
Why not?	<i>Mengapa tidak?</i>
Nobody's gonna find you in here.	<i>Tak akan ada yang menemukanmu disini.</i>

Table continuation...

Source Language	Target Language
They already found me.	<i>Mereka sudah menemukanku.</i>
We'll just get you some medicine.	<i>Akan kucarikan obat untukmu.</i>
Katniss, I don't get many parachutes.	<i>Aku tak akan mendapat barang bantuan.</i>
We'll figure something out.	<i>Kita cari jalan keluarnya.</i>
Like what?	<i>Seperti apa?</i>
Something.	<i>Hal lainnya.</i>
Medicine?	<i>Apa itu obat?</i>
No. Soup.	<i>Tidak! Sup.</i>
I'll do it.	<i>Tidak, biar ku-suapi.</i>
That's nice.	<i>Rasanya enak.</i>
You fed me once.	<i>Kau pernah memberiku makan sekali.</i>
I think about that all the time. How I tossed you that bread.	<i>Aku selalu memikirkannya sepanjang waktu. Saat aku melempar roti itu padamu.</i>
Peeta...	<i>Peeta.</i>
I should have gone to you. I should have just gone out in the rain and...	<i>Aku seharusnya mendatangiimu. Aku seharusnya berhujan - hujan dan.....</i>
You feel hot.	<i>Badanmu panas.</i>
I remember the first time I saw you. Your hair was in two braids instead of one. And I remember when you sang in the music assembly. (Data 48)	<i>Aku ingat saat pertama kali melihatmu. Kau mengepang rambutmu menjadi dua. Aku ingat saat kau bernyanyi di kelas musik. (Data 48)</i>
The teacher said, "Who knows The Valley Song?"	<i>(Data guru bertanya)Siapa yang tahu "Lagu Lembah"?</i>
And your hand shot straight up.	<i>Dan tanganmu terangkat ke atas.</i>
Stop.	-
After that, I watched you going home every day.	<i>Setelah itu, aku mengawasimu saat pulang setiap hari.</i>
Every day.	<i>Setiap hari.</i>
Well, say something.	<i>Katakan sesuatu.</i>
I'm not good at saying something.	<i>Aku tak ahli mengatakan sesuatu.</i>
Then come here.	<i>Kemarilah, kumohon.</i>
Please.	<i>Kumohon.</i>
Even if I don't make it...	<i>Jika aku tak selamat.....</i>
Stop it.	<i>Ssh!</i>
Attention, Tributes. Attention. Commencing at sunrise, there will be a feast tomorrow at the Cornucopia. This will be no ordinary occasion. Each of you needs something desperately. And we plan to be generous hosts.	<i>Perhatian para Tribut. Mohon Perhatiannya. Di saat Fajar menyingsing akan ada pesta makan di Cornucopia. Ini merupakan peristiwa istimewa. Masing - masing dari kalian memerlukan sesuatu yang sangat kalian butuhkan Dan kita berencana menjadi tuan rumah yang baik hati.</i>
Your medicine.	<i>Obatmu.</i>
You're not going alone.	<i>Kau tak akan pergi sendiri.</i>
Yeah? You need it, and you can't walk.	<i>Ya, kau perlu obat dan kau tak bisa jalan.</i>
Katniss, you're not gonna risk your life for me.	<i>Katniss, kau tak boleh membahayakan nyawamu. Tak akan kubiarkan kau.</i>
I'm not gonna let you.	<i>Kau juga akan melakukannya untukku. Benar 'kan?</i>
You would do it for me. Wouldn't you?	<i>Mengapa kau melakukan ini? Aku tak bisa membiarkanmu pergi.</i>
Why are you doing this? Now there's no way I'm letting you go.	<i>Mengapa kau melakukan ini? Aku tak bisa membiarkanmu pergi.</i>
Peeta...	<i>Peeta!</i>
Please.	<i>Kumohon.</i>

Table continuation...

Source Language	Target Language
Stay.	<i>Tetaplah disini.</i>
Okay. I'll stay.	<i>Baik. Aku akan tetap disini.</i>
Oh, God!	<i>Tidak!</i>
Where's lover boy? I see. You were gonna help him, right? Well, that's sweet. You know, it's too bad that you couldn't help your little friend. (Data 49) That little girl? What was her name again? Rue? Yeah, well, we killed her. And now we're gonna kill you.	<i>Dimana kekasihmu itu? Oh, aku tahu. Kau berniat menolongnya 'kan? Sangat manis. Tapi sayangnya kau tak bisa membantu teman kecilmu itu. (Data 49) Gadis kecil itu, Siapa namanya? Rue? Ya, kamilah yang membunuhnya. Dan sekarang giliran kami membunuhmu.</i>
You kill her?	<i>Kau membunuh Rue?</i>
No!	<i>Tidak!</i>
I heard you!	<i>Aku mendengarmu!</i>
Cato! Cato!	<i>Cato!</i>
You said her name! You said her name! Just this time, 12. For Rue.	<i>Kau mengatakan namanya! Kau mengatakan namanya! Hanya kali ini saja, 12.,... Untuk Rue!</i>
Peeta, I got it. I got the medicine.	<i>Peeta! Aku mendapatkannya. Aku mendapatkan obatmu.</i>
What happened to you?	<i>Apa yang terjadi padamu?</i>
I'm fine.	<i>Aku baik saja.</i>
No, you're not. What happened?	<i>Tidak, apa yang terjadi padamu?</i>
The girl from 2, she threw a knife. I'm okay.	<i>Gadis dari Distrik 2, dia melempar pisau, tapi aku baik saja.</i>
You shouldn't have gone. You said you weren't gonna go.	<i>Kau tak seharusnya pergi, Kau bilang tak pergi.</i>
You got worse. I'm sorry.	<i>Lukamu memburuk. -</i>
You need some of that, too.	<i>Kau perlu obat itu juga.</i>
I'm okay.	<i>Tak usah.</i>
That feels better. Okay. Now you.	<i>Rasanya semakin baik. Baik. Sekarang giliranmu.</i>
I'm okay.	<i>Tak usah.</i>
No, come on, you need it, too. Come on.	<i>Ayolah, kau memerlukannya juga. Ayolah.</i>
All right.	<i>Baik.</i>
Hi.	<i>Oh.</i>
You're so much better.	<i>Lukamu sudah membaik.</i>
Oh, my God, Peeta.	<i>Ya Tuhanku, Peeta.</i>
I hardly feel anything.	<i>Aku tak merasakan sakitnya lagi.</i>
We could go home. We could. We're the only team left.	<i>Kita bisa pulang. Kita satu - satunya tim yang tersisa.</i>
We could go home.	<i>Kita bisa pulang.</i>
We know Thresh took off. Cato's gonna be by the Cornucopia. He's not gonna go someplace he doesn't know. Foxface, she could be anywhere.	<i>Kita tahu Thresh masih hidup. Cato akan ada di Cornucopia. Dia tak akan pergi ke tempat yang tak dia ketahui. Fox Face (Si Muka Rubah), dia bisa ada dimanapun.</i>

Table continuation...

Source Language	Target Language
We should probably hunt around here. We don't have any food left.	<i>Kita harus berburu disini. Kita tak punya makanan lagi.</i>
Okay, I'll take the bow. I'm just kidding. I'll go pick some stuff.	<i>Baik, biar aku yang memanah. Hanya bercanda. Biar kucari barang lainnya.</i>
Peeta? Peeta? Peeta! Peeta!	<i>Peeta? Peeta? Peeta? Peeta?</i>
Are you okay?	<i>Kau baik saja?</i>
I heard the cannon. I thought No.. That's Nightlock, Peeta! You'd be dead in a minute!	<i>Aku mendengar suara meriamnya! - Itu beri beracun, Peeta! Kau bisa mati seketika!</i>
I didn't know.	<i>Aku,... Aku tak tahu.</i>
You scared me to death. Damn you.	<i>Kau menakutiku. Sialan kau.</i>
I'm sorry. I'm sorry. I never even knew she was following me.	<i>Maafkan aku. Maafkan aku. Aku tak pernah tahu dia mengikutiku.</i>
She's clever.	<i>Dia pintar.</i>
Too clever.	<i>Sangat pintar.</i>
What are you doing?	<i>Apa yang kau lakukan?</i>
Maybe Cato likes berries, too.	<i>Mungkin Cato suka beri juga.</i>
What time is it?	<i>Jan berapa sekarang?</i>
A little after noon.	<i>Hampir beranjak siang.</i>
Why is it getting so dark?	<i>Mengapa sangat gelap?</i>
Must be in a hurry to end it.	<i>Mereka ingin segera mengakhirinya.</i>
You ready, Lucia?	<i>Siap, Lusia?</i>
Right here, sir.	<i>Oh, sudah siap, pak!</i>
Well, that's great.	<i>Hebat sekali.</i>
Now can you put that in the middle?	<i>Bisa kau perbesar di tengah?</i>
Sure.	<i>Tentu.</i>
That's it. That's excellent.	<i>Ini dia. Sempurna.</i>
Did you hear that?	<i>Kau mendengarnya?</i>
What was that?	<i>Apa itu?</i>
It's the finale. Let's go.	<i>Suara akhir permainan. Ayo Cepat.</i>
Go. Braw Katniss! Here!	<i>- - Kemari.</i>
Go on. Shoot. Then we both go down and you'd win. Go on. I'm dead anyway. I always was, right? I didn't know that till now. How is that? Is that what they want? No.	<i>Lakukanlah. Panahlah. Kita berdua jatuh dan kau menang. Lakukanlah. Lagipula aku sudah mati. Aku memang sudah mati. Aku tak sadar sampai sekarang. Bukankah itu yang mereka mau? Ha!</i>
No, no.	<i>Tidak!</i>
I could still do this. I could still do this. One more kill. It's the only thing I know how to do. Bring pride to my district. Not that it matters.	<i>Aku masih bisa melakukannya. Aku masih bisa melakukannya. Membunuh seseorang lagi. Satu - satunya hal yang kubisa. Membawa kehormatan ke Distrik-ku.... Itu tak penting lagi.</i>

Table continuation...

Source Language	Target Language
Please! No! Please!	<i>Kumohon...! ! - -</i>
Attention. Attention, Tributes. There has been a slight rule change. The previous revision, allowing for two victors from the same district, has been revoked. Only one victor may be crowned. Good luck. And may the odds be ever in your favour.	<i>Perhatian para Tribut! Mohon Perhatiannya. Ada sedikit perubahan tentang peraturannya. Peraturan sebelumnya yang memperbolehkan dua pemenang dari Distrik yang sama, telah dibatalkan. Hanya satu pemenang yang akan dinobatkan.Semoga beruntung. Dan semoga nasib baik selalu berpihak padamu.</i>
Go ahead. One of us should go home. One of us has to die. They have to have their victor.	<i>Lakukanlah. Salah satu dari kita harus pulang. Salah satu dari kita harus mati. Mereka harus punya pemenang.</i>
No. They don't. Why should they?	<i>Tidak. Tak akan ada pemenang. Kenapa harus menuruti mereka?</i>
No!	<i>Tidak!</i>
Trust me. Trust me.	<i>Percayalah padaku. Percayalah padaku.</i>
Together?	<i>Bersama-sama?</i>
Together.	<i>Bersama-sama.</i>
Okay. One...	<i>Baiklah. Satu,....</i>
Two...	<i>Dua,....</i>
Three.	<i>Tiga,....</i>
Stop! Stop! Ladies and gentlemen, may I present the winners of the 74th Annual Hunger Games.	<i>Hentikan! Hentikan!! Hadirin sekalian, kami persembahkan pemenang acara tahunan Hunger Games ke-74.</i>
They're not happy with you.	<i>Mereka tidak senang padamu.</i>
Why? Because I didn't die?	<i>Kenapa?Karena kami tidak mati?</i>
Because you showed them up.	<i>Karena kau menghina mereka.</i>
Well, I'm sorry it didn't go the way they planned. I'm not very happy with them either.	<i>Itu..Oh, maaf ini tak seperti rencana mereka. Aku juga tidak suka mereka.</i>
Katniss! This is serious. Not just for you. They don't take these things lightly. When they ask, you say you couldn't help yourself. You were so in love with this boy that the thought of not being with him was unthinkable. (Data 50) You'd rather die than not be with him. You understand?	<i>Katniss,.... Ini masalah serius.Bukan hanya kau. Mereka tak menganggap remeh hal ini. Jika mereka bertanya, Katakan kau tak bisa menahan dirimu,.... Kau,.... Kau sangat mencintainya. Dan jika tak bersamanya,....Itu diluar perkiraanmu. (Data 50) Kau lebih baik mati daripada tidak bersamanya, paham?</i>
How did you feel when you found him by that river? (Data 51)	<i>Bagaimana perasaanmu saat kau menemukan dia di tepi sungai? (Data 51)</i>
I felt like the happiest person in the world. I couldn't imagine life without him.	<i>Aku merasa menjadi orang paling bahagia sedunia. Aku tak bisa membayangkan hidup tanpa dia.</i>

Table continuation...

Source Language	Target Language
And what about you, Peeta?	<i>Dan bagaimana denganmu, Peeta?</i>
She saved my life. We saved each other.	<i>Dia menyelamatkan nyawaku. Kita saling menyelamatkan.</i>
Ladies and gentlemen, the star-crossed lovers from District 12, this year's victors of the 74th Annual Hunger Games!	<i>Hadirin sekalian Pasangan yang saling mencintai dari Distrik 12. Inilah pemenang, acara tahunan Hunger Games ke-74!!</i>
Congratulations.	<i>Selamat.</i>
Thank you.	<i>Terima kasih.</i>
What a lovely pin.	<i>Pin yang indah.</i>
Thank you. It's from my district.	<i>Terima kasih, itu dari distrikku.</i>
They must be very proud of you.	<i>Mereka pasti sangat bangga padamu.</i>
So what happens when we get back? (Data 52)	<i>Jadi, apa yang kita lakukan saat pulang? (Data 52)</i>
I don't know. I guess we try to forget.	<i>Aku tak tahu. Kurasa kita harus melupakannya.</i>
I don't want to forget.	<i>Aku tidak ingin melupakannya.</i>



Appendix 3: Berita Acara Bimbingan Skripsi

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Fortunita
2. NIM : 0911110171
3. Program Studi : S1 Sastra Inggris
4. Judul Skripsi : English-Indonesian Translation Shifts Found in the Subtitles of *The Hunger Games*
5. Tanggal Mengajukan : 13 Februari 2013
6. Tanggal Selesai Revisi : 1 Agustus 2013
7. Nama Pembimbing : I. Sri Endah Tabiati, M.Ed.
II. Yuni Astuti, S.Pd
8. Keterangan Konsultasi :

No.	Tanggal	Materi	Pembimbing	Paraf
1.	13 Februari 2013	Persetujuan Judul Skripsi	Pembimbing I	
2.	14 Februari 2013	Persetujuan Judul Skripsi	Pembimbing II	
3.	1 Maret 2013	Penyerahan Bab I	Pembimbing I	
4.	7 Maret 2013	Revisi Bab I dan Penyerahan Bab II	Pembimbing I	
5.	13 Maret 2013	Revisi Bab I dan II	Pembimbing I	
6.	15 Maret 2013	Revisi Bab I dan II	Pembimbing I	
7.	29 Maret 2013	Revisi Bab I, II, dan Penyerahan Bab III	Pembimbing I	
8.	5 April 2013	Revisi Bab I, II, dan III	Pembimbing I	
9.	5 April 2013	Revisi Bab I, II dan III	Pembimbing II	
10.	16 April 2013	Revisi Bab I, II dan III	Pembimbing II	
11.	17 April 2013	ACC Seminar Proposal	Pembimbing II	
12.	22 April 2013	ACC Seminar Proposal	Pembimbing I	
13.	27 Juni 2013	Penyerahan Bab IV	Pembimbing I	

14.	28 Juni 2013	Revisi Bab IV dan Penyerahan Bab V	Pembimbing I
15.	4 Juli 2013	Revisi Bab IV dan V	Pembimbing II
16.	5 Juli 2013	ACC Seminar Hasil	Pembimbing I
17.	10 Juli 2013	Revisi Bab I, II, III, IV dan V	Pembimbing I
18.	11 Juli 2013	Revisi Bab I, II, III, IV dan V	Pembimbing II
19.	12 Juli 2013	ACC Ujian	Pembimbing I
20.	15 Juli 2013	ACC Ujian	Pembimbing II
21.	30 Juli 2013	Revisi Setelah Ujian	Pembimbing II
22.	31 Juli 2013	Revisi Setelah Ujian	Pembimbing I
23.	1 Agustus 2013	ACC Penjilidan	Pembimbing I dan II

9. Telah dievaluasi dan diuji dengan nilai:

Malang, 1 Agustus 2013

Dosen Pembimbing I

Dosen Pembimbing II

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